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VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.
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Vol. 227 No. 6 NEW YORK, WEDNESDAY, JULY 4, 1962 104 PAGES

FCC TO TOLL: 'BETTER BE GOOD'

More Niteries Favor Cover Charges Over Minimums; Bid to Spark Profit

The question of minimum charges vs. cover is assuming greater importance in the operation of many niteries. An increasing number of nitery owners is switching to cover charges instead of minimums in the hope that they will not only result in greater profits, but in some instances will bring about lower tabs for customers.

The latest to shift to a cover, albeit on an experimental basis, is the Blue Angel, N. Y., which in its summer policy, starting July 16, will substitute a $2 50 cover instead of its $7 minimum. Step was decided this week by boniface Max Gordon, now the sole owner of the spot following his recent buyout of partner Herbert Jacoby.

The Angel, incidentally, will reopen July 16 after a two-week vacation with Barbra Streisand and Bob Lewis. Gordon sometime ago substituted a cover in place of the

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AGVA Calls Nat'l Board Pow as D.C. Probe Aftermath

The American Guild of Variety Artists has sent out a telegram referendum calling for a national board meeting for two days or more starting July 10 in New York. Wires, signed by Jackie Bright, national administrative secretary of the union, state that president Joey Adams has requested a meeting of the national board so that its mem-

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No Federal Probe This Session on 'Oversexed' Pix and Ads; No Funds

House probe of "too much sex in films and picture advertising" is out for this session of Congress. Effort made by Reps. Kathryn E. Granahan (D-Pa.), Walter Rogers (D-Tex.) and others to set up a select house committee to run such an investigation was quietly torpedoed by Oren Harris (D-Ark.), chairman of House commerce committee.

Harris told House leaders it was nonsense to create a special (select) committee for such a probe when his committee already had the jurisdiction. Harris won the point. If such an investigation is made, it will be one of his subcommittees.

"We don't have funds to finance anything like that this year," Harris said of the film investigation. He indicated he had no intention of requesting such money either.

Mary Martin's Next

Dwight Taylor's "Blood and Thunder," memoir of his father Charles Taylor's melodramatic stock company productions, looms as Mary Martin's next musical under Cheryl Crawford's management. Howard Dietz and Arthur Schwartz would do the songs.

Humorist Max Shulman did one book treatment and now Arnold Shulman (no relation) is working on another. Vincent Donohue will direct. It's promised for fall.

HARTFORD PAYSEE TEST KICKS OFF

By ROBERT H. ECHELSON

Hartford, July 3.

Tollvision went into orbit here Friday night (June 29). First stage of anticipated three year test witnessed by an approximate 1,500 persons in the homes of less than 300 anticipated subscribers. Exact number of paysees is unknown because of last minute installations, station execs said.

For the first time in tollvision history, paysee is being seen sans

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Wall St. Ebb Hits B'way Financing, But Most Theatres Have Bookings

By JESSE GROSS

The stock market decline is having reverberations on Broadway. A noticeable tightening of investment coin for Main Stem shows is attributed by most tradesters to the shaky situation on Wall Street.

Many prospective backers who might easily have sunk coin into one or more of the shows scheduled for Broadway production this season are understood to be shying away from legit ventures or playing hard to get because of the uncertainty of the market.

However, the situation isn't considered likely to cause a panic among the established producers. It may take them a little longer than usual to get the needed coin —and perhaps necessitate special deals with big-money contributors —but it's figured that most of the properties they've earmarked for production will be put on. For the newcomers, though, the raising of

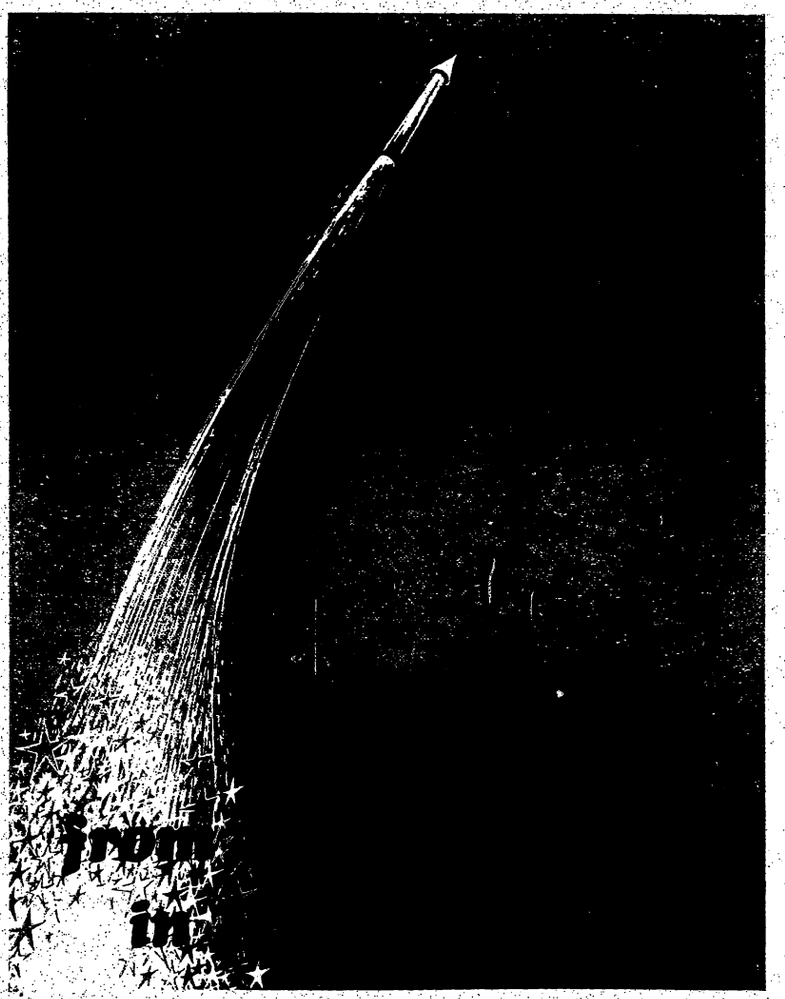
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Alcatraz Amus. Park

Hollywood, July 3.

Bruce Campbell, president of Independent Producers Associated Inc., has begun negotiations for the purchase of Alcatraz Island, which Government is closing as a prison next summer.

Campbell plans to renovate "The Rock" in San Francisco Bay at a cost of $3,000,000 and convert it into a showboat island and year-round amusement park reached by a fleet of paddle boats.



Advise Frenchmen Visiting U.S. To 'Bring Madame'

Paris, July 3.

Pan Am folders now lure French tourism to the U.S. with shots of outdoor barbecues, the Grand Canyon, the Lincoln Memorial in Washington, the Seattle Exposition, Niagara Falls, the UN in New York, rodeo shows ("l'ambiance authentique du vieux Far West"), Guggenheim Museum, Radio City, the UN Bldg., the Statute of Liberty, Empire State Bldg. and free Shakespearean shows in New York's Central Park. There are other suggested tours to Hollywood and Disneyland; 15 days in

(Continued on page 94)

Racial Slur Pickets Severely Punished; Jail Terms and Fines

Chicago, July 3.

Stiff penalties were meted out last Wed. (27) to three members of the American Nazi party for picketing a Loop theatre with placards defaming Sammy Davis Jr. The picketing took place on the last day of the showing of "Sergeants 3" on March 23 at the State-Lake Theatre.

Two of the men were sentenced to a year in prison and a $700 fine and the third received four months in jail and a $300 fine. The sentences and fines were nearly the maximum under the law.

(Continued on page 98)

Kennedys and Their Charities In On D.C. Preem of Berlin Musical

Washington, July 3.

Invitations are out here for the $100-per-seat (orchestra) benefit preem of "Mr. President" next Sept. 25. It may amount to political and social hara-kiri not to ante up.

Two Kennedy family charities get the money, the Lt. Joseph P. Kennedy Jr. Institute and the Kennedy Child Study Center for Retarded Children. The whole Kennedy family, including the President and his lady, will be there, and the opening night has abundant promise of being the most dazzling in the history of the old National Theatre.

Cochairmen of the committee are Mrs. Robert F. Kennedy and Mrs. Stephen E. Smith, the President's sister. First Lady Jacqueline is honorary chairman. The honorary vicechairmen are Mrs. Lyndon B. Johnson, wife of the Vice President, and Lady Ormsby Gore, wife of the British Ambassador.

There's an executive committee for New York which includes Mrs. William S. Paley, wife of the CBS board chairman; Mrs. Jacob K. Javits, wife of the Republican U.S. Senator; Mrs. Morton Downey, Mrs. William Randolph Hearst Jr. Mrs. Henry Ford 2d, Mrs. Vincent

(Continued on page 89)

W. German Nitery Owners Fear New 'Striptease' Law May End 'Beauty Dances'

Bonn, July 3.

Hundreds of nervous nightclub owners in West Germany are concerned about the possible ramifications of a new statute just incorporated in the federal lawbook here. The strongly worded section is being referred to as "The Striptease Paragraph." The owners feel that if it is enforced it may be the death knell for striptease and "beauty dance" performances that are a prime attraction of night life here.

The new law bans "immoral shows or performances" and is especially aimed at "suggestive or revealing acts in striptease shows, runway performances and similar exhibitions of humanity."

Whether paragraph 220 will be put into effect is debatable, because for generations the skin sisters have been doing their disrobing in Europe without too many stringent controls. It will take several test cases to discover just what the West German government means by slapping these controls on the strippers.

But some of the nitery owners fear that the West German government is turning conservative. They believe one of the first moves may be against the more sensational or suggestive of the stripping routines performed twice nightly throughout the land.

The Dickens You Say!

Wildwood, N.J., July 3.

At Wildwood, (N.J.) high school, a teenage student asked her 10th grade English teacher if she could read "that new dance book" for her regular Friday book report.

The teacher, having assigned the class a list of classics, was somewhat puzzled.

"You know," the girl replied brightly, "Oliver Twist."

Reading of Own Works By Foreign Playwrights To Hit the U.S. Market

Foreign playwrights' readings of their own works will be marketed in the U.S. via the Spoken Arts label. Dr. Arthur Luce Klein, Spoken Arts president, recently signed an exclusive distribution deal for "La Voix de L'Auteur" (The Author's Voice), a collection of complete plays read by the authors.

The series has just been launched by Roger Capgras in Paris and already consists of 34 albums with readings by such playwrights as Jean Anouilh, Eugene Ionesco, Andre Roussin, Jean Cocteau, Marcel Archard, and Jules Romains, among others.

English authors already signed include Christopher Fry, Lawrence Durell and Peter Ustinov. Spoken Arts, in its own American playwright series, has recordings by Arthur Miller, Moss Hart, Paul Green, John van Druten, Marc Blitzstein, and Edward Albee.

During his recent European junket, Dr. Klein also arranged for a wider spread of the Spoken Arts line. Arrangements have been made for distributors there to contact educational institutions for use of the records to supplement their classroom work. The push will be made in England, France, Ireland, Germany and the Scandinavian countries.

Chaplin Plans to Make Two New Film Comedies

London, July 3.

After receiving the honorary degree of Doctor of Letters from Oxford University, Charles Chaplin announced he has plans for two new films. One pic, located on a boat, will be made with his son, Sydney. Chaplin says it will be a sheer slapstick.

The second one, Chaplin revealed, is likely to be a josh of one of the lavish historical spectaculars currently the film rave. He also said that he expected his autobiography to be finished by the end of the year, "though it will be a bit of a rush."



HELEN O'CONNELL

Co-emcee of NBC-TV's "Here's Hollywood" says:

"After interviewing PAUL ANKA for today's show, I can see why his vast teen-age and adult following holds him in such high regard—and I have great respect for their taste in doing so. I was greatly impressed with PAUL ANKA's poise, charm, and genuinely unaffected manner."

Clarification On Copyright Rule

Editor, VARIETY:

In re the letter from George Marton in Paris, "Franco-U.S. Literary Agent Shocked at Vagaries of U.S. Copyright Law," this is not an answer, but rather in explanation of the background of the legal provision.

Mr. Marton is unhappy because a United States citizen, whose book is manufactured outside of the United States, cannot obtain copyright in the U.S.

While in the Copyright Law, this is actually a labor provision —not a copyright provision.

This so-called "manufacturing clause" was first included in the copyright law in the Copyright Act of 1891 (Chace Act). At the request of the typographical unions, the Act required that as a condition precedent to granting copyright protection to foreign authors for books, etc., that the type therefore must be set "within the limits of the United States."

In 1909 when the Copyright Laws were completely revised, the provision was kept with certain modifications. It no longer applied to works of foreign authors in a language other than English. It also provided for ad interim protection for works of foreign origin even if in English. The ad interim protection allowed a test period for protection during which the American market could be tested.

(Continued on page 89)

Signoret May Star In Legiter In November

Paris, July 3.

Simone Signoret, French actress, has only done one stage stint (opposite husband actor-singer Yves Montand in a French adaptation of Arthur Miller's "The Crucible" as "Witches of Salem" seven years ago) but she may do another next November. It would be at the Sarah Bernhardt Theatre in Lillian Hellman's "The Little Foxes," which she adapted into French herself.

Miss Signoret is now shooting in "Tomorrow Is Another Day" which Rene Clement is making in English. Film is being produced by the Metro-backed French company CIPRA, headed by Jacques Bar, in conjunction with another local production setup, Terra Films, headed by Raymond Froment.

Columnists' Own Faves

Chicago, July 3.

First one, then two and now three Chicago gossip columnists have launched their offspring in show biz. Latest to make a professional debut is Jeff Lyon, whose father Herb writes the Tower Ticker in the Tribune. Young Lyon is a folk singer, currently playing the Club Alabam here.

Karyn Kupcinet and Brigid Bazlen, both actresses, are the respective daughters of Sun-Times gossiper Irv Kupcinet and American columnist Maggie Daly.

Gwen Gibson's 'Ballads for B-Girls'

Washington, July 3.

Gwen Gibson, Washington columnist and reporter for the N. Y. News and wellknown in the capital for her witty lyrics, was assigned by her paper to cover the Senate subcommittee investigation of the American Guild of Variety Artists. She dashed off a series of "Ballads for 'B' Girls" as she sat at the press table.

One, to the tune of "Diamonds Are a Girl's Best Friend," went:

"We all pay our dues in the manner expected,
"But unions are a girl's worst friend.
"We water our booze though we may be suspected
"By the customer, or now and then the auditor.
"We're suppressed and under-dressed,
"And with all that we have to contend.
"We'll wind up neurotic instead of exotic—
"Unions are a girl's worst friend!"

Another was to the music of "Take Back Your Mink." It is as follows:

"Take back your card; take back your sticks.
"We may be hard, but we don't go for those tricks.
"Take back your jobs, your fringe benefits.
"We may be slobs, but we're not playing those bits.
"We keep as busy as a 'B' girl ordinarily ought to keep
"But when we think of all you want us to do, we turn over—
"Right in our sleep!
"Take back your hours, your minimum wage;
"We're getting ours, both on and off the stage!"

Glasgow Okays 'West End Jungle'

London Call Girl & Clipjoint Film Upsets 26-Year Old Councillor as 'Pure Pornography'

Glasgow, July 3.

A 26-year-old city councillor, Andrew Cameron, walked out during the private showing of the film "West-End Jungle," documentary on London's prostitution problem, declaring: "It is filthy, pure pornography." But other city magistrates, including three women, who saw it through, decided to allow the film to be shown in the city. It has already been refused an 'X' certificate by the British Board of Film Censors.

The magistrates, who have repeatedly called for a ban on provocative and lurid advertising of films, decided that the film had a

(Continued on page 64)

3 YEARS LATER

Eddie Fisher's Divorcing In Same LV Where They Got Married

Las Vegas, July 3.

Eddie Fisher, in for the Dunes' George Burns-Carol Channing opening, says he probably will file for a divorce from Elizabeth Taylor this month in Las Vegas where they got married in 1959.

Singer opens a two-week engagement at Wilbur Clark's Desert Inn July 24. After the DI date, Fisher plays two weeks at Frank Sinatra's Cal-Neva Club, Lake Tahoe, and returns to the Desert Inn on Oct. 30 for four weeks.

At the star-studded Burns-Channing opening, Fisher received the biggest hand from the audience when introduced by George Burns. Other celebs ringsiding were Harpo Marx, Harry Ritz, Ben Lessy, Jeffrey Hunter, Ann Jeffreys, Robert Sterling, Frankie Laine, Nan Grey, Hedda Hopper, Ross Hunter, Ronnie Burns, Sandy Burns and Gracie Allen.

German Documentary For Israel Cinemas

Wiesbaden, July 3.

Here's a switch. A West German full-length documentary film about Israel has just been translated into Hebrew, and sent to Jerusalem for screening. It is "Paradies und Feuerofen" (Paradise and Fiery Oven), made by the IFAG firm here, and played in West German cinemas via Europa distributors.

It now has been sold under the title, "The Paradise in the Desert," for theatres in Israel.

Show Biz Hits Seattle Peak; Talent Fills Fair Theatres, Niteries Perk

Seattle, July 3.

Show business in Seattle hits a peak this week, with theatres on the Seattle World's Fair grounds all occupied, three downtown houses lighted, plus the Aqua Theatre at Green Lake and new and old night spots alive with top talent.

The Fair's Arena has the Thai Boxers; the Roy Rogers show, Circus Berlin and the water-ski show are in the Stadium; Fair's "American Film Classics," 14 of 'em, are at the Playhouse and lineup of shows in the Opera House includes Victor Borge, Johnny Mathis & Henry Mancini, and Pamela Britton.

Away from the fairgrounds,

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154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

Sid Silverman, President

154 West 46th St., New York 36, N. Y. JUdson 2-2700

Hollywood 28

6404 Sunset Boulevard, Hollywood 9-1141

Washington 4

1202 National Press Building, STerling 3-5445

Chicago 11

400 No. Michigan Ave., DElaware 7-4984

London, S.W.1

49 St. James's Street, Piccadilly, HYde Park 4561-2-3

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 227 Number 6

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DAILY VARIETY

(Published in Hollywood by Daily Variety, Ltd.)

$15 a year. $20 Foreign.

ZANUCK NEEDLING 'AMATEURS'

BACKGROUND ON SUCCESSORSHIP

Footnote to Darryl F. Zanuck's statement from Paris about having "been inaudible for entirely too long" and that "now, as the largest individual stockholder I intend to make my position clear on all major matters" is seen by many as indicating the former studio production head being a leading candidate for the presidency of 20th Century-Fox Film Corp.

Zanuck was in New York three weeks ago, ostensibly huddling with board chairman Samuel I. Rosenman on merchandising plans of "The Longest Day" but he then met privately with Robert Lehman and Judge Rosenman in the One William St. offices of Lehman Bros. The financier is on the board of 20th-Fox and one of the dissident directors, along with John Loeb (of Carl M. Rhoades, Loeb & Co.) and Milton S. Gould (representing Treves & Co., another brokerage house which controls a block of 20th-Fox stock).

Zanuck went on record, in writing, that he will not tolerate certain future operations of the company, especially when it's being administered by non-showmen.

(His Paris statement stressed that "the board of directors is primarily composed of very successful and important industrialists" (but) "unfortunately the majority of them, while eminently successful in their own fields, have no working knowledge of or experience in the motion picture industry. Their financial interest in Fox is negligible. I have a larger financial interest in Fox than the combined membership of the board of directors.")

Zanuck when first discussing his reassociation with 20th-Fox on a management and consultation level, rather than as the independent producer he now is, stressed autonomy but he has also been known to express himself that he never meant solo autonomy. He respects corporate control but, in such corporate setup, he would insist upon the cooperation of the board of directors and its executive committee. He once expressed himself, *"I don't mind being second-guessed by pros but I don't want to be second-guessed by amateurs."*

Close The Studio?

It is believed that Zanuck put himself on record that it may be one thing to shut down the studio operation and coast on the product 20th-Fox has completed, and let the distribution department continue with that for six or eight months, but he is opposed to any liquidation of 20th-Fox, as some directors have expressed themselves.

He does concede that the studio vis-a-vis today operations, is a "white elephant" and 20th-Fox might be better off with a rental studio setup, but he is dedicated to continuing 20th-Fox as a going business.

Seymour Poe, Zanuck's sales rep, left for Paris on Monday (2) to huddle with the producer on "Longest Day." As Zanuck expressed himself to VARIETY, his major concern right now, and until mid-August, is to polish and score his picture which has been otherwise edited to three hours and five minutes and will be released in that length on a road-show basis.

This indicates Zanuck does not plan to "rush over" because of the resignation of Skouras upon failing to win over the dissident board members who insisted on a change of management. Skouras, per contract, goes under lifetime $50,000-a-year contract after Sept. 30 (as against his current $139,000 per annum). In the interim he's still president.

Zanuck, who is not pitching openly for the job as prez despite much intracompany feeling that he should be "drafted," also has expressed himself that if he likes the special committee's choice of

(Continued on page 5)

Feldman to Europe For Talks With Zanuck, Wanger Bronston, Holden, Others

Hollywood, July 3.

Charles K. Feldman, head of Famous Artists Agency, planed to Paris Saturday (30) on first lap of a three-week tour of Europe for meetings with clients and other producers on castings for upcoming pix.

First meet will take place today (3) with Darryl F. Zanuck. Following sesh, Feldman heads for Rome for confabs with Sidney Buchman, Joe Mankiewicz and Walter Wanger. On Thursday (5) he will get together with 20th-Fox producer Samuel Engel in London. Then he goes on to Madrid for biz sesh with Samuel Bronston on "Rise and Fall of the Roman Empire" and two other pix. Following this, Feldman heads for Rome for a talk with indie producer and Embassy head Joe Levine.

First two visits will be with William Holden in Paris and M. J. Frankovich, Columbia head of European production, in England.

Trip abroad will delay his negotiations with Screen Actors Guild on termination of Feldman's production waiver. Talks are going "favorably," said the producer who will resume seshes with Jack Dales, exec secretary of SAG, on return. He has an agreement with SAG since 1939, producer said.

Meanwhile, Feldman plans to start "Fair Game" late in year as one of two remaining Columbia commitments. He also has one to make for 20th-Fox but doesn't have any idea when he'll get around to it.

'El Cid' by Itself Invigorates AA

By JACK PITMAN

Allied Artists, which can use the fiscal cheer, is getting it from Samuel Bronston's "El Cid." It's the one picture in the company's repertoire that's achieving box-office heroics, and it's thought could single-handedly restore AA to the profit column. The film's U. S. performance is a virtual echo of the snappy biz it's been doing in the foreign markets, although AA only benefits from western hemisphere exhibition.

Additionally encouraging is the fact the Bronston production has much mileage yet to cover. Pic is still in three of its original 31 domestic hardticket runs, recently went into a first batch of special (unreserved) engagements, and is stated for over 400 more through the peak July-August business period. It has proven such a hot-shot, in fact, that formulations for general release remain, as of now, ambiguous. Down in the Latin market, where "Cid's" first key dates launched recently, the early b.o. is even more rah-rah, but this was expected because of the Espanol legend it narrates.

Making it a particularly sweet victory so far is the fact "Cid" was an admitted gamble for Steve Broidy & Co., even evoking some avowed opposition within the AA hierarchy. The fear, of course, was that an obscure Spanish historical figure would hardly bowl over the American public. The deal with Bronston contained some financial advantages to the company, but probably the decisive factor was the assumption of a potent marquee via costars Charlton Heston and Sophia Loren.

On the face of it, the intensive campaign for the pic, carefully angled for both the pop and snob trade, solved the "awareness" headache. If he has to pick any one element in the subsequent momentum, domestic sales v.p. Morey (Razz) Goldstein avers that word-of-mouth has been the big factor. It may be, as the dominant critical reaction suggested, that "Cid" doesn't exactly arrost the intellect. What counts is that it clicks as sheer action with the family circles.

Harry Brandt & Co.

Harry Brandt, the New York theatre circuit owner, now convalescing in Doctors' Hospital following a second heart attack, and long a staunch friend of Spyros P. Skouras, owns around 90,000 shares of 20th-Fox.

Associated with Brandt is Industrialist Francis S. Levien, who gave up his law practice when he became president of Universal American Corp. and its affiliated companies. Levien owns 10,000 shares of 20th-Fox and his family and friends, including the Brandt holdings, represent 150,000 shares. Associated with Levien, also, is financier Harry E. Gould. Brandt has recommended Levien for a position on the board.

Metro Overhead Charges Lowest; Run 18 to 21%

Hollywood, July 3.

MGM studio has reduced its overhead charge to lowest in industry, studio chief Robert M. Weitman reports. Analysis for year ended June 1 calibrates charges as ranging for 18% to maximum of 21%. Previous year studio's flat rate was 31½%.

On June 1, 1961, Weitman put into effect economies and new accounting system whereby all departments on lot function as independent servicing outfits. Thereafter charges were made only for actual use of studio facilities, so a producer could control direct costs, whether he was of MGM or indie status.

Balaban & Katz Breaks Hardticket Pix Taboo In Booking of 'Longest Day'

Chicago, July 3.

Balaban & Katz is breaking a longstanding taboo against hardticket pix in booking 20th's "Longest Day", for roadshowing at the Roosevelt Theatre Oct. 11. B. & K. prexy Dave Wallerstein said he was breaking precedent for this picture only "in order that it might open in Chicago at the same time that it does in New York and Los Angeles.

Exhibitor sources say that use of the Roosevelt, generally considered an action house, results from shortage of hardticket theatres in Chi, now that Cinerama has taken over the McVickers and the Palace has apparently decided to remain dark.

Strong No. 2 Executive Another Consideration In Re-Deal at 20th

Selection of a No. 2 man in the new 20th-Fox management setup, to succeed exec veep William C. Michel who is expected to retire shortly, will not be decided without consultation with the incoming prexy, whoever that may be.

What were described as "informal discussions" about this number two post were held following last Wednesday's (27) all-day board meeting in New York. The fulltime employment contract of Michel, who joined the company in 1930 and was named exec veep two years later, expired last year. In addition, other management shifts are seen as inevitable.

Skouras, who officially retires Sept. 30, if no successor is found before then, will continue to have a voice in these decisions, though obviously not the major say-so. He continues to serve on the board and as a member of the exec committee. In addition, he has a place on the committee searching for a new prexy, along with John L. Loeb, Milton S. Gould, Robert L. Clarkson, Robert Lehman and board chairman Samuel I. Rosenman.

Skouras' fulltime employment contract, which paid him $139,000 last year, does not expire until Dec. 31, 1963, after which he gets $50,000 for life.

Italy Extends Aid, Kills Dub Tax

Rome, July 3.

Italy's Chamber of Deputies has extended the current Italian Film Aid legislation through March 31, 1963, at the same time however abolishing the dubbing tax proviso contained in the aid law. Extension must now be okayed by the Senate subcommittee as well, but no hitches are expected to develop. Law should therefore become a fact by early next week at the latest. Previous legislation expired Sat. (30).

Abolition of dub tax had long been asked for by Yank companies, who have been most regularly hurt by provision, and had recently been promised by ANICA topper Eitel Monaco as key to other mutual concessions to be worked out between MPEA and ANICA. (See previous story).

Understood that house discussions included some opposition to the abolition of the dubbing tax on the part of Commies and Socialist. These are said to have threatened to demand further modifications if the one regarding the dubbing fees was passed. However, no serious hitches developed.

HISTORIC TRADE FIGURE

These last months and years have been "convulsive" at 20th Century-Fox and have stolen attention from former achievements and longtime leadership in the case of Spyros Skouras, who last week stepped down from the presidency, though staying with the board of directors and the executive committee. Perspective will be reestablished in due course. Enough now to remind the trade that Skouras has long been a prestige figure in the industry. Apart from the Horatio Alger aspects of his personal life and his prominence in many causes, not only Greek War Relief, he has been one of the notables of the past decades.

Nobody in the film business may be other than upset by the difficulties still confronting 20th-Fox. This has been a dynamic company in yesteryear and one must hope, nay pray, if that's legal now, that it comes safely to port soon. Personalities alone neither account for the difficulties nor contain the cure.

Skouras, the showman, has long written an impact on the amusement industry. Relatively recently, in another of the industry's succession of crises, he stepped in with CinemaScope and gave the whole motion picture business renewed stimulus. There is nothing more permanent than a crisis in the business there is no business like. The latest, of course, is the unprecedented $30,000,000 investment in a single production.

That Skouras' successor has a kingsize job ahead of him is obvious. That Skouras' counsel, this time from the sidelines, as consultant, may have greater value, because of its objectivity, is also obvious. Certainly the industry at large wishes him and the company he headed for 20 years nothing but the best.

DEMANDS 20TH BYLAW CHANGES

From his Paris headquarters producer (and largest single 20th-Fox stockholder) Darryl F. Zanuck on Monday (2) cabled prexy Spyros P. Skouras and board chairman Samuel I. Rosenman demanding that a special meeting of stockholders be called within 30 days to consider several important changes in company bylaws.

Coming on top of the producer's previous statement (see separate story), latest move is regarded in New York as a clear call by Zanuck to rally independent stockholders to his side if his differences of interpretation with the present board comes to a share-counting showdown. Zanuck is due in New York tomorrow (Thurs.).

Zanuck is asking for three things: (1) an amendment to the bylaws to increase board membership from the presently allowed 12 to 24, together with the election of such new directors; (2) election to fill the vacancy on the present board (there are now 11 members), with no such vacancy to be filled prior to special owners' meeting; (3) another amendment to provide that only stockholders have authority to increase or decrease the number of directors, and that only holders be allowed to elect new directors.

At early press time Tuesday, on eve of July 4th holiday, neither Skouras nor Rosenman had commented on the Zanuck request. It was said elsewhere that should the present board decline to call such a special meeting, Zanuck could force the holding of the meeting if he can prove that 25% of the outstanding stock wants it, as specified in present company bylaws. Zanuck is believed to hold 110,000 shares. Skouras as of March 30 owned 80,760 shares, with another 17,040 held by his family. That block, if thrown together, would be something less than 10% of the 2,545,845 shares outstanding as of March 30.

Against these holdings would be the block of stock owned and/or controlled by the Treves & Co., and Carl M. Loeb, Rhoades & Co. Just how big this is at the present time cannot be ascertained, but about 14 months ago a spokesman for the group estimated it could call on almost 25% of the outstanding stock. That that may have been an exaggeration is suggested by the fact that the Treves-Loeb reps on the 20th board have not been able to move subsequently with a very free hand.

Meanwhile, the first meeting of the committee to pick a successor to retiring prexy Skouras was expected to be held tomorrow (Thurs.), but no immediate decision is likely. Though the committee has been reported desiring to take its time, there is a feeling that the Zanuck statement may hasten a decision. Committee to pick the Skouras successor includes Skouras, Roseman, Milton S. Gould and John L. Loeb reoping Treves and Loeb), Robert L. Clarkson and Robert Lehman.

To the list of possible successors, which already includes Zanuck, Max Youngstein, Jim Aubrey, Peter Levathes, the rumor mills has added those of Columbia's Mike Frankovitch and Seven Arts toppers Eliot Hyman and Ray Stark. A member of the president-searching committee cautioned against speculation, saying that just about every responsible exec in the industry "has been mentioned, at one time or another." Tomorrow's meeting, he said, would be to set up a "set of guiding principles and procedures by which the committee will act."

You Can't Dislike Spyros Skouras

A Reporter's Reminiscences of a Dynamic Personality — Shrewd and Adroit — His Style in Handling Hot Questions — An Early Riser

By VINCENT CANBY

Almost two dozen reporters kept the news watch at the 20th-Fox New York homeoffice last Wednesday (27), waiting for word as to the fate of Spyros P. Skouras, whose continued tenure as president of the company was being decided at one of the longest, stormiest board sessions in 20th's history. For most of the press, the time was spent smoking, drinking a little, studying the annual reports and the official biography of the beleaguered prexy. The Wall Street Journal man was asking what the board room looks like, what its dimensions are. Except for the fact that the patient was remarkably alive and, characteristically, fighting like a bull, it was like the vigil outside a sick room.

When, after almost six hours of waiting, the report was issued from behind closed doors. ("Unfortunately, reasons of health compel him to retire . . ."), the effect was somehow anticlimatic. The inevitable biographical recapitulations and eulogies masked the complexities of the personality of the man and the nature of the 20th predicament.

A Professional 'Pauper'

An associate of Skouras once remarked, apropos of Skouras' well-publicized luncheon debate with the premier of the USSR: "Hell, Skouras' isn't any Horatio Alger story. He just happened to be born poor, an accident on which he has capitalized ever since!" Skouras is an alternately hard, witty, shrewd interviewee, and almost always a colorful one. There was, for example, an encounter several years ago when the prexy answered every question by throwing a personal question back at the reporter, re age, place of birth, religion, marital status. When the reporter acknowledged that he was a bachelor, the prexy enquired sadly, "Are you living in sin?"

Personal questions have been (until now), one of his favorite gambits to get out of embarrassing situations. Back at one of those crowded general press meetings in the early CinemaScope era, an eager, Vassar-educated researcher from Fortune pressed him on a financial point. He seemed pleased she had asked such an astute question. He was searching for just the right words to do it justice when he suddenly seemed to see the girl for the first time. His face became full of compassion: "Miss . . . Miss . . ." "Miss Van Dusen," she helped. "Miss Van Dusen." he said to that lovely, lost creature. "Are you married?" He could spot a spinster right away. When another reporter insisted on asking about the subleties of CinemaScope aspect ratios, the old showman became bored: "So what are you, Mr. Horowitz, an atomic scientist?"

His Own Best

Skouras' accessibility to all members of the press has served to make him his own best public relations man. It has also, perhaps, compounded the confusion surrounding the company in this last, crisis-ridden year. Though he had already admitted the fact to reporters who had contacted him individually, the first official acknowledgment from the company's publicity department last summer that Bob Goldstein was no longer studio head came in a two-week-late press release which started: "Mr. Robert Goldstein, former head of production at 20th Century-Fox, passed through New York today en route to Detroit where he will attend the debut of Miss Anne Ford, daughter of . . ." The public relations boys were reduced to handing out Cholly Knickerbocker items.

Because of Skouras' extraordinary shrewdness, this reporter found it difficult some months ago to accept the prexy's accusation that the reporter had "betrayed" Skouras' confidence by printing a certain story. (It had, in fact, been Skouras' first acknowledgment that Wall Streeters Milton S. Gould and John L. Loeb would be joining the board.) "I spoke to you like a friend," Skouras said sadly, with gentle reproach. "I am sorry. We will never be able to talk again." It was as if someone dear had died. The reporter fretted in Coventry for almost a month before being forced to try to contact Skouras to check another story. Skouras was out when the call arrived. Two hours later the prexy returned the call. His first words: "Why do you telephone me when I said I wouldn't talk to you ever again?"

Friends once more.

Bless His Memory

There is the thought that a reporter (to say nothing of the motion picture industry) needs men of Skouras' unique stature. Sometimes out of sheer loneliness. Skouras' penchant for 7 and 8 a.m. rendezvous with a reporter were dictated by a busy schedule and perhaps also a desire to have someone to talk to, since the talks were not always productive of news (and few other Foxites were ever in as early as he). One such, in the homeoffice dining room, one morning, was abruptly terminated when his longtime (17 years) secretary Nita Arthur came in to pick up her coffee. It was just a couple of weeks after an unsuccessful revolt in Ethiopia. "Nita," he called, suddenly coming alive. "Take a cable to Haile Selassie: 'Merry Christmas and all best wishes for the New Year.'" He paused, then added: "Send the same to the Crown Prince. I've forgotten his name, but we have it written down somewhere." His day had started and the reporter withdrew.

There was another interview, at 8 a.m. on a Saturday the day after Christmas, when no other film executive anywhere was at his place of business. Bursting with energy as always, the prexy sat in his barber chair, talking to a reporter about Eidophor, a need for the overhaul of distribution and for the end of intra-industry squabbling, etc., at the same time making phone calls to associates around the country to wish them happy holidays. To a startled friend in San Francisco, where it was all of 5 a.m., it went something like: "Yes . . . it's Spyros . . . Merry Christmas . . . Happy New Year!" Then he hung up.

He Loved His Job

This energy and drive, this exultation in and enjoyment of power, responsible for so much of his success, have also been, according to his critics, the reasons for the cataclysm of the last two years. Singlehandedly, he pushed through CinemaScope 10 years ago—and it was in this process seven years later that he personally okayed the production of a film like "It Happened in Athens," starring Jayne Mansfield as a 19th Century Greek actress. ("*What kind of a Greek is that?*" he reportedly bellowed at the first homeoffice screening.)

Perhaps one of the most difficult assignments Skouras ever faced was that upside down (in timing) testimonial dinner tendered him in April by Theatre Owners of America and Allied States, coming, as it did, on the heels of a disastrous annual report and as a prelude to his just-lost board battle. According to one associate, he said that afternoon that he would rather attend his own funeral.

Skouras is, has been and will continue to be unique. For this reason it's to be hoped that his partisans will not destroy his image with conventional praise. He deserves more.

Late one winter afternoon a couple of years ago, a few minutes after the prexy had departed the homeoffice for Italy, Egypt or maybe Katmandu, the executive floor was moving a little less frantically as it always does when he is away. An associate, who shares Skouras' confidence but not his unrelenting personal drive, wondered aloud what Skouras was seeking. The associate confided that he had once asked Skouras if he knew Shelley's "Ozymandias," a dark ode to mortality of worldly glory. Skouras did not and the associate gave it to him: "I met a traveler from an antique land . . ."

What was Skouras' reaction? "He listened politely," impatient to get back to his world of action and affairs.

Zanuck's Full Statement

It is unjust to blame Mr. Skouras alone for the decline of 20th Century-Fox. The board of directors and the executive committee approved all major decisions in production and administration during the last several years and particularly during the last 18 months. A special management committee was appointed by the board of directors with the power and authority to alter or nullify any decisions made by the president or any officer of the corporation. This committee, as well as the board of directors, must share responsibility for what occurred.

When this committee was formed, Fox stock was selling at approximately $50 per share. The Corporation had a healthy cash position. Actual production on "The Longest Day" and "Cleopatra" had not yet commenced. Since this committee had the authority to control, cancel or suspend all disbursements in production, it cannot deny its share of responsibility. The committee exercised its authority frequently, not only concerning major problems but also in minor problems. It held the veto power.

Regrettably, all members of this committee, with the exception of two employees of Fox, have had no experience in the motion picture industry. I do not believe that stockbrokers or their attorneys are qualified to endorse or annul film proposals, any more than I am qualified to plead a case in court or sell stock.

The board of directors is primarily composed of very successful and important industrialists. Unfortunately, the majority of them, while eminently successful in their own fields, have no working knowledge of, or experience in, the motion picture industry. Their financial interest in Fox is negligible. I have a larger financial interest in Fox than the combined membership of the board of directors.

When the Special Management Committee was formed, I formally notified Fox that I did not wish to be consulted on any matters that did not pertain exclusively to my own independent productions. I determined to devote all of my time and effort to the production of "The Longest Day."

The Committees' Rulings

I believe that committees can function very effectively in administration, but I do not believe that committees can make good motion pictures. This Committee was instrumental in cancelling the production of George Stevens' "The Greatest Story Ever Told" which is now being produced by United Artists. This Committee cancelled the production of "The Chapman Report" which has now been completed by Warner Bros. This Committee approved the production and budget of "Cleopatra" and all other films during the last year. This Committee, without any legal right, challenged the production of "The Longest Day."

I was compelled to fly to New York to convince the Committee of the potential boxoffice value of this D-Day film. Its production was reluctantly approved.

Twentieth Century-Fox is potentially a vital factor in the world-wide manufacture and distribution of motion picture and television films. It has valuable assets, creative talent and resources.

Since Mr. Skouras has decided to retire at the end of September, Fox needs a new president more than anything else, it needs a new policy and a complete reorganization of every department and branch. For 20 years Fox lead the industry as the most progressive and profitable motion picture company. At least 50% of the board of directors should consist of qualified and experienced motion picture executives and filmmakers with fresh, modern ideas. Its functions must be guided by a policy that is flexible and in tune with the industry as it stands today and not geared to policies that were profitable and popular 10 years ago.

History Repeats

When the original William Fox Corp. went to pieces, 25 years ago, the Corporation did not seek a new President. They merged all of their mighty resources with a very small but very successful independent company releasing through United Artists and known as 20th Century; thus, 20th Century-Fox was born. Mr. Sidney Kent remained as president until his death and I was in complete control of production as vicepresident. The merger, the new ideas and a change in policy brought 20th Century-Fox to its top position where it was only challenged for supremacy by Metro-Goldwyn-Mayer.

Committee Needs Overhaul

I have been inaudible for entirely too long. Now, as the largest individual stockholder, I intend to make my position clear on all major matters. I am not selling 20th Century-Fox short. As a matter of fact, I am optimistic. It is more difficult if not worse than we have been doing since the formation of the Committee. The prospects and potentialities are enormous but if Fox needs a new president then it certainly needs a complete overhaul, starting with the board of directors and the Committee and going right down the line. More than anything else, it needs a definite policy which will inspire confidence and result in pride and profits.

Have Not Been Offered' Prez

I have not been offered the presidency of 20th Century-Fox. Whether or not I would accept it if it were offered depends on certain vital circumstances. The president must have the unqualified and unanimous support of a unified board of directors. He need not necessarily have total autonomy but to function properly for the benefit of the Corporation and the stockholders he cannot be placed in a position where he is "second-guessed" by inexperienced "committees." In collaboration with a united and experienced board of directors the president should be able to establish policies and see that they are executed efficiently and effectively and for the best interest of the corporation and its stockholders and employees.

N. Y. to L. A.

Rosily Bazzini
Cliff Cochrane
Lou Frizzell
Sol Lesser
John Resko
Louis Sobel

U. S. to Europe

Joe Abeles
Lyn Austin
Herbert Barrett
Steve Broidy
Abe Goodman
Louis J. Hexter
Samuel Lurie
Martin Manulis
Seymour Poe
Mildred Shagal
Sam Spiegel
Roger L. Stevens
Norman Twain
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Lucia Victor
Bert Wheeler
Bernie Wilens

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UA Ups Sumner

Gabe Sumner has been named United Artists national director of ad-pub and exploitation, Fred Goldberg, veep, announced Monday (2).

Sumner moved up from the post of exec assistant to Goldberg, a position he's held since April, 1961. He had joined UA the year before as publicity manager.

Europe to U. S.

Lou Brecker
Jerry Bresler
Erroll Garner
Jack Mills
Darryl F. Zanuck

L. A. to N. Y

Martin L. Barsky
Sidney Carroll
Gower Champion
Jackie Cooper
Dan Dailey
Bob Hoberman
Leo Jaffe
Ricky Nelson
Gigi Perreau
Mark Robson
Connie Stevens
Franchot Tone
Margaret Whiting

FILM TRADE REMARKS CURTIS PUB PARALLEL

Readers of the New York financial pages were struck last week by the similarity in the wording of the announcements of the retirement of Spyros P. Skouras as prexy of 20th-Fox and of the ouster of Robert E. MacNeal as prexy of Curtis Publishing Co., which, like 20th, also has been beset by financial problems.

In both instances a committee of directors have been named to find new presidents.

Interestingly enough, prime movers in both upsets were board members repping the Wall Street brokerage houses of Carl M. Loeb, Rhoades & Co. and Treves & Co., and in one instance the same man reps Treves on both the 20th and Curtis boards, attorney Milton S. Gould. It was a busy week for Gould with the Curtis meeting on Monday (25) and the 20th meeting on Wednesday (27).

Perhaps significant in the instance of 20th is the report that the special Curtis committee seeking a new prexy "might very well make several other crucial decisions besides selecting a new president."

Shirley MacLaine's Nite In a Russian Lobby

Karlovy Vary, July 3.

Shirley MacLaine came to the recent Karlovy Vary Film Fest after an official appearance in Rumania for the opening of "The Apartment" (UA) and a trip to Moscow. She reported "Apartment" got a fine reception as it seemed to get everywhere. There was probably something about the tale of a man finally taking a stand after being victimized and even using his superior's corruption that was appreciated.

She ran into some trouble in Leningrad when a bag was stolen and she was not given a room after missing a train, thus being forced to spend a night in the lobby. But she was angry rather than bitter. It was just common discourtesy, she felt.

'Connection' Wins 4-Letter Word From Censors: 'Okay'

New York Supreme Court Monday (2) ruled that the film version of the "junkie" play, "Connection" is not "obscene," and thus cannot be denied exhibition in this state because of the use of an "unmentionable" word on the soundtrack. New York State Board of Regents, which had earlier upheld the ban on the picture instituted by the state's Motion Picture Division, was ordered to pay the plaintiff, "The Connection" Company, $50 plus all printing costs, estimated to be about $600 (for legal briefs, etc.).

Attorney Ephraim London, who handled the precedental "Miracle" censorship case, also won the "Connection" ruling.

ITALO STAR-AGENT TYRANNY

Real Talent Not Temperamental?

Many newspapers and magazines have been taking note of the "star system" in the recent hot white spotlight thrown on same by Liz Taylor-Richard Burton, Marlon Brando, Marilyn Monroe et al. Newsweek culled a number of provocative quotes, to wit:

Charlton Heston, veep Screen Actor's Guild: "Whatever the ethical shortcomings of certain stars, they are only filling the vacuum in authority left by the studios . . . The Guild apparatus for disciplining these people for breach of contract. But so far nobody has pressed charges. They call Louella Parsons or Hedda Hopper and tell them.

"In a film you're only as good as your director, and complete irresponsibility on the part of an actor only means there are fewer good directors he's going to get. I know William Wyler was thinking of a certain star for one of his pictures. The star would have been just right. But the star was unpredictable and Wyler finally said: 'No, it's not worth it'."

Director John Ford: "Look, I've worked with some of the biggest stars in the business—Gardner, Fonda, Stewart, Wayne, Cooper, Gable, Tracy, Hepburn—and I've always found that in a real star there is an absolute lack of temperament. Matter of fact, the thing that used to irk me was trying to beat them to work in the morning. Like Gable—he was always on the set before I was. They learned their lines, were eager to work, and acted like pros. But this group—who are they? Like Marilyn Monroe. Hell, Lee Remick's a lot sexier than she is and a much better actress to boot. And that guy in 'Mutiny'—what's his name—Merle Brenner. Who needs him?"

Billy Wilder: "I've been making pictures in Hollywood for some 25 years. During this time there was death in my family, I went through a divorce, I passed kidney stones, I am insomniac, I have suffered from bad attacks of bursitis and worse attacks of critics. But in all these years I have missed but one day on the set. This is not unique. You will find that 99.9% of Hollywood has a sense of duty and devotion. That goes for the stars, too. Almost all of them work like bastards and care deeply."

Marilyn Monroe: "Only the public can make a star. It's the studios who try and make a system of it."

Cinerama Braces For Up-Zoom; Cheery Report

It's pretty much roses for Cinerama, per a delayed '61 shareowner report that spotlights an improved profit tone, the expansion of showcases for the three-panel process, and high expectations for the company's first two storyline attractions, "Wonderful World of Brothers Grimm" and "How the West Was Won."

As to net earnings, the '61 figure was $336,000 or 12c a share, compared with $11,000 or less than a penny per share the previous year. Figures are adjusted on the basis of a new amortization policy to enable faster writeoff of the five Cinerama travelogs. The change, by the way, accounted for the delay in getting out the report.

Nicolas Reisini, prez and chairman, also conveyed word on the company's pending lateral movement into the consumer field. This will be via subsidiary Cinerama Camera Corp., which has been developing a still panoramic (360-degree) camera for amateurs. Manufacturing and distribution are as yet unspecified, but when production starts it will be with the mass market in mind, meaning commensurate pricing.

Exec tallied 53 Cinerama theatres in the U. S.-Canadian market, plus 26 overseas, plus three Super-Cinerama showcases — the Cooper in Denver, and one each in Paris and Brussels. At least 18 more "supers" are blueprinted or in construction (or reconversion).

Of the storyline features, with MGM co-financing and distributing, "Brothers Grimm" launches in 14 U. S.-Canadian keys Aug. 9, after a press preview shindig in Denver July 14, and by end of this year will be playing a total of 60 domestic situations.

"West," meanwhile, is set to launch overseas on or about Oct. 15, taking over 27 Cinerama spots abroad before the yearend.

"Grimm" reportedly was shot for around $6,000,000, with "West" having rung up an $11-$12,000,000 tab so far, with principal photography just completed. No word from Reisini on sequel projects, except that content for a third production is being weighed and a decision expected soon.

Stockholders were also told that final instalment on a $3,000,000 loan from Prudential Insurance has been paid. The loan, made in 1959, was for the purchase of the five Cinerama travelogs and other assets from Stanley Warner.

Zanuck Background

— continued from page 3 —

a new president he will naturally not oppose it. If he doesn't like it, the inference is that he (Zanuck) could again call for a stockholders' meeting.

It was for the purpose of "discussing the future of the company" that Zanuck had that meeting with Judge Rosenman and Lehman in the latter's downtown office.

In Paris Zanuck is quoted by intimates as stating that in the three or four days he was in New York the scene changed so often he thought he was at a scene-shifters' convention. At that time he projected closing down the studio to study and reevaluate the future.

As To Youngstein

When the N. Y. Times last Friday (29) featured "Max Youngstein Offered Fox Job," latter told VARIETY he "had never been directly approached," and Judge Rosenman also issued this statement: "No one with any authority to do so has made any offer to become president of 20th Century-Fox. A committee was appointed by me pursuant to a resolution adopted at the last meeting of the board of directors to recommend a person to the board as the next president. Discussions have been had with several persons. The committee will meet some day next week to consider these and a number of other men for this post. There will probably be other similar meetings of the committee. When the final selection has been made, it will be announced."

Understood this meeting will now be after July 4. Among the other persons discussed also have been James T. Aubrey Jr., president of CBS-TV Inc., a subsidiary of CBS of which Frank Stanton is president, Donald A. Henderson, company's secretary-treasurer and formerly of Lehman Bros., Peter G. Levathes, incumbent studio production head.

Judge Rosenman last week was of the opinion that the new president "will probably be somebody from outside the present echelon," although Zanuck's stature, as showman and businessman, are not to be discounted. Parenthetically, it is observed that Zanuck "would have to give up his own production unit for obvious reasons if he is to remain neutral as a company president." (To this Zanuck has said yes).

Aubrey is a neutral issue, incidentally, so far as Judge Rosenman is concerned "because I will not be a party to raiding any of our clients." (Rosenman, Colin, Kaye, Petschek & Freund are longtime attorneys for CBS).

In other quarters, it is stressed that 20th's "probable greatest need right now is on the production end" and that "we have enough administrative executives."

In Aubrey's instance, on the other hand, his reputation is (1) as a "make a buck guy" and (2) an expressed opinion that perhaps the greater future of any motion picture company today is diversification. It is pointed out that Barney Balaban did that at Paramount; the Tisch brothers dittoed at Loew's Theatres (hotels, etc.); that even the major film companies, wittingly or otherwise, diversified with record and music publishing affiliates, some of these earning more net profit than the parent company's basic operations.

DECRY INDUSTRY RULE BY ACTORS

Rome, July 3.

Rising production costs are seriously threatening the two most vital motion picture industries of the day: the American and the Italian, according to Dino DeLaurentiis. Speaking at a Rome Foreign Press Club luncheon, the producer blamed stars, agents, speculations, and overambition for much of this disproportionate rise in prices which he tabbed "one of the industry's greatest burdens."

DeLaurentiis lashed out at prima donna performers who try to take over director and writer posts on a production instead of doing what they are paid to do—namely act. "The star system is finished," he said, "and we're only paying tribute to myths. This is moral but also economic nonsense. The industry just cannot go on at this rate."

Also singled out for attack were the negotiators. The producer termed agents "intolerable parasites," and blamed them for backstopping and even pushing actors in their ever-increasing demands. DeLaurentiis said that the problem was not merely an American one, but had its proportionate application in Italy as well. Italian thesps, he said, were also asking —and getting — disproportionate fees for their work.

With regard to Italy, DeLaurentiis said that the current local race to top even 1961's record-breaking total of 213 features this year was "an ideal example of what NOT to do." Noting that as of June 10, 127 Italo features had been started during 1962 (vs. 80 starts at same time last year), he said it appeared almost certain that last year's total would be topped.

Italo filmmaker attributed this inflated picture to a local "sin of enthusiasm". Italians, he thought, found in the motion picture their best means of expression, but also to "speculation" and "overambition."

On the other hand, DeLaurentiis disagreed with those who feel Hollywood is undergoing a crisis. Rather, he felt, it showed sage thought on the part of the Yank industry. The real Hollywood crisis, he said, getting back to his main theme, is one of prices.

DeLaurentiis also opined that in Italy at least, and perhaps in other areas as well, old equipment and antiquated ("artisans-like") production methods also sent prices soaring needlessly. "More money, more time, more people used on a film don't necessarily make a better picture," he added.

Speaking of his own production sked, DeLaurentiis said his Bible picture would include only the Old Testament, with the first film to deal with material from Genesis to the Fall of the Walls of Jericho. Pic he said would probably start "within '63," and would be shot in Italy, Egypt, Jordan, Israel, Morocco, and any other useful area needed to illustrate the story.

Asked what he thought about sideline publicity surrounding the production of "Cleopatra," DeLaurentiis said it would have a "100 percent negative reaction." "All sense of measure has been lost," he concluded.

'Arabia' Shot-&-Sold for Big; Columbia-Spiegel Playoff Strategy Aims at 40-Week Minimum Runs

Columbia and producer Sam Spiegel plan to adhere to a "strict" 70m policy in the release of their upcoming "Lawrence of Arabia," Spiegel reported in New York Friday (29) in course of quick trip from Europe for homeoffice talks. Effect may well be to give new lift to the entire 70m cause, which some industry observers have suggested has been on a recent wane with only a handful in production ("Lawrence," "Cleopatra," "Mutiny on The Bounty" and "55 Days in Peking") and in release ("West Side Story" and "El Cid").

According to Spiegel, in those locations where no 70m houses are available, either because of previous commitments or lack of equipment, new installations will be made. At the present time there are an estimated 120 theatres in the domestic market equipped for 70m, plus houses so equipped in about 250 cities outside the U.S.

The producer and Col sales veep Rube Jackter profess to have no fears about any hot competition with Metro ("Mutiny") and 20th-Fox ("Cleo") for presently available 70m installations, since they fully expect exhibs to invest in the equipment if they really want the "Lawrence" epic. Acknowledging that the equipment is comparatively expensive, Spiegel said nevertheless that the cost can be amortized in a successful one-year run in even smaller cities, which he predicts for his film.

'Ben-Hur' Example

Jackter cited the experience of Metro's "Ben-Hur," which played a minimum engagement of 40 weeks in a full 80 cities in the U.S. Spiegel, who would like to top that "minimum 40-week engagement," said that such long runs in comparatively small cities are to be the pattern of the future film industry based on fewer-and-better pix. In a city of 100,000, he said, if you could just get one-third of the population to see your film, you could run "for years." (According to one recent survey, made for Paramount's Telemeter execs, however, today's most successful pictures are seen by no more than one out of every 12 people.)

Plotted For 'Big'

Spiegel further believes that one reason why the expected 70m boom has not developed heretofore is because most 70m pix have not been particularly designed for the big negative frame; also, even if they were so initially designed, most people who have seen 70m pix have actually seen them in their 35m CinemaScope, printdown versions. Because of the difference between frame proportions in 70m and C'Scope, the printdown version is not what the director and cameraman originally intended, and clarity and definition also are impaired.

The producer asserts his 70m "Lawrence" (Panavision) will display the big negative as it has never been seen before, and because it is such an essential facet of his film, he is insisting on the 70m display, with no quick switchovers to 35m release anticipated—as has happened to some other 70m releases.

It's Queen's Command

"Lawrence," which has been tapped for the Queen's Command Performance in London Dec. 10, is expected to windup a 16-month shooting sked (including one month's hiatus) at the end of July in Morocco. This is going to mean a lot of concentrated work to get the film edited, scored on time for the Dec. 10 gala. (Notes the producer: "You don't ask the Queen to wait a couple of weeks.") Spiegel expects to have the first print ready no sooner than a week before the Command Performance, with a couple of more immediately available for the New York (Criterion Theatre) and Los Angeles (Beverly Hills Theatre) preems the following week. All engagements will be hardticket, of course.

Spiegel and Jackter have put no particular limit on the number of first engagements, saying that it may only be decided by the availability of prints and theatres. Because all of the "Lawrence" prints will be made from the original negative — with no prints from dupe negatives — prints will roll off the Technicolor lines at about three a week.

Costs Kept Mum

The producer refused to divulge the estimated cost of "Lawrence," saying only that he had begun "with a figure in the back of my head" and this will be exceeded by no more than 15%. Pic is not to be classed with a couple of other well publicized ventures as runaway—costwise—despite the lengthy sked.

Apropos of stories heard during its production about much rewriting of the script, Spiegel said the script with which he started would have run about five hours (he estimates "almost four hours" now). There had been some rewriting, he acknowledged, but denied that it had had the form of "improvisation on the set." Mostly it was to take advantage of "newly discovered locales." And always during actual production, Spiegel added, "you wrestle with doubts, trying to find out how you can improve what was originally envisioned."

As to the homo angle, Spiegel said the screenplay "certainly does not emphasize this," though the "inference is there" if one is looking for it as part of Lawrence's complex nature. Certainly there will not be the hullabaloo that was caused by a similar angle in his previous (and very successful) "Suddenly Last Summer."

Producer returned to Europe Saturday (30) night.

Boasberg Exits WB & Trade Ponders Goldstein Shifts

Last week's movement of sales managers—sending Mauriel "Razz" Goldstein from Allied Artists to Warner Bros., replacing Charles Boasberg—was for a time rumored to be a kind of musical chairs game, whereby Boasberg reportedly was to take over from Metro's Robert H. Mochrie. Both Mochrie and Metro boss Joseph R. Vogel scotched that part of it with categorical denials, although some New York trade sources aren't giving up the idea.

There are some astute insiders who say the upheavals could have been spotted but generally the word on it caught the trade much surprised. The Jack L. Warner-Ben Kalmenson management axis at Warners was understood satisfied with Boasberg's sales record since joining the company five years ago. It might be, then, as word from within the WB hierarchy has it, that Boasberg turned in his v.p. stripes out of purely personal considerations.

Other hand, who takes over July 16 (but initially without veepee designation), departs Allied Artists after a 17-year tenure, nearly all of it as general sales manager. He went with the company after some 20 years in the sales echelon at Metro. Assuming his duties at AA will be exec v.p. Edward Morey, but whether this is interim or permanent isn't known. Of some pertinence in this regard is the fact that AA has its own product shortage at the moment, which probably is forestalling any action more definite.

The Pigeon That Took Rome

Writer-producer-director Mel Shavelson provides a comedy carefully plotted for the world market. It's realistically set in World War II Italy, has seme fun for all. Offers Charlton Heston in a switch from the Biblicals. Boxoffice response should be simpatico.

Paramount release of Llenroc production; produced, directed and written by Melville Shavelson. Stars Charlton Heston, Elsa Martinelli; features Harry Guardino, Salvatore Baccaloni, Maricto, Gabriella Pallotta, Debbie Price, Brian Donlevy. Camera, Daniel Papp; editor, Frank Bracht; music, Allesandra Cicognini. In New York June 20, 1962. Running time, 101 MINS.

Capt. Paul MacDougall	Charlton Heston
Antonella Massimo	Elsa Martinelli
Sgt. Joseph Contini	Harry Guardino
Cuccio Massimo	Salvatore Baccaloni
Livio Massimo	Marietto
Rosalba Massimo	Gabriella Pallotta
Luigina	Debbie Price
Col. Sherman Harrington	Brian Donlevy
Monsignor O'Toole	Arthur Shields
The General	Bob Gandett
Oberst Wilhelm Krafft	Rudolph Anders

On his own after the partnership splitup with Jack Rose, Melville Shavelson functions as producer, director and writer and shows good control in all three categories with "Pigeon That Took Rome." This is a good-fun comedy and there's no incongruity in the fact that the setting is authentic-looking World War II Italy. Indeed, the backgrounds are reminiscent of Italy's own "Shoe Shine," "Open City," etc., staging.

Shavelson theorized that the typical American comedy, with either highly polished dialog or out and out slapstick, too often has only intramural stateside appeal. His adaptation of "The Easter Dinner," a novel by Donald Downes, clearly is an endeavor to broaden the acceptance scope without impairing the domestic impact. He has come up with a wacky story that plays out amusingly well and is one that should be nicely received at home and abroad.

Interesting casting has to do with Charlton Heston, ex-Moses, ex-Ben-Hur, ex-El Cid, who's now an American infantry officer assigned to a cloak-and-dagger role in Rome before the Nazis decide to leave and the Yanks walk in. It comes to be that homing pigeons represent his contact with the Allies. His birds provide an Easter dinner for a local and friendly family who do not know they're partaking of a part of "the American Air Force," as stated by one of the characters. Heston becomes replenished with German pigeons, gives them ankle bracelets with false war information, and one of these messengers heads unexpectedly to the Allies, instead of the enemy. Rhyme and reason are elusive but the misinformation received by, but unintended for, the Allies makes the taking of Rome an easy conquest.

Heston plays the bewildered American officer with enough effectiveness to suggest that he can be at home with cinematic mischief and he doesn't always have to be linked with the Biblicals and or historicals. Harry Guardino is Heston's radio man, a sort of funny fellow sidekick who becomes enamored of a local girl who happens to be pregnant by previous misfortune. He gets her, Gabriella Pallotta, to the church on time—that is, they get married.

Elsa Martinelli is Heston's romantic vis-a-vis, not one easily won over but eventually, of course, they go hand in hand. Salvatore Baccaloni, as might be expected of an oldtime opera basso buffo, takes all opportunities to upstage everybody as Papa of the local Italian family enmeshed with the Americanos.

Livio Massimo is the age 10 member of the Italian clan, capable of stealing anybody's pigeons; Brian Donlevy is a ramrod kind of American colonel from West Point and Arthur Shields is a caricature of an Irish priest.

Rudolpf Anders plays a Nazi officer with appropriate ludicrousness.

Shavelson has gotten into the 101 minutes of running time some good, imaginative humor. He has his picture rolling without pause and endowed it with witty dialog and script situations. The performances are savvy, the editing sharp and the music used to bridge one scene to another, correctly functional. *Gene.*

Panic In Year Zero

A family struggles for survival after nuclear attack. Skillfully made exploitation pic.

American International release of Lou Rusoff-Arnold Houghland production. Stars Ray Milland, Jean Hagen, Frankie Avalon, Mary Mitchel. Directed by Milland. Screenplay, Jay Simms, John Morton, from story by Simms; camera, Gil Warrenton; editor, William Austin; music, Les Baxter; assistant director, Jim Engle. Reviewed at Academy Awards Theatre, June 27, '62. Running time, 92 MINS.

Harry Baldwin	Ray Milland
Ann Baldwin	Jean Hagen
Rick Baldwin	Frankie Avalon
Karen Baldwin	Mary Mitchel
Marilyn Hayes	Joan Freeman
Mr. Johnson	Richard Garland
Carl	Richard Bakalyan
Mickey	Rex Holman
Andy	Neil Nephew
Dr. Strong	Willis Buchet
Hogan	O. Z. Whitehead
Haenel	Byron Morrow
Mrs. Johnson	Shary Marshall
Harkness	Russ Bender
Becker	Hugh Sanders

The aftermath of a nuclear attack is the morbidly fashionable subject pursued by this serious, sobering and engrossing film. The topic is unpleasant enough to repel one kind of customer, exploitable enough to attract another kind. Through imaginative, but not frivolously sensational selling, this American International release, produced by Lou Rusoff and Arnold Houghland, might break the exploitation barrier and reach a sizeable portion of the more discriminating audience as well.

The screenplay by Jay Simms and John Morton, from a story by the former, advances the theory that, in the event of a sudden wholesale outbreak of nuclear warfare, civilization will swiftly deteriorate into a decentralized society of individual units, each necessarily hostile in relations with all others as part of a desperate struggle for self-preservation. A family unit of four—father, mother and two teenaged children—is followed here in the wake of a series of initial nuclear blasts destroying Los Angeles and four other major U.S. cities (excluding Washington—a rather astonishing oversight on the part of the unspecified enemy). The family is followed to an isolated cave in the hills where, thanks to the father's negative ingenuity, it remains until it is safe to come out and return home for the enormous task of rebuilding. The family has plenty of scars, physical and emotional, to show for its experience.

Ray Milland manages capably in the dual task of director and star (he's the resourceful father), but it's safe to observe that he'd probably have done twice as well by halving his assignment, one way or the other. Jean Hagen fashions a sincere delineation of the perturbed mother. Frankie Avalon, for the most part, does nicely as the son. Mary Mitchel (the daughter) and Joan Freeman are satisfactory in roles with one thing in common—both are raped. Richard Bakalyan, Rex Holman and Neil Nephew add menace as three young punks, and Richard Garland, Willis Buchet and O. Z. Whitehead score in key character portrayals.

General level of production skill is efficient, but Les Baxter's background score is a bit too obtrusively racy in spots. Among the sound journeyman assists are those of cameraman Gil Warrenton, editor William Austin, art director Daniel Haller and special effects men Pat Dinga and Larry Butler. *Tube.*

El Cuerpo y la Sangre

(The Body and the Blood)
(CHILEAN)

Santiago, July 3.

Catholic University Film Institute Production. Features Monica Sotomayor, Silvia Piñero, Eva Knobel, Ines Alonso, Nelly Meruane, Elena Moreno, Josse van der Rest, S. J., Jorge Boudon and Mario Lorca. Direction and screenplay, Rafael C. Sanchez S.J.; camera, Andres Martorell and Rene Kocher; music, Juan Lemann. Previewed, June 23. Running time, 93 MINS.

This film's objective is to explain the meaning of the Mass. Developed on a double level it is part documentary and part fiction.

The documentary element is provided by Josse van der Rest S. J. officiating mass at the Vitacura church, a good setting thanks to its modern design and severe beauty. This is interwoven with a plot based on everyday incidents and family life, whose aim is the clarification of the liturgical symbols.

Made at a cost of $30,000, it is the Catholic University Film Institute's first feature. The cast consists of legit actors and Monica Sotomayor, a seven year old moppet. Acting is only adequate and players' inexperience in films is evident. On the other hand, lensing and editing reach a better level than usual in local product.

Pic should do well predominantly Catholic audiences, but its chances on general release are limited. *Chili.*

Karlovy Vary Fest Reviews

Akce Kalimantan

(Operation Kalimantan)
(CZECH-INDONESIAN)
(Color)

Karlovy Vary, June 19.

Czech State Film-Indo Film production and release. With Bambang Hermanto, Martin Razek, Gustav Heverie. Directed by Vladimir Sis. Screenplay, Sis, S. Suryadi rma; camera (Agfa), Josef Vanis; editor, H. Hejlik. At Karlovy Vary Film Fest. Running time, 65 MINS.

Ritah	Bambang Hermanto
Officer	Martin Razek
Sut	Gustav Heverie

Czech technicians and a director made this pic in Indonesia to commemorate the early military operation that helped free Borneo from the Dutch. Film is artfully lensed but emerges the usual revolutionary war pic. It seems to be mainly for Asian or East-European consumption.

A patrol is parachuted from Java into Borneo. They lose their radio but fight their way through the jungles and manage to get a message into headquarters for eventual reinforcements. Dutch are conventional villians and the Indonesians properly heroic.

This is an okay actioner and its short length makes it easy to take. Some solid lensing, if too contrived, plus color, will help in its intended arts. *Mosk.*

Konigskinder

(Royal Children)
(EAST GERMAN)

Karlovy Vary, June 26.

DEFA production and release. With Annekatrin Burger, Armin Mueller-Stahl, Ulrich Thein, Marga Legal. Directed by Frank Beyer. Screenplay, E and W. Gorrish; camera, Gunter Marczinkowski; editor, Hildegarde Conrad. At Karlovy Vary Film Fest. Running time, 90 MINS.

Magdelena	Annekatrin Burger
Michele	Armin Mueller-Stahl
Jugens	Ulrich Thein
Mother	Marga Legal

East Germany is still dealing with the fate of young communists under Nazism. But this has a disarming expressionistic look at love and war that holds its own with the propaganda content. However, it looms mainly Eastern Bloc fare.

Two boys and a girl, childhood friends, find the war leading them into a strange odyssey. One boy is in love with the girl. He is a communist and is jailed while the other one becomes a Nazi. The war brings the two men together in a disciplinary batallion on the Russian front while the girl is in Moscow learning how to eventually work with them in the takeover of Germany.

Director Frank Beyer shows a strong ability to suggest time and atmosphere simply, and has a dynamic style in battle scenes. This actually is neatly packaged propaganda that just lacks something. It is technically fine. Acting is good within the confines of the simple characterizations. *Mosk.*

Detstvo Ivana

(The Childhood of Ivan)
(RUSSIAN)

Karlovy Vary, June 26.

Mosfilm release of Gorki Studio production. With Kolia Bourliaiev, Z. Zoubkov, E. Jarikov, S. Krilov. Directed by Andrei Tarkowski. Screenplay, Vladimir Bogomolov, Mikhail Papava; camera, Vladimir Iousov; editor, L. Feiginovi. At Karlovy Vary Film Fest. Running time, 95 MINS.

Ivan	Kolia Bourliaiev
Kolia	Z. Zoubov
Galtsev	E. Jarikov
Katssonov	S. Krilov
Griasnov	N. Griko

Earmarked by the Russians for a competing spot at the Venice Film Fest in August, this may make a mark for itself. It is a lyrical war pic like "Ballad of a Soldier" and "When the Cranes Are Flying." Its poetics, if sometimes measured, its sincere bravura and general simplicity tag this a pic with strong export chances.

The heroics are in keeping with a general look at war that destroys as well as marks men and children. Done in a flamboyant manner, it is

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Berlin Festival Reviews

The Duel

(DANISH)

Berlin, June 26.

Nordisk Films Kompagni production and release. Stars Frits Helmuth, Malene Schwartz. John Price. Directed and screenplay by Knud Leif Thomsen. Camera, Henning Kristiansen; music, Ib Glindemann. At Berlin Film Fest. Running time, 105 MINS.

"The Duel" is currently one of Denmark's top boxoffice draws, and is well above average quality of the output from that small film-producing nation. Knud Leif Thomsen's direction and screenplay are on sure grounds when he's handling the boy-meets-girl aspect in the first half. But it is less confident when the plot switches to heavy melodramatics later.

There is an ingenious twist to the plot in which a film director is faced in real life with a mythical situation he had been developing in a picture. Frits Helmuth, as a medical student making a buck on the side by playing the piano in a strip joint, becomes wildly jealous when he discovers the girl he loves (Malene Schwartz) had previously had an affair with her film-director boss. He challenges the latter to a duel.

The appealing atmosphere of the earlier part of the yarn is not sustained, however, partly through script weaknesses. The second half is also too long, and could be improved by discreet editing.

Principal performances are okay, especially the femme role which is played with considerable charm and warmth by Malene Schwartz. Frits Helmuth makes a suitably moody medical student, though John Price tends to make the film director too much of a heavy. There is, by the way, a frank strip scene which should provide a lively exploitation angle. *Myro.*

Las Hermanos

(The Sisters)
(ARGENTINIAN)

Berlin, June 26.

Argentina Sono Film (Buenos Aires) production. Stars Mirtha Legrand, Silvia Legrand. Directed by Daniel Tinayre. Screenplay, Silvina Bullrich from novel by Guy de Cars; camera, Alberto Etchebehere; music, Lucio Milden. At Berlin Film Fest. Running time, 125 MINS.

Based on a French novel, this Argentinian selection for the Berlin festival is definitely a lower-case entry. It does little credit to the industry of that country. It is a melodramatic and novelettish yarn, largely predictable, with few redeeming qualities. Its length makes it something of an endurance test.

Plot unfolds in a series of prolonged flashbacks. Police call at a convent to interview a nun whose twin sister, a mannequin of easy virtue, has been found murdered. It transpires that the girl had fallen for a pimp who had installed her in a luxury apartment. Later she meets a Spanish air attache whom she wants to marry, but cannot get out of the first man's clutches.

The denouement in which it is finally revealed that the procurer killed the twin sister, and that the mannequin had swapped her fashionable outfit for the nun's habit, lacks the element of surprise which was obviously intended. There are several continuity fluffs which do not help. Direction is generally on the slack side. The twin sisters are played by real-life twins, Mirtha and Silvia Legrand, both lookers. Other performances are just about adequate. *Myro.*

The Hands

(GREEK)

Berlin, June 29.

J. Roberts Productions release of John G. Contes production. Stars Antoinette Rondopoulou, Alexander Mamatis, Agapi Evangellidi, Mary Vlissidi, Basil Maros, Basilis Gikas. Directed, written and edited by Contes. Camera, Futis; music, Th. Antoniou. At Berlin Film Fest. Running time, 95 MINS.

Opening titles explain that this is a symbolic picture, and that hands are one of God's greatest gifts to man. A final title says it is dedicated to "youth abandoned to the whirlwind of our time." In between there's 75 minutes of screen time filled in abstract style, without dialog, making it an extreme offbeater. Commercial prospects look dubious, though some film buffs may be intrigued or fascinated by its contents.

As the credit titles are being introduced, there's a background of bitter street battles, but the action which follows immediately has no relation to this intro. It is a calm sequence of young people enjoying a ball game on a beach. That's followed in turn by a number of scenes which might suggest that man's hands were really made for caressing women.

There is little attempt at characterization in the conventional sense, but there is emphasis on one man who has lived loosely, gets jailed for a killing, eventually returns to his faith, and finally dies in the war.

The continuity is by no means as concise as related in this outline. Most audiences are likely to be bewildered by it all. Technically it's okay, though some of the stock war footage does not match too well. *Myro.*

Tommy on the Wrong Road

(NORWEGIAN)

Berlin, June 29.

Ess-Film A/S (Oslo) production. Stars Per Christensen, Liv Ullmann. Directed by Nils R. Muller. Screenplay by Cato Gran; camera, Hans Nord; music, Egil Monn-Iversen. At Berlin Film Fest. Running time, 87 MINS.

Moderately entertaining thriller from Norway, another country with limited filmmaking resources. It's mainly for local consumption, but could make the bottom half of a double bill.

In a superficial way, the pic probes the mind of an abandoned child: the illegitimate son of a drunk and a prostitute who has never experienced parental love and inevitably winds up in reformatory, and then in prison. An attempt to go straight after a gaol stretch meets with, predictable failure. His girl proves an asset worker.

Direction is straightforward, camerawork is okay and technical performances are adequate for the simple needs of the story.

Il y a un Train Toutes les Heures

(There's a Train Every Hour)
(BELGIAN)

Berlin, June 26.

CBF (Brussels) release of Yves Levie production. Stars Dahlia Arnal, Sue Gerson. Directed by Andre Cayatte. Screenplay, Theodore Louis Gerard, Albert Le Berrurier; music, Alain Terrasse; camera, Al Berlin Film Fest. Running time, 115 MINS.

Feature production is quite a rarity for the Belgian film industry which usually confines its activities to making shorts and documentaries. This latest attempt, however, will do nothing to establish a reputation in the feature film field, for prospects in its own territory must be regarded as negligible.

Directed in painfully slow tempo, the plot describes the reactions of a youngish wife whose married life is not all that it should be. So she takes a vacation on her own to get things sorted out, and meets a young man who offers the sort of companionship which she is denied at home. But she's determined to be a faithful wife, and insists on returning to her husband.

It's all very trite, not helped by embarrassingly poor dialog and indifferent performances. *Myro.*

The Weaver of Miracles

(MEXICAN)

Berlin, June 26.

Sagitario Films release of a Rafael Lebrija production. Stars Pedro Almendariz, Columbia Dominguez. Directed by Francisco del Villar. Screen adaptation by Julio Alejandro, Emilio Carballido, Humberto Robles from novel by Hugo Argueiles; camera, Gabriel Figueroa; music, Carlos Jimenez Mabarak. At Berlin Film Fest. Running time, 100 MINS.

The fanaticism of ignorant peasants is the theme of Francisco del Villar's first feature film, and he has treated the subject thoughtfully and delicately. It's appeal, however, must be regarded as extremely limited. And the pic rates as only a modest arty bet, though it could play Spanish language theatres with some success.

Action takes place on Christmas Eve, and spans just a few hours. As the village is preparing for its festivities, a one-armed basket weaver seeks help and shelter for his wife who is in labor. The woman is taken in by the local midwife, who with an eye on the com-

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SHOPPING-EASE SHOWMANSHIP

New York Sound Track

Argentine film star **Isabel Sarli**, the biggest female b.o. earner in that country, walking toward Broadway last week and ogled by one of the streets handwriting analysts. "Get your fortune told, honey," he called from his booth. Get it told? She's already got it made, Mac . . . 20th-Fox has quietly sent out a completely new line of display ads for "Lisa," also a new press book. The original campaign ("They Treated Me Like An Animal") was the subject of a New York Times blast when the pic opened locally. New campaign emphasizes the chase elements.

One of the VARIETY reporters' favorite "unidentified spokesmen," refers to the RKO circuit's disaffection for UA's "Premiere Showcase" plan by suggesting that the 13 UA firstrun houses be called the Over-**Harry-Mandel's**-Dead-Body Circuit . . . Approximately 40 different organizations reportedly have put in bids for blocks of tickets for the local hardticket run of **Darryl F. Zanuck's** "The Longest Day," which doesn't preem at the Warner Theatre until Oct. 4 . . . Thursday (28), the day after the marathon (and historic) board meeting at 20th-Fox, the homeoffice had a firedrill. Insiders said it was not a matter of any significance—just the regular monthly exercise.

Art collector **Vincent Price**, a gourmet among scenery chewers, in town Monday and Tuesday (2-3) to promote his latest American International moneymaker, "Tales of Terror" . . . United Artists' "War Hunt" will be an invitational guest at the Locarno Film Fest July 18-29 . . . **Sidney Kiwitt**, assistant treasurer of Seven Arts, is back in town from Los Angeles where he participated in the National AAU track and field championships. He threw the javelin.

Continental Distributing hosted an openhouse Monday (2) for one of its favorite, space-grabbing publicists, **Bernice Livingston**, who shortly moves bag-and-baggage-and-kids to the Coast to join husband Jeff, now exec of the Mirisch Co. . . . **Leon Feldun**, UA manager in Belgium and Luxembourg, in New York on home leave and for discussions with h.o. execs.

Notes From New York's Avant Garde: **Gregory J. Markopoulis**, who identifies himself as "one of the outstanding creative filmmakers of the American experimental movement," reports that his "Twice a Man" has been completed to "the incredible tune of $3,000." Film was shot in and around Manhattan and Staten Island and is "the expression of man's eternal spiritual striving through the medium of art" (or, how do you find a taxicab when it's raining? . . . Another indie, author-producer-director **Norman C. Chaitin** has finished his locally-made feature, "The Small Hours," adapted from his own stage play tried out originally at the Actors Studio.

Bing Crosby vacationing in Hawaii with family . . . **Helen Bruce** swings to **Thelma White** Agency from **Maurine Oliver** Agency . . . **Burt Lancaster** selected by Hollywood Foreign Press Assn. as best actor of the month for "Bird Man of Alcatraz" . . . **Al Gary** upped to manager of Kenyon & Eckhardt's Hollywood office, succeeding **Burt Avedon**, transferred to N.Y.

Donald Crisp returns to screen in WB's "Spencer's Mountain" . . . **James MacArthur** formed his own indie, Charles H. Inc., and acquired film rights to **Arthur Kopit's** original story, "A Day and a Night" . . . Lesser-Barsha Films' initialer will biopic Gaugin, the painter . . . "Elephant Bill," once owned by **Harold Hecht**, will be coproduced by Mirisch Corp. and **Yul Brynner's** Alciona International, in deal to acquire property from **Ted Richmond** . . . **Lee Remick** with **James Garner** in Filmways' "The Wheeler Dealers" . . . Roth-Kershner Productions will film **George Morrill** novel, "Dark Sea Running," for its first project in association with Mirisch for United Artists release, indie also buying "The Magician of Lublin," by **Isaac Singer**.

Kenneth Hargreaves back to London after meeting with Columbia execs on plans for the new **Dino De Laurentiis** pic, "Best of Enemies." Hargreaves is Dino's British-American rep . . . Playwright **J. P. Miller** plans to make his film directing debut with "Which Ones Are the Enemy?" based on the **George Garrett** novel. Property is owned by Miller's Juanota Productions. Presently the guy is winding up his script based on the **Edith Piaf** story, "The Sparrow."

National Boxoffice Survey

Trade Still Socko; 'Mink' Again No. 1, 'Advise' 2d, 'Story' 3d, 'Boys' 4th, 'Lolita' 5th

The July 4 holiday plus some new, rugged product is spelling rousing biz at firstruns around the nation this stanza. All but a few of new pix are hitting big to smash strides in key cities covered by VARIETY, with the new fare brightening the whole b.o. setup in some spots.

"That Touch of Mink" (U), new champ at wickets last week, again is easily copping No. 1 spot currently. Pic again is topping the $450,000 gross mark for some 18 keys although playing second sessions in most of them.

"Advise and Consent" (Col), third last week, is pushing up to second position. "West Side Story" (UA) is winding up third. It was second a week ago. "Boys' Night Out" (MGM), just getting started last round, is pushing up to fourth place.

"Lolita" (MGM) is capturing fifth money, and looks to be heard from additionally. "Hatari" (Par), also in distribution for first time to any extent this frame, is finishing sixth. It, too, shapes to do better.

"Bon Voyage" (BV) is landing in seventh spot, its showing being comparable or even stronger to the way it played several weeks ago at the N.Y. Music Hall. "Mr. Hobbs Takes Vacation" (20th), fourth a week ago, is winding up eighth.

"Counterfeit Traitor" (Par) is copping ninth place. "Judgment at Nuremberg" (UA), now playing only seven big key cities, is dipping to 10th spot. "Road to Hong Kong" (UA), sixth last round, is finishing 11th while "Miracle Worker," also from United Artists, rounds out the Top 12 pix.

"El Cid" (AA), "Taste of Honey" (Cont), "My Geisha" (Par) and "Only Two Can Play" (Col) are the runnerup films in about that order.

"Sky Above" (Embassy), still socko in N.Y., shapes tall in Detroit and lofty in Washington. Another newcomer, "Boccaccio 70" (Embassy), landed a huge total at two N.Y. arties. "Jack, Giant Killer" (UA), another newie, is rated slick in Toronto. Another new entrant, "Notorious Landlady" (Col) looms nice in Chi and fast in Philly.

"Follow That Dream" (UA), okay in Cincy, is big in Toronto. "Premature Burial" (AI) looms good in Detroit. "Big Red" (BV) is quite spotty currently. It's moderate in Minneapolis, good in two or three other keys but only okay in Denver.

"Holiday in Spain" (Nat'l Th.), nice in Boston, shapes sock in Detroit. "Sweet Bird of Youth" (MGM) is solid in L.A.

"Whistle Down Wind" (Pathe) shapes good to trim in some four keys. "Through Glass Darkly" (Janus), okay in Chi, looks dandy in N.Y. and neat in St. Louis.

(Complete Boxoffice Reports on Pages 8, 9 and 10.)

TWINS ALTERNATE HOURLY STARTS

Detroit, July 3.

Twin 1,000-seat theatres, to be named Carrousel Cinema, will be erected at the Carrousel Shopping Center in suburban Warren, per Melvin R. Wintman, general manager of the General Drive-In Corp. of Boston.

Plans call for a common lobby for the theatres. Films will be scheduled to start every hour on the hour insofar as possible—marathon producers, please note. Present plans are to show same bill in both auditoriums, although alternating the second feature so that fans can select the one feature they want to see and not have to stay for the other. Idea is to provide viewing to convenience shopping center patrons.

Twin auditoria will have 54-foot screens, stereophonic hi-fi speakers, latest seating and air-conditioning. General operates the East Side and West Side drive-ins in the Detroit area. Firm currently has 26 drive-ins, 21 hardtops and 12 bowling centers.

(Though not identical in conception, the above yarn suggests the Rugoff venture on 3d Avenue in Manhattan, as detailed here last issue. Cinema I-Cinema II also stresses staggered starting times, even if currently it's the same feature, "Boccaccio." Not intended always to simultaneousize, however. —Ed.)

UA's 'Showcase' Off and Running; Is It Historic?

"The figures look good but what do they mean?"

That's the way the New York film trade was reacting this week to news of first gross figures on business being done by the 13 N.Y. metropolitan area theatres participating in United Artists "Premiere Showcase" plan.

The distrib announced Monday (2) the first showcase pic, "Road to Hong Kong," had racked up an "absolutey astounding" total of $135,001 for the first five days. Observers admit that this looks good, but point out there is very litttle with which these figures can be compared. Execs at the Loew's and RKO circuits are not giving out figures on what their competing houses did, or, indeed, just how many of their circuits' theatres can be said to be in competition with the UA venture.

UA execs appear to be sincerely pleased with the showing thus far, but several of them emphasize that a clearer idea of just how the precedental area firstrun plan is working will only be available after the second and third weeks of the run. At the moment there is just nothing with which the showcase grosses can be validly compared.

Adding heft to the showcase grosses is the fact that admission prices are up an estimated 30%. (At Beacon, N.Y.C. for example, $1.75.) UA and the theatres are spending a bundle on advertising too. According to one source, each participating theatre is required to contribute to the ad campaign a sum representing 7% of its gross.

ALLIED'S POWWOWS

Directors of Allied States Assn. will convene Aug. 6-7 at the Concord, Kiamesha Lake, N. Y., concurrent with the combined conclave of the New Jersey and New York Allied units.

Plans for the national body's Cleveland convention next December will be on the board's agenda.

Manhattan Looms Beautiful After Baron & Brody's Hollywood Trek; Joys of Shooting as 'Independent'

Young filmmaking team of Allen Baron (director) and Merrill Brody (producer) are making their second independent feature in Manhattan, and manifestly elated at being east again after a sixmonth hitch on the 20th-Fox lot at four-figure recompense.

This pertains to the much-discoursed advantages (not unchallenged) of flight from the palmetto country, on which subject the two are as one in negative appraisal. Their extended luncheon narrative of grievances with 20th boils down to this: they made the required appearances at production meetings, pitched an average quota of ideas into the hopper, and, as delegated, contributed some doctoring to various projects. But not one picture assignment start-to-finish were they ever sanctioned while studio resident, and for most of their tenure they remained artistically quiescent.

Pair went to the Coast originally for Warners, then shifted to 20th. The move west was on the strength of their first indie production, "Blast of Silence," made in 1960 and still in domestic release via Universal. (It continues to play, also, in several overseas territories.)

Financing difficulties for "Blast," which took some nine months to complete allowing for fund-raising interruptions, necessitated what Baron and Brody claim was a poor deal with the distrib. Out of it they realized a flat $60,000, contending U will tote up a profit from the pic of many times that sum, but cheered somewhat by the anticipation of additional income from the foreign releasing companies.

In any case, the experience with U has cued a different gambit by the B-boys for "The Truant," the film they put before the cameras in New York June 25. Intention this time is to open it in Europe, where affection for what is loosely deemed the American new wave is counted on to give the pic a commanding position before starting distrib dickers this side. When that happens, moreover, the likelihood is that they will cede it to one of the Gotham importers. Baron is emphatic in the view that major Yank distribs don't have the savvy to properly handle the "small" offbeat picture. As an additional point, the B-boys are convinced, as with other freelance filmmakers, that an indie producer must retain final say—on distribution policies.

"Truant," on a shooting schedule of four weeks in Gotham and two upstate at Cooperstown, is the story of a nine-year-old boy who flees home after a parental reprimand and goes to New York, where his adventures include befriending by sundry people, among them a softhearted prostie. Lee Grant is featured as the fallen femme, and the lad is being played by a novice, Richard Bray, selected from over 1,000 candidates. As with "Blast," which was a psychological study of a criminal, New York City, especially its less familiar facets, will be a prominent component of "Truant."

Baron and Brody, both Big Town natives and boyhood chums (partnered professionally the past five years), are also anticipating the greenlight shortly from ABC-TV on a comedy anthology they describe as offbeat. Deal is said to be hot, but pending choice of a comic lead.

On the theatrical side, Baron-Brody disclose two more projects on the boards, one again localed in N.Y., the other in Europe. They also hold film rights to a Max Ehrlich novel, "The Takers," yarn of America as a tax-dodging society, with a bribed tax auditor in primary focus. No indication when any of these properties are headed into production.

Steve Broidy in Europe

Hollywood, July 3.

Steve Broidy, prexy of Allied Artists, is in Europe for talks with producers on upcoming AA releases.

Agenda also calls for confabs with heads of Associated British Picture Corp. Ltd., which distribs AA product throughout the United Kingdom.

'Prison Rembrandt' Tag Plenty Embarrassing To Resko; Now He's Literary

John Resko, the so-called "Prison Rembrandt" biopictured in Allied Artists' "Reprieve," has relegated his prison-acquired art talent to a secondary role and is now bearing down hard on a writing career. He's halfway through a novel for Doubleday, has a film project in view for Columbia, and has been busying himself doctoring theatrical and vidfilm scripts.

That "Prison Rembrandt" billing, a studio publicist's brainstorm, is pure embarrassment to Resko, who is inclined to a more modest evaluation of his brush-and-pallette capability. As for the picture, he's generally satisfied with it, esthetic considerations to one side, but does express dismay over one sequence depicting his 1930 holdup of a Manhattan grocery which resulted in the fatal wounding of the shopkeeper. Of the screen version, Resko opines, "it wasn't like that at all," but he was understanding of the need to soup it up to bolster the film's dramatic validity.

Artist-writer just concluded a 15-city cross-country promotion tour for the pic and is back home in Los Angeles with his second wife (first divorced him while he was still in Dannemora prison, upstate New York). Exhibitors at first were dubious when AA put him on the road, figuring possible repercussions. Resko had his own misgivings, but the anxiety both sides soon melted, he says, and all went well.

Highspot of the trek occurred in Miami where, following a marathan radio interview, he was reunited with the two New York detectives, now retired, who made the pinch that resulted in his nearly 20-year incarceration. Both former cops, Resko say, expressed delight over seeing him and extended invitations to visit their homes.

That novel for Doubleday should be wrapped up by end of this year. It's about a compulsive confessor—a martyr figure—and the motivation behind such a personality. Protagonist is based on a man Resko knew who convinced the courts with a phony murder confession for which he subsequently was put to death. Book will also make points against capital punishment.

Of the possible picture for Columbia, which project he says is at the all-but-sealed stage, it is an adventure-suspense tale concerned with the problm of individual survival under very adverse conditions.

Though not totally eclipsed, Resko's art activity is more or less sidelined at the moment, though he is represented by a current exhibit at the Georgetown Graphics Center in Washington, with another display opening soon in Carmel, Calif. He formerly contributed drawings to various magazines, including the Saturday Review (editor Norman Cousins was instrumental in getting him paroled), Theatre Arts and the N.Y. Times Sunday mag, but gave it up to concentrate on the book.

Resko, now age 51, is married to the former Anita Wessler, ex-concert violinist and author of children's stories. He has two daughters, both married, by his first marriage.

New Pix Perk Det.; 'Voyage' Great $18,000, Boys' Lively 15G, 'Advise' Fast 14G, 'Mink' Mighty $23,000, 2d

Detroit, July 3.

Fresh product is giving new life to the downtown firstruns currently. "Advise and Consent" is off to a fast start at the United Artists. "Bon Voyage" shapes great in first at Michigan.

"Boy's Night Out" looks lively at the Adams, also on opener. "Premature Burial" may capitalize on horror bally at Fox for a good take.

"Hatari" stays hotsy in second round at Palms. "West Side Story" is wow in 20th week at Madison. "That Touch of Mink" remains sensational at Mercury in second session. "Holiday in Spain" is sock in sixth.

Estimates for This Week

Fox (Woodmont Corp.) (5,041; $1.25-$1.49)—"Premature Burial" (AI) and "Guns of Black Watch" (AI). Good $17,000 or over. Last week, "Lonely Are Brave" (U) and "Twist All Night" (Indie) (2d wk), $5,500.

Michigan (United Detroit) (4,026; $1.25-$1.49)—"Bon Voyage" (BV). Great $18,000. Last week, "Big Red" (BV) (2d wk), $11,000.

Palms (UD) (2,995; $1.25-$1.49)—"Hatari" (Par) (2d wk). Great $15,000. Last week, $7,000.

Madison (UD) (1,408; $1.50-$2.65)—"West Side Story" (UA) (20th wk). Wow $12,000. Last week, $12,600.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Hobbs Takes a Vacation" (20th) (2d wk). Nice $10,000. Last week, $14,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Boys Night Out" (M-G) Hotsy $15,000. Last week, "Paradiso" (Indie) and "Secret File Hollywood" (Indie) (3d wk), $6,500.

United Artists (UA) (1,667; $1.25-$1.50)—"Advise and Consent" (UA). Fast $14,000 or close. Last week, "Vikings" (UA) and "Trapeze" (UA) (reissues), $1,800 in five-day second week.

Music Hall (Beacon Enterprises) (1,213; $1.20-$2.65)—"Holiday in Spain" (Natl. Th.) (6th wk). Sock $15,000. Last week, $14,500.

Mercury (UM) (1,465; $1-$1.80)—"Touch of Mink" (U) (2d wk). Sensational $23,000. Last week, $23,900.

Trans-Lux Krim (Trans-Lux) (980; $1.49-$1.65)—"Sky Above" (Indie). Lofty $8,000 or close. Last week, "Lisa" (20th) (2d wk) $3,000.

'Mink' Still Loudest In Cincy, Boff $14,000, 2d; 'Lolita' Seckeroo 10G

Cincinnati, July 3.

Class entries and holiday cushioning have Cincy firstrun cages crackling currently. Loudest report for second week is by "That Touch of Mink," socko at Keith's. Arrayed in solid formation are newcomers "Lolita" at Grand, "Counterfeit Traitor" at Palace and "Boys' Night Out" at Albee.

"West Side Story" continues strong in 15th frame. Twin Drive-In bids bullish with "Reprieve" and "Private Life of Hitler" backed by "Follow That Dream" and "Naked Edge." "Taste of Honey" is strong at Esquire Art.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Boys' Night Out" (MGM). Good $9,500. Last week, "Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues), $7,000.

Capitol (SW-Cinerama) (1,340; $1.25-$1.50) — "Advise and Consent" (Col) (2d wk). Hep $7,000 after $7,500 preem. Otto Preminger, producer and director of the film, was focused by press and radio-tv during a Cincy visit Friday (29).

Esquire Art (Cin-T-Co) (500; $1.25)—"Taste of Honey" (Cont) (2d wk). Strong $2,000. Last week, $3,000.

Grand (RKO) (1,300; $1-$1.50)—"Lolita" (MGM). Sock $10,000. Last week, "Africa Ablaze" (Indie) and "Rack" (Indie) (reissues), $5,500.

Guild (Vance) (300; $1.25)—"Only Two Can Play" (Col) (11th wk-5 days). Fair $1,000. Last week, $1,100.

Hyde Park Art (Cin-T-Co) (500;

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Key City Grosses

Estimated Total Gross

This Week $2,830,400
(Based on 23 cities and 274 theatres, chiefly first runs, including N.Y.)

Last Year $2,671,500
(Based on 21 cities and 249 theatres).

'Hatari' Hefty $20,000, Toronto

Toronto, July 3.

With long weekend exodus of celebrants of Dominion Day (1) competing with some 75,000 Shriner conventioneers here, both may offset each other. However, cinema biz likely will not be helped despite matinees. Newcomers such as "Hatari" and "Jack the Giant Killer" are off to good starts. Also "Horizontal Lieutenant" shapes okay.

"Follow that Dream," in second stanza, is strong at three houses. "Only Two Can Play," in 11th frame, still is solid.

Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; $1-$1.50)—"Follow that Dream" (UA) (2d wk). Big $17,000. Last week, $22,000.

Century, Downtown, Glendale, Midtown, Odeon, Scarboro, State (Taylor) (1,342; 1,059; 995; 1,082; 752; 682; 698; 50-$1)—"Jack Giant Killer" (UA) and "Five Guns to Tombstone" (UA). Swell $35,000. Last week, "Geronimo" (UA) and "War Hunt" (UA), $24,500.

Eglinton (FP) (919; $1.50-$2.50)—"South Seas Adventure" (Cinerama) (reissue) (3d wk). Upsurge to hep $6,500. Last week, $5,000.

Hollywood (FP) (1,080; $1-$1.50)—"Counterfeit Traitor" (Par) (3d wk). Torrid $8,000. Last week, $10,000.

Hyland (Rank) (1,373; $1-$1.50)—"Only Two Can Play" (Col) (12th wk). Splendid $6,000. Last week, $6,500.

Imperial, Nortown (FP) (3,206; 959; $1-$1.75) — "Hatari" (Par). Hefty $20,000. Last week, "Escape from Zahrain" (Par) (2d wk), $4,000.

Loew's (Loew) (1,641; $1-$1.50)—"Horizontal Lieutenant" (MGM). Just okay at $10,000 or near. Last week, "Sweet Bird Youth" (MGM) (3d wk), $9,000.

Tivoli (FP) (935; $1.50-$2.50)—"West Side Story" (UA) (7th wk). Lusty $13,000. Last week, same.

'Advise' Big $12,000, Seattle; 'Mink' 10G, 2d

Seattle, July 3.

Some new screen fare is boosting boxoffice prospects here currently. "Advise and Consent" shapes big in first at Fifth Avenue while "Boys' Night Out" is rated good in opener at the Blue Mouse. "Touch of Mink" still is sockeroo in second session at Music Hall. "Counterfeit Traitor" is okay in second at Colliseum.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$1.50)—"Boys' Night Out" (MGM). Good $6,500. Last week, "Merrill's Marauders" (WB) (2d wk), $4,200.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50)—"Counterfeit Traitor" (Par) (2d wk). Solid $4,500. Last week, $6,900.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50)—"Advise and Consent" (Col). Big $12,000 or close. Last week, "Big Red" (BV) and "Living Desert" (BV) (2d wk), $5,300.

Music Box (Hamrick) (738; $1.50-$3)—"West Side Story" (UA) (19th wk). Stout $8,000. Last week, $7,000.

Music Hall (Hamrick) (2,200; $1.25-$1.50)—"Touch of Mink" (2d wk). Great $10,000 or close. Last week, $14,000.

'Hobbs' Torrid $9,000 In Buff.; 'Mink' 10G, 2d

Buffalo, July 3.

Several new pix here this stanza but not all of them are shaping up strongly. Best of newies looks to be "Mr. Hobbs Takes a Vacation," shaping solid at Center. "Advise and Consent" is only fair at Century while "Tales of Terror" is barely okay at Paramount. "Boys' Night Out" is just fair at the Buffalo. However, "Touch of Mink" still is big in second at Lafayette.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"Boys' Night Out" (MGM). Fair $8,000. Last week, "Geronimo" (UA) and "House of Bamboo" (Indie), $5,500.

Center (AB-PT) (3,500; 90-$1.25) "Hobbs Takes Vacation" (20th). Hotsy $9,000 or near. Last week, "Story of Count of Monte Cristo" (BW) (5 days), $4,000.

Century (UATC) (2,700; 90-$1.25)—"Advise and Consent" (Col). Fair $8,000. Last week, "Oklahoma" (20th) and "Can-Can" (20th) (reissues), $6,200.

Lafayette (Basil) (3,000; 90-$1.50)—"Touch of Mink" (U) (2d wk). Big $10,000. Last week, $16,500.

Paramount (AB-PT) (3,000; 90-$1.25)—"Tales of Terror" (AI). Okay $9,500. Last week, "Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues), $7,500.

Teck (Loew) (1,200; $1.50-$2.75)—"Lolita" (MGM). Good $5,000 at $1.25 top. Last week, "West Side Story" (UA) (15th wk), $4,200.

Cinema (Martin) (450; 90-$1.25)—"Only Two Can Play" (Col). Nifty $2,500. Last week, "Doctor in Love" (Gov) (5th wk), $1,000.

'Lolita' Giant $18,000, D.C., 'Hatari' Boffo 22G, 'Boys' 10G; 'Mink' 16G, 2

Washington, July 3.

Strong product in harmony with good tourist crop make for sweet b.o. music this session. "Lolita" is torrid in opener at the Ontario. "Advise and Consent" is strong in fourth frame at Playhouse and Translux. "Miracle Worker" looks boffo at Dupont in initialer.

"Hatari" at Capitol shapes solid while "Boys' Night Out" at Palace is doing socko, both on openers. "That Touch of Mink" still is great in second round at the Town, despite some crix pans. "Bon Voyage" is heading for a fancy initialer at Ambassador and Metropolitan.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Bon Voyage" (BV). Fancy $12,000 or over. Last week, "Merrill's Marauders" (WB), $9,800.

Apex (KB) (940; $1.25-$1.40)—"World of Comedy" (Cont) (m.o.). Oke $3,500. Last week, "My Turn" (Indie) (3d wk) $3,400.

Capitol (Loew) (3,420; $1-$1.49)—"Hatari" (Par). Trim $22,000. Last week, "Reprieve" (AA), $8,300.

Dupont (Mann-KB) (400; $1-$1.65)—"Miracle Worker" (UA). Boff $8,000. Last week, "La Notte" (Lone) (4th wk), $2,800.

Keith (RKO) (1,839; $1-$1.49)—"Road to Hong Kong" (UA) (2d wk). Big $15,000 or near. Last week, $19,700.

MacArthur (KB) (900; $1.25-$1.40) — "Whistle Down Wind" (Pathe) (6th wk). Oke $4,800. Last week, $5,200.

Ontario (KB) (1,240; $1-$1.49)—"Lolita" (MGM). Gigantic $18,000. Last week, "World of Comedy" (Cont) (4th wk), $3,500.

Palace (Loew) (2,360; $1-$1.49)—"Boys Night Out" (MGM). Sock $19,000. Last week, "13 West Street" (Col) $7,800.

Playhouse (TL) (459; $1.49-$2)—"Advise and Consent" (Col) (4th wk). Smash $13,500. Last week, $14,000.

Plaza (TL) (278; $1.49-$1.80)—"Sky Above" (Embassy). Lofty $8,500. Last week, "Five Sinners" (Astor), $3,300.

Town (King) (800; 90-$1.25)—"Touch of Mink" (U) (2d wk). Big $16,000. Last week, $18,000.

Trans-Lux (TL) (599; $1.49-$2)—"Advise and Consent" (Col) (4th wk). Socko $14,000. Last week, $14,500.

Uptown (SW) (1,300; $1.49-$2.75)—"West Side Story" (UA) (33d wk). Handsome $11,000. Last week, $10,000.

Warner (SW) (1,250; $1.25-$1.60)—"El Cid" (AA) (3d wk). Hotsy $19,000. Last week, $18,500.

New Pix Hypo Hub; 'Advise' Socko 17G, 'Hatari' 18G, 'Hobbs' 17G; 'Mink' 14G; 2

Boston, July 3.

Biz stayed up despite the return of heat since bolstered by some big ones being unveiled. Scattered showers Saturday night and Sunday was an added plus for trade. First for "Hatari" at Paramount looms big. "Advise and Consent" shapes smash at the Beacon Hill. "Mr. Hobbs Takes Vacation" looks lusty at Orpheum. "Bon Voyage" is good at the Astor.

"Touch of Mink" at Memorial still is way up in second week to boff total and nearly as big as the surprising first session. "Miracle Worker" is solid in second at Saxon. "Holiday in Spain" looks nice at the Boston in ninth week. "Taste of Honey" is holding solid at the Kenmore in seventh. "Only Two Can Play" is strong at the Exeter in its fifth session.

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50)—"Bon Voyage" (BV). Good $13,000. Last week, "Forever My Love" (Par), $10,000.

Beacon Hill (Sack) (900; $1-$1.50)—"Advise and Consent" (Col). Smash $17,000. Last week, "Sweet Bird of Youth" (MGM) (7th wk), $5,000.

Boston (Beacon Ent.) (1,354; $1.75-$2.65) — "Holiday in Spain" (Nat'l Th.) (9th wk). Nice $7,000. Last week, $9,000.

Exeter (Indie) (1,376; $0-$1.49)—"Only Two Can Play" (Col) (6th wk). Fifth was neat $4,200. Last week, $5,000.

Fenway (Indie) (1,300; $1.50)—"Whistle Down Wind" (PA) (reissue). Fancy $5,000. Last week, "Big

(Continued on page 10)

Broadway Grosses

Estimated Total Gross

This Week $643,100
(Based on 29 theatres)

Last Year $750,600
(Based on 30 theatres)

'Mink' Wham 20G, Pitt; 'Voyage' 18G

Pittsburgh, July 3.

New strong product for the holiday is helping grosses here to attain the best figures in many months although it is a holdover which is setting the pace. This is "That Touch of Mink," which is mighty in second round at the Gateway, for the biggest money and greatest showing currently.

"Bon Voyage" looms good at the Stanley being best at this spot in many weeks. "Road to Hong Kong" shapes okay at the Penn while "Counterfeit Traitor" is doing nicely in view of fact that the pic reopened the Warner. Film got rave reviews. "Taste of Honey" is winding a very profitable fourweek run at the arty Squirrel Hill.

Estimates for This Week

Fulton (Assoc.) (1,530; $1-$1.50) "Advise and Consent" (Col) (2d wk). Hep $10,000. Last week, $12,000.

Gateway (Assoc.) (1,900; $1-$1.50)—"Touch of Mink" (U) (2d wk). Wow $20,000 after $21,700 for initial week. Looks in for long run.

Nixon (Rubin) (1,760; $1.50-$2.75)—"West Side Story" (UA) (21st wk). Breezing along at $8,000 to match last week's figure on new matinees daily basis.

Penn (UATC) (3,300; $1-$1.50)—"Road To Hong Kong" (UA). First week looks like okay $11,000 or better. Last week, "Geronimo" (UA), $9,200.

Shadyside (MOTOC) (750; $1.25)—"Tomorrow Is My Turn" (Show) (2d wk). Fair $1,500. Last week, $3,000.

Squirrel Hill (SW) (834; $1.25)—"Taste of Honey" (Cont) (4th wk). Okay $2,200 after $2,800 for third week.

Stanley (SW) (3,700; $1-$1.50)—"Bon Voyage" (BV). Bright $18,000, best at this spot in some time. Last week, "Big Red" (BV), $8,500.

Warner (SW) (1,200; $1-$1.50)—"Counterfeit Traitor" (Par). Heading for fine $8,000 or over, not quite up to hopes.

'Story' Robust $11,000, L'ville; 'Mink' 10G, 2d

Louisville, July 3.

"That Touch of Mink" in second at the Kentucky, and "West Side Story" at the Brown, on opener, are standout currently. Turnaway biz on Saturday night (30) is the real news along firstrun row. "Merrill's Marauders" at the Mary Anderson is nice. "Road to Hong Kong" in second at the United Artists was helped by better weekday trade and sneak preview. "Big Red" continues strong at the Ohio.

Estimates for This Week

Brown (Fourth Avenue) (900; 75-$1.25)—"West Side Story" (UA). Looks like old times with big $11,000 or better in sight. Last week, "View From Bridge" (Cont), $5,500.

Kentucky (Switow) (900; 75-$1.25)—"Touch of Mink" (U) (2d wk). Sock $10,000 after first week's $11,000.

Mary Anderson (People's) ($1,100; 75-$1.25)—"Merrill's Marauders" (WB). Nice $6,000. Last week, "Horizontal Lieutenant" (MGM) (3d wk), $4,500.

Ohio (Settos) (900; 75-$1.25)—"Big Red" (BV) and "Huckleberry Finn" (MGM) (reissue). Good $5,500. Last week, $6,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50)—"Windjammer" (NT) (5th wk). Robust $7,000 better than the last week's $5,500.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Road to Hong Kong" (UA) (2d wk). Good $8,000 after $8,400 in first week.

'Lolita' Lively $12,000 Frisco; 'Boys' Hep 13G; 'Mink' Bright 18G, 2d

San Francisco, July 3.

Firstrun biz is popping like a July 4 celebration currently, with some new entries coming through stoutly and holdovers shaping big. "Lolita," at smallseater Stagedoor, is rated smash while "Boys' Night Out" is rated fine at Warfield. "My Geisha" looms okay at Alexandria, also in first.

"Mr. Hobbs Takes a Vacation" is good at Fox. But the real standout is second session of "That Touch of Mink," which is boffo at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Touch of Mink" (U) and "Night Creatures" (U) (2d wk). Boffo $18,000. Last week, $20,000 in five days.

Fox (FWC) (4,651; $1.25-$1.50)—"Hobbs Takes Vacation" (20th) and "Air Patrol" (20th). Dazzling with Geneva Drive-In. Good $12,000 or near. Last week, "Big Red" (BV) and "Living Desert" (BV) (2d wk), $6,900 in five days.

Warfield (Loew) (2,656; $1.25-$1.50)—"Boys' Night Out" (MGM). Nice $13,000. Last week, "Contrete Jungle" (Indie) and "Hired Gun" (MGM), $8,500.

Paramount (Par) (2,646; $1.25-$1.50) — "Hatari" (Par) (2d wk). Hefty $16,000 after $24,000 opener.

St. Francis (Par) (1,400; $1-$1.75)—"Advise and Consent" (Col) (2d wk). Socko $17,000. Last week, $19,000.

United Artists (No. Coast) (1,151; $1.50-$3)—"West Side Story" (UA) (29th wk). Solid $15,000. Last week, $15,000.

Vogue (S.F. Theatres) (346; $1.50)—"Through Glass Darkly" (Janus) (8th wk) and "Devil's Eye" (Janus) (2d wk). Oke $1,800. Last week, $2,000.

Stagedoor (A-R) (444; $1.50)—"Lolita" (MGM). Smash $12,000. Last week, "Sweet Bird Youth" (MGM) (12th wk) and "Summer and Smoke" (MGM) (reissue), $2,500.

Presidio (Art Theatre Guild) (774; $1.50) — "Taste of Honey" (Cont) (5th wk). Fat $4,000. Last week, $5,000.

Metro (United California) (1,000; $1.50-$1.80) — "Whistle Down Wind" (Pathe) (2d wk). Neat $3,800. Last week, $5,800.

Esquire (No. Coast) (846; $0-$1.25)—"El Cid" (AA) (5th wk). Okay $6,000. Last week, $7,500.

Alexandria (United California) (1,610; $1.49-$1.75) — "My Geisha" (Par). Okay $8,000. Last week, theatre was dark.

HOT NEW PIX BOOST CHI BIZ

L.A. Still Strong; 'Road' Big $19,000, 'Hatari' Whopping 18G; 'Bird' Loud 15G, 2d; 'Advise' Same, 'Lolita' 14G

Los Angeles, July 3.

Local firstrun biz continues fairly strong this round on shortened week, many houses ending on six-day session to launch new bills on the July 4 holiday. "Road to Hong Kong" looks top newcomer with a big $19,000 in sight for three theatres.

"Hatari" is beaming for a sock-eroo $18,000 on exclusive at the Egyptian. "Zotz" is rated thin, playing two houses.

Several regular holdovers are stacking up well. "Advise and Consent" is gandering a rich $15,000 in fourth Warner Beverly round. "Sweet Bird of Youth" is rated sweet $15,000 or close in second playing three houses.

"Bon Voyage" is rated hefty $14,000 for second at Hollywood Par. "Lolita" is sock $14,000 in second session at Beverly. "West Side Story" looks wow $27,000 in 29th Chinese round.

Estimates for This Week

Egyptian (UATC) (1,392; $2-$2.40)—"Hatari" (Par). Wow $18,000. Last week, with State, Wiltern, Loyola, "Sweet Bird Youth" (MGM) (1st general release) (14th wk, Egyptian; 1st wk, others) and "All Fall Down" (MGM) (1st general release) (State, Wilfern, Loyola), $29,100.

Orpheum, Pix, El Rey (Metropolitan-Prin-FWC) (2,213; 756; 861; 90-$1.50) — "Road to Hong Kong" (UA) and "Nun and Sergeant" (UA). Big $19,000. Last week, Orpheum, "Jack, Giant Killer" (UA), "Mermaids of Tiburan" (Film) (2d wk), $2,800. Pix with Hillstreet, "Trapeze" (UA), "Vikings" (UA) (reissues), $9,100. El Rey with Warren's, Iris, Baldwin, "Counterfeit Traitor" (Par) (1st general release), assorted second features $18,500.

Hillstreet, Hawaii (Metropolitan-G&S) (2,752; 1,106; 90-$1.50)—"Zotz" (Col) and "Mothra" (Col). Thin $5,700. Last week, Hawaii, "All Fall Down" (MGM) (1st general release), "World, Flesh and Devil" (MGM) (reissue), $1,900.

Los Angeles, Hollywood (Metropolitan-FWC) (2,017; 856; 90-$1.50)—"King Solomon's Mines" and

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'Voyage' Smooth $10,000, Prov.; 'Traitor' Tall 8G; 'Mink' Wham 12G, 2d

Providence, July 3.

High humidity and threats of thunder showers held beach travelers closer to home and mainstem spots benefited. Riding high in second is Albee's "That Touch of Mink" with another great take. On strong side is Majestic's "Bon Voyage" but State's "Road to Hong Kong" is only passable. Strand's reopening with "Counterfeit Traitor" shapes sturdy.

Estimates for This Week

Albee (RKO) (2,200; 65-90) — "Touch of Mink" (U) and "Information Received" (U) (2d wk). Great $12,000 expected after $15,000 in first.

Elmwood (Snyder) (724; $2-$2.50)—"West Side Story" (UA) (12th wk). Big $5,000. Eleventh was $5,200.

Majestic (SW) (2,200; 65-90) — "Bon Voyage" (BV). Solid $10,000 shapes. Last week, "Lisa" (20th) and "Madison Avenue" (20th), $8,000.

State (Loew) (3,200; 65-90) — "Road to Hong Kong" (UA) and "Mary Had a Little" (UA). Passable only at $9,000. Last week, "Horizontal Lieutenant" (MGM) and "Clown and Kid" (MGM), $6,000.

Strand (National Realty) (2,200; 65-90) — "Counterfeit Traitor" (Par). Tall $8,000 or over. House reopened after complete refurbishing forced by screen fire seven weeks ago.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Advise' Hot 10G, Balto; 'Mink' 12G

Baltimore, July 3.

Downtown biz is on upbeat this week, with new films making a strong showing. "Advise and Consent" is boffo in first at the Town. "Hatari" is nice in same at the Hipp while "Mr. Hobbs Takes a Vacation" is pleasing in opener at Mayfair. "Paradisio" opened big at both the Rex and Avalon.

"That Touch of Mink" is rated big in second round at Stanton. "Only Two Can Play" shapes nice in second at Playhouse.

Estimates for This Week

Avalon (Freedman) (860; $1.50)—"Paradisio" (Fanfare). Tall $4,000. Last week, "Lovers" (Zenith) (3d wk), $1,400.

Aurora (Rappaport) (367; 90-$1.50) — "After Mein Kampf" (Indie) and "Karate" (Indie). Oke $2,000. Last week, "Whistle Down Wind" (Pathe), ditto.

Charles (Fruchtman) (500; 90-$1.50)—"Black Tights" (Magna). Slim $3,000. Last week, "Marienbad" (Astor) (3d wk), $2,000.

Cinema (Schwaber) (460; 90-$1.50) — "Valiant" (UA). Slow $1,200. Last week, "Devil's Eye" (Janus) (2d wk), $1,600.

Hippodrome (Rappaport) (2,200; 90-$1.50)—"Hatari" (Par). Smooth $9,000. Last week, "Escape from Zahrain" (Par), $5,000.

Five West (Schwaber) (435; 90-$1.50)—"Judgment at Nuremberg" (UA) (11th wk). Holding hep $2,500. Last week, $3,000.

Little (Rappaport) (300; 90-$1.50)—"Whistle Down Wind" (Pathe) (2d wk). Good $2,000. Last week, $2,600.

Mayfair (Fruchtman) (700; 90-$1.50)—"Hobbs Takes Vacation" (20th). Nice $7,000. Last week, "Oklahoma" (Magna) (2d wk) (reissue), $4,500.

New (Fruchtman) (1,600; 90-$1.50)—"Big Red" (BV) (2d wk).

(Continued on page 10)

'STORY' SOCK $11,000, INDPLS.; 'MINK' 7G, 2D

Indianapolis, July 3.

"West Side Story" is getting the most attention at firstruns here this stanza, launching its roadshow run in sock style at Lyric. "Boys' Night Out" is modest at Loew's while "Counterfeit Traitor" has not caught on at the Circle. "Touch of Mink" is holding up strongly in second stanza at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25) — "Counterfeit Traitor" (Par). Dull $3,000. Last week, "Big Red" (BV) (2d wk), $4,500.

Indiana (C-D) (1,100; $1.25-$2.50) — "Windjammer" (NT) (4th wk). Oke $5,000. Last week, $6,000.

Keith's (C-D) (1,300; $1-$1.25)—"Touch of Mink" (U) (2d wk). Lofty $7,000 or over. Last week, $10,000.

Loew's (Loew) (2,427; 75-$1.25)—"Boys' Night Out" (MGM). Mild $7,000. Last week, "Africa Ablaze" (MGM) and "The Rack" (MGM) (reissues), $4,000.

Lyric (C-D) (850; $1.25-$2.50) — "West Side Story" (U). Sock $11,000. Last week, house was dark.

'HATARI' SMASH, 'LOLITA' GREAT

Chicago, July 3.

Big batch of hot new pictures is skyrocketing firstrun biz here. "Bon Voyage" is bowing to a fat $24,000 at the State-Lake. "Hatari" shapes a mighty $32,000 on Roosevelt debut while "Notorious Landlady" looks to pull a nice $22,000 in its first at the Chicago.

"Lolita" is teeing off to a wham $23,000 at Loop while "Taste of Honey" looks a great $8,000 at Cinema, and either one could top house records.

"Stowaway In Sky" looks nifty in its Surf first. "Jules and Jim" should shape slick in Town opener. Monroe reissue pair of "Les Liaisons" and "Rocco and His Brothers" looks nice.

"Boys' Night Out" is grabbing a snappy second round at the Oriental. "My Geisha" is fast at Esquire, also for second.

Third lap of "That Touch of Mink" is still smash at United Artists, "Advise and Consent" continues good in its fourth Woods stanza.

Of the hardticketers, "Judgment at Nuremberg" is registering a tall sixth week at the Cinestage and "West Side Story" continues torrid in its Todd 19th.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"Only Two Can Play" (Col) (m.o.) (2d wk). Brisk $2,500. Last week, $4,200.

Chicago (B&K) (3,900; 90-$1.80)—"Notorious Landlady" (Col). Nice $22,000 or close. Last week, "Road to HongKong" (UA) (5th wk-5 days), $12,500.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Judgment at Nuremberg" (UA) (6th wk). Strong $16,000. Last week, $19,000.

Cinema (Stern) (500; $1.50)—"Taste of Honey" (Cont) Boffo $8,000. Last week, "Love and Frenchwoman" (Cont) (reissue), $1,500.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"My Geisha" (Par) (2d wk). Stout $11,000. Last week, $13,000.

Loop (Telem't) (606; $1.25-$1.80)—"Lolita" (MGM). Giant $23,000. Last week, "After Mein Kampf" (Indie) and "Karate" (Indie) (4th wk), $5,000.

Monroe (Jovan) (1,000; 65-90)—"Les Liaisons" (Astor) and "Rocco and Brothers" (Astor) (reissues). Trim $4,500. Last week, "Frantic" (Indie) and "Passionate Summer" (Indie) (reissues), $4,500.

Oriental (Indie) (3,400; 90-$1.80)—"Boys' Night Out" (MGM) (2d wk). Hep $15,000. Last week, $20,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Hatari" (Par). Boff at $32,000. Last week, "Big Red" (BV) and "Living Desert" (BV) (reissue), $14,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Bon Voyage" (BV). Fancy $24,000. Last week, "Hobbs Takes Vacation" (20th) (5th wk), $16,500.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Stowaway in Sky" (Lope). Snappy $5,700. Last week, "Cabinet of Caligari" (20th) (2d wk), $4,000.

Todd (Todd) (1,089; $2.20-$3.50)—"West Side Story" (UA) (19th wk). Lusty $25,500 for 14 performances. Last week, $24,500 for 12 shows.

Town (Teitel) (640; $1.25-$1.80)—"Jules and Jim" (Janus). Slick $5,300. Last week, "Tomorrow My Turn" (Shaw) (3d wk), $3,200.

United Artists (B&K) (1,700; 90-$1.80)—"Touch of Mink" (U) (3d wk). Smash $26,000 or near. Last week, $30,000.

Woods (Essaness) (1,200; 90-$1.80)—"Advise and Consent" (Col) (4th wk). Sock $21,500. Last week, $22,000.

World (Teitel) (606; 90-$1.25)—"Through Glass Darkly" (Janus) and "Virgin Spring" (Janus) (4th wk). Oke $3,800. Last week, $4,500.

Holiday Ups B'way; 'Boccaccio' Huge $38,000, 'Road' Nice 12G, 'Mink' Holds At Wow 200G in 3d; 'Lolita' Hot 54G

Despite the absence of any new product except at the art theatres, Broadway business at the deluxers is shaping nice to smart this round because of the July 4 holiday. Even firstruns with weeks ending yesterday (Tues.) figure to do better because of anticipated pre-holiday night upbeat. Then, too, an influx of out-of-town visitors was felt even as early as last Sunday (1). Fairly mild weather is a plus factor as well as start of school vacations.

Still money champ is "That Touch of Mink" with stageshow at the Music Hall. Combo is heading for a mighty $200,000 or over in third session ending today (Wed.) The second week soared over hopes to $206,734, which not only topped the initial stanza but made it a new high at the Hall for second week, non-holiday. Pic continues indef, of course.

"Boccaccio 70," playing the new Cinema One and Cinema Two art theatres, hit huge $38,000 on initial session for this 1,000-seat combo.

"Road to Hong Kong," playing the arty Trans-Lux 85th St., hit nice $12,000 opening round. Pic also played 12 other houses daydate on first-run via the Premiere Showcase booking of the metropolitan area, which in this instance took in houses in Brooklyn, Queens and Long Island.

"Boys' Night Out" is holding to great $39,000 in second round ending today (Wed.) daydating the Victoria and Guild. "Sky Above" hit hep $25,000 in second, daydating the Forum and Normandie.

"Lolita" looks like wow $54,000 in third session day-dating the State and Murray Hill. "My Geisha" finished with trim $22,500 in third frame, daydating the DeMille and Fine Arts.

"Advise and Consent" held with big $42,000 for fourth stanza daydating the Criterion and Sutton. "World of Comedy" was fine $18,500 in fourth week at Embassy and Beekman.

"Mr. Hobbs Takes a Vacation" looks okay $23,000 in third week at Paramount. "Miracle Worker" held with trim $26,800 in sixth stanza daydating the Astor and Trans-Lux 52d St. "El Cid" looks like nice $18,000 in current (29th) week at the Warner, which is the fourth week on three-a-day.

Both "Judgment at Nuremberg" at Palace for 29th week and "West Side Story" in 36th session at the Rivoli, of course, are improving over last week.

Estimates for This Week

Astor City Inv.) (1,094; $1.25-$2)—"Miracle Worker" (UA) (7th wk). Sixth round ended yesterday (Tues.) was solid $19,000 or near after $18,500 for fifth week. Stays until "Birdman of Alcatraz" (UA) opens July 18. Daydating with Trans-Lux 52d St.

Criterion (Moss) (1,520; $1.25-$2.50)—"Advise and Consent" (Col) (5th wk). Fourth week completed yesterday (Tues.) was sturdy $27,000 or close after $32,000 for the third frame. Daydating with Sutton.

DeMille (Reade) (1,463; 90-$2.75)—"My Geisha" (Par) (4th wk). Third stanza ended yesterday (Tues.) was trim $15,000 after $16,000 for second. "Hatari" (Par) due to open July 11.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"World of Comedy" (Cont) (5th wk). Fourth round finished Sunday (1) was fancy $11,000 after $12,000 for third. Also at Beekman.

Palace (RKO) (1,642; $1.50-$3.50)—"Judgment at Nuremberg" (UA) (29th wk). The 28th round finished yesterday (Tues.) was big $25,000 after $24,000 for 27th week. Stays until middle of August or longer.

Forum (Moss) (813; $1.25-$1.80)—"Sky Above" (Embassy) (3d wk). First holdover week ended Monday (2) was smooth $17,000 after $26,200 on opener, best here in two years. Also playing Normandie.

Paramount (AB-PT) (3,665; $1-$2)—"Mr. Hobbs Takes a Vacation" (20th) (3d wk). This session winding tomorrow (Thurs.) looks like okay $23,000 after $30,000 in second.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"That Touch of Mink" (U) with stageshow (3d wk). This week, which takes in the July 4 holiday today (Wed.) looks to hold at giant $200.000 or over—after $206,733 in second round. Continues indef at this pace. First three weeks of "Mink" at Hall looks to exceed $608,000, which also shapes as some kind of new high for such period.

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (36th wk). Current round ending today (Wed.) looks like whopping $49,000, with boost from July 4, holiday crowds and scale, making 16 performances on week. The 35th week was $44,000 for 13 shows. Daily matinees started here on June 25.

State (Loew) (1,900; $1.50-$2.50)—"Lolita" (MGM) (3d wk). Current stanza ending togday (Wed.) looks like great $39,000 or over after $41,000 for second week. Holding natch! Daydating with Murray Hill.

Victoria (City Inv.) (1,003; $1.25-$2)—"Boy's Night Out" (MGM (2d wk). This session winding today (Wed.) is heading for lusty $26,000 or near after $32,500 for opening week. Stays. Daydating with Guild.

Warner (SW) (1,813; $1.50-$2.50)—"El Cid" (AA) (29th wk). This fourth frame of new three-a-day,

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'Advise' Big $18,000 In St. Loo; 'Boys' Strong 13G, 'Traitor' Hep 15G

St. Louis, July 3.

String of new, strong newcomers is helping the boxoffice setup here this round. "Advise and Consent" is rated big at Ambassador. "Bon Voyage" shapes good at Loew's Mid-City while "Boys' Night Out" looks nice at State, also for first. "Counterfeit Traitor" looms sharp at the St. Louis on opener.

"Judgment at Nuremberg" shapes socko in opening stanza at the 1,000-seat Pageant. "Mr. Hobbs Takes a Vacation" looms fine in third at the huge Fox.

Estimates for This Week

Ambassador (Arthur) (2,970; 70-$1.25)—"Advise and Consent" (Col). Big $18,000. Last week, "Three Coins in Fountain" (20th) and "Love Is Splendored Thing" (20th) (reissues), $6,000.

Apollo Art (Grace) (700; 90-$1.25)—"Last Year at Marienbad" (Astor) (2d wk). Oke $2,000. Last week, $2,000.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Jessica" (UA) (2d wk). Average $7,000. Last week, $8,200.

Fox (Arthur) (5,000; 90-$1.25)—"Hobbs Takes Vacation" (20th) (3d wk). Fine $14,000. Last week, $16,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Bon Voyage" (BV). Good $12,000 or near. Last week, "West Side Story" (UA) (17th wk), $9,000.

State (Loew) (3,600; 60-90)—"Boys Night Out" (MGM). Nice $13,000. Last week, "Big Red" (BV), $12,000.

Pageant (Arthur) (1,000; $1.25-$1.50)—"Judgment at Nuremberg" (UA). Sock $10,000. Last week, "Whistle Down Wind" (Indie) (3d wk), $2,500.

St. Louis (Arthur) (3,800; 75-90)—"Counterfeit Traitor". (Par). Sharp $15,000. Last week, "Merrill's Marauders" (WB) and "Broken Land" (20th) (2d wk), $9,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Through Glass Darkly" (Janus). Neat $3,500. Last week, "La Belle Americaine" (Cont) (4th wk), $2,000.

'Hatari' Wham 16G, Philly; 'Lolita' Boff 14G, 'Voyage' 13G; 'Mink' 23G

Philadelphia, July 3.

Fourth of July is seeing launching of several new pix, with resulting b.o. fireworks here currently. "Notorious Landlady" looks fast at Fox while "Hatari" is rated boffo at Stanton, both in first stanzas.

"Lolita" also shapes sockeroo on opener at the small Trans-Lux. "Bon Voyage" looms fast in initial week at Goldman while "Advise and Consent" looks trim in second at Arcadia. "Escape From Zahrain" is mild in first at Viking.

"That Touch of Mink" still is smash in second at Randolph after an amazing initial week.

Estimates for This Week

Arcadia (S&S) (622; 95-$1.80)—"Advise and Consent" (Col) (2d wk). Trim $10,000. Last week, $15,000.

Boyd (SW) (1,536; 95-$1.80) — "Hobbs Takes Vacation" (20th) (2d wk). Okay $9,000 or near. Last week, $13,000.

Fox (Milgram) (2,200; 95-$1.80) —"Notorious Landlady" (Col). Fast $15,000. Last week, "Reprieve" (AA) (2d wk), $5,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Bon Voyage" (BV). Hotsy $13,000 or near. Last week, "Merrill's Marauders" (WB) (2d wk), $7,500.

Midtown (Goldman) (1,200; $2-$2.75)—"West Side Story" (UA) (34th wk). Steady $11,500. Last week, $11,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Touch of Mink" (U) (2d wk). Great $23,000 or better. Last week, $36,000.

Stanley (SW) (2,500; 95-$1.80)—"Boys' Night Out" (MGM) (2d wk). Fair $10,000. Last week, $15,000.

Stanton (SW) (1,483; 95-$1.80)—"Hatari" (Par). Boff $16,000 or over. Last week, "Hell Is for Heroes" (Par) (2d wk), $5,000.

Studio (Goldberg) (383; 95-$1.80) —"Girls Without Rooms" (Indie) and "Lonely Sex" (Indie). Oke $3,500. Last week, "Fire in Flesh" (Indie), and "Good Girls Beware," (Indie), $4,500.

Trans-Lux (T-L) (500; 95-$1.80) —"Lolita" (MGM). Socko $14,000 or close. Last week, "World in Pocket" (MGM) (2d wk), $3,800.

Viking (Sley) (1,000; 95-$1.80)—"Escape from Zahrain" (Par). Mild $8,000 or near. Last week, "Five Finger Exercise" (Col) (3d wk), $5,000.

World (R&B-Pathe) (499; 95-$1.80)—"Jules and Jim" (Janus). So-so $2,800. Last week, "Whistle Down Wind" (Pathe) (2d wk), $3,000.

'TRAITOR' SMART 9G, CLEVE.; 'MINK' 19G, 2D

Cleveland, July 3.

Some new screen fare here currently but biz is not measuring up as well as expected except in a few spots. "Counterfeit Traitor" looks good at the Ohio while "Advise and Consent" shapes solid at Stillman. "Boys' Night Out" is only fair while "Bon Voyage" looks okay. "That Touch of Mink" is tops among holdovers with a great second session at Allen.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1-$1.50)—"Touch of Mink" (U) (2d wk). Great $19,000 or over. Last week, $25,000.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Forever My Love" (Par) (4th wk). Nice $3,200. Last week, $4,500.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"Taste of Honey" (Cont). Fancy $5,000 or close. Last week, "Viridiana" (Indie), $2,500.

Ohio (Loew) (2,700; $1.25-$1.50) —"Counterfeit Traitor" (Par). Good $9,000 or close. Last week, "West Side Story" (UA) (20th wk), $12,000.

Palace (Silk & Helpern) (2,739; $1.50-$2)—"El Cid" (AA) (6th wk). Okay $10,000 in final 10 days. House now closed.

State (Loew) (3,700; $1-$1.50)—"Boys' Night Out" (MGM). Fair $9,000 or better. Last week, "Hell Is For Heroes" (Par), $7,000.

Stillman (Loew) (2,700; $1-$1.65) —"Advise and Consent" (Col). Solid $10,000. Last week, "Magic Sword" (UA) and "Mighty Ursus" (UA), $5,500.

Westwood Art (Art Theatre Guild) (955; $1.25-$1.50)—"Never on Sunday" (Lope) (5th wk). Okay $1,500. Last week, $2,100.

CINCINNATI

(Continued from page 8)

$1.25)—"Gone With Wind" (MGM) (reissue) (2d wk). Firm $1,400. Last week, $1,500.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"Touch of Mink" (U) (2d wk). Continuing socko at $14,000 or over following $17,500 bow in hometown of starrer Doris Day.

Palace (RKO) (2,600; $1-$1.50)—"Counterfeit Traitor" (Par). Hefty $10,000. Last week, "Merrill's Maurauders" (WB) (2d wk), $6,000.

Twin Drive-In (Cin-T-Co) (800 cars each side; 90c)—West: "Reprieve" (AA) and "Private Life of Hitler" (AA). Good $7,000. Last week, "Belle Sommers" (Indie) and "Eegah" (Indie), $10,000. East: "Follow That Dream" (UA) and "Naked Edge" (UA) (subruns). Oke $6,000. Last week, "Magic Sword" (UA) and "Geronimo" (UA), $4,700.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"West Side Story" (UA) (15th wk). Solid $7,000. Last week, $7,400.

'Hobbs' Sock at $12,000, K.C.; 'Advise' Sharp 10G, 'Trash' 7OG, 'Boys' 9G

Kansas City, July 3.

Heading for the holiday week, city is strongly girded with best new lineup of films in several weeks. "Mr. Hobbs Takes a Vacation" shapes socko in two theatres. "Advise and Consent" is hefty at Saxon. "Boys' Night Out" at Roxy is hotsy. Unbelievably good is "Poor White Trash" in two hardtops and five ozoners, with around $70,000, better than three times usual take from these multi-theatre, indoor-outdoor day-daters.

"Road to Hong Kong" looms modest in second Plaza round. Weather is rated pleasant.

Estimates for This Week

Brookside, Granada (Fox Midwest-Nat. Th.) (800; 1,217; $1-$1.25)—"Hobbs Takes a Vacation" (20th). Sock $12,000 or near; holds. Last week, "El Cid" (AA) at Brookside only, $3,400.

Capri (Durwood) (1,260; 90c-$2) —"Oklahoma" (20th) (reissue) (4th wk). Good $3,000; may stay on. Last week, $3,500.

Empire (Durwood) (1,200; 90c-$2) —"Windjammer" (NT) (reisue) (4th wk). Hep $3,000; holds. Last week, $3,500.

Isis (FMW-NT) (1,360), Electric and Lake Park (Fulton) (1,600 seats; 800 cars), Crest and Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars), Heart (Noah-Wiles) (1,500 cars) ($1 each) — "Poor White Trash" (Indie) (reissue), formerly entitled "Bayou"); Odd combo of indoor and outdoor spots doing astronomical $70,000 combo, likely helped by sharp ad campaign forbidding any children and making other youngsters prove of age before admittance. Last week, Isis and Vista (FMW-NT) (700), Crest, Riverside, Boulevard and Englewood (Dickinson) (1,000) ($1 each) —"Cabinet of Caligari" (20th) and "Hand of Death" (20), $17,000, under expectations.

Kimo (Dickinson) (504; $1.25-$1.50)—"Les Liaisons" (Astor) (8th wk). Sprightly run, okay $1,000; stays. Last week, $1,200.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues). Light $4,500. Last week, "Hell Is for Heroes" (Par) and "Brushfire" (Par), $5,000.

Plaza (FMW-NT) (1,630; $1.25-$1.50)—"Road to Hong Kong" (UA) (2d wk). Modest $6,000. Last week, $9,000.

Roxy (Durwood) (850; 75c-$1.50) —"Boys' Night Out" (MGM). Torrid $9,000; holding. Last week, "Experiment in Terror" (Col) (5th wk), $3,000.

Rockhill (Little Art Theatres) (750; $1-$1.25)—"Only Two Can Play" (Col). Bright $1,800. Last week, "l'Adventura" (Indie), $1,000.

Saxon (Durwood) (1,600; 75-$1.50) — "Advise and Consent" (Col). Fancy $10,000; continues. Last week, "Ride High Country" (MGM), $4,000.

Studio (Durwood) (150; $1.25-$1.50)—"Two Women" (Embassy) (7th wk). Steady $1,000. Last week, $1,100.

BROADWAY

(Continued from page 9)

reduced scale policy looks like rousing $18,000 after $16,700 last week.

First-Run Arties

Cinema One, Cinema Two (Rugoff Th.) (700; 300; $1.50-$2)—"Boccaccio '70" (Embassy) (2d wk). First round soared to terrific $38,000, almost unheard of for 1,000-seater. High scale plus midnight shows over weekend, with two houses grinding until 3 a.m., was contributing factor, of course. Another factor was excellent campaign put on for launching of pic and twin-combo houses.

Fine Arts (Davis) (468; $1.80-$2) "My Geisha" (Par) (4th wk). Third frame ended yesterday (Tues.) was fine $7,500 or close after $8,000 for second week. Change of bill is pending.

Beekman (Rugoff Th.) (590; $1.50-$2) — "World of Comedy" (Cont) (5th wk). Fourth round finished Sunday (1) was fancy $7,500 after $11,000 for third week.

Carnegie Hall Cinema (F&A) (300; $1.50-$2) — "Last Year at Marienbad" (Astor) (17th wk). This week ending today (Wed.) is pushing to dandy $6,500 or close after $5,800 for 16th round.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "Through Glass Darkly" (Janus) (m.o.). (5th wk). Fourth session finished Sunday (1) was excellent $5,000 after $6,000 for third.

Normandi (T-L) (592; $1.25-$2)— "Sky Above" (Embassy) (3d wk). Initial holdover week ended Monday (2) was lofty $8,000 after $12,500 for opener. Also playing the Forum.

Guild (Guild) (450; $1-$1.75) — "Boys' Night Out" (MGM) (2d wk). This round finishing today (Wed.) is heading for a great $13,000 or near after $14,000 for opener. Stays. Daydating with Victoria.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Lolita" (MGM) (3d wk). Current week ending today (Wed.) looks to hold with smash $15,000 or close after $18,700 for second. Continues. Daydating with State.

Paris (Pathe Cinema) (568; $1.50-$2)—"Taste of Honey" (Cont) (10th wk). The ninth stanza ended Sunday (1) was lofty $9,500 after $11,000 for eighth week.

Plaza (Lopert) (525; $1.50-$2) — "Stowaway in Sky" (Lope) (3d wk). Initial holdover week finished Sunday (1) was lively $12,000 after $15,000 for first.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"One, Two, Three" (UA) (subrun). Opened Monday (2). In ahead, "Important Man" (Lope) did only mild $3,300 in first week and was pulled. This pic got excellent reviews but little biz.

Sutton (Rugoff Th.) 561; $1.50-$2)—"Advise and Consent" (Col) (5th wk). Fourth session completed yesterday (Tues.) was excellent $15,000 or close after $22,000 for third week.

72d St. Playhouse (Baker) (440; $1.50-$2) — "Counterfeit Traitor" (Par) (10th wk). Ninth week ended yesterday (Tues.) was good $5,600 after $6,100 for eighth session.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Miracle Worker" (UA) (7th wk). Sixth round finished (Tues.) was big $7,800 after $8,500 for fifth week. Stays. Daydating with Astor.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Road to Hong Kong" (UA) (2d wk). First session ended yesterday (Tues.) was nice $12,000. Daydating with some nabes mostly on Long Island and in Brooklyn.

World (Perfecto) (390; 90-$1.50 —"Many Ways To Sin" (Mishkin) (14th wk). This week winding up tomorrow (Thurs.) looks like great $8,400 after $8,000 for 12th stanza. Holds.

BALTIMORE

(Continued from page 9)

NSH $4,000. Last week, $8,000.

Playhouse (Schwaber) 355; 90-$1.50)—"Only Two Can Play" (Kings) (2d wk). Nice $3,300. Last week, $4,000.

Rex (Freedman) (500; $1.50)— "Paradisio" (Fanfare). Big $6,000. Last week, "Many Ways to Sin" (Indie) (2d wk), $2,000.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Touch of Mink" (U) (2d wk). Big $12,000 or over. Last week, $15,000.

Town (Rappaport) (1,125; 90-$1.50) — "Advise and Consent" (Col). Socko $10,000 or near. Last week, "Counterfeit Traitor" (Par) (4th wk), $4,000.

Mpls. Still Hurt by Dailies' Strike But 'Traitor' Sock 10G, 'Mink' 16G, 2d

Minneapolis, July 3.

Showhouses here continue to be handicapped by non-publication of the struck regular dailies and unfavorable weather, but these adverse conditions aren't keeping topdrawer entries down. Such newcomers as "Counterfeit Traitor," "Boys' Night Out" and "Last Year at Marienbad" are off to respectable starts by customers' word-of-mouth praise.

Among the holdovers, "West Side Story," is still much alive and ready to go into its sixth month. Standout is "That Touch of Mink." After a sensational initial stanza, it's keeping right on demonstrating phenomenal boxoffice prowess in the face of the many local obstacles.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$1.75)—"Judgment at Nuremberg" (UA) (5th wk). Good $5,000. Last week, $6,000.

Avalon (Frank) (800; $1)—"Like Wow" (Indie) and "Bachelor Party" (UA) (reisue). Fair $1,200. Last week, "Peters' Pets" (Indie) and "All at Sea" (MGM) (reissue) (3d wk), $900.

Century (Par) (1,300; $1.25-$1.50) —"Advise and Consent" (Col) (2d wk). Fancy $6,500. Last week, $6,000.

Gopher (Berger) (1,000; $1-$1.25) —"Big Red" (BV) (3d wk). Mild $3,000. Last week, $4,000.

Lyric (Par) (1,000; $1.25-$1.50)— "Boys' Night Out" (MGM). Socko $10,000. Last week, "Geronimo" (UA) (2d wk), $3,000 at $1.25 top.

Mann (Mann) (1,000; $1.50-$2.75) —"West Side Story" (UA) (20th wk). Great $7,000. Last week, $7,500.

Orpheum (Mann) (2,800; $1-$1.25)—"Bon Voyage" (BV). Brisk $12,000. Last week, "Hell Is for Heroes" (Par), $5,000.

Park (Field) (1,000; $1.50— "Whistle Down Wind" Pathe (2d wk). Mild $3,000 in 5 days. Last week, $3,000.

State (Par) (2,200; $1.25-$1.50— "Touch of Mink" (U) (2d wk). Smash $16,000. Last week, $23,000.

Suburban World (Mann) (800; $1.25)—"Last Year at Marienbad" (Astor). Fair $3,000. Last week, "Double Bunk" (Show) (2d wk), $1,800.

Uptown (Field) (1,000; $1.25-$1.50) — "Counterfeit Traitor" (Par). Socko $10,000. Last week, "The Night" (Lopert), $3,000 in 5 days.

World (Mann) (400; $1.25-$1.50) —"Lisa" (20th) (3d wk). Slim $1,800. Last week, $2,000.

LOS ANGELES

(Continued from page 9)

"Naked Spur" (MGM) (reissues). Okay $8,500. Last week, Los Angeles with Vogue, "Lonely Are Brave" (U), "Night Creatures" (U), $9,300. Hollywood, "Escape From Zahrain" (Par) (2d wk), "Ocean's 11" (WB) (reissue), $2,700.

Beverly (State) (1,150; 90-$2)— "Lolita" (MGM) (2d wk). Sock $14,000 or near. Last week, $16,000.

Four Star (UATC) (868; 90-$1.50) —"Lisa" (20th) (2d wk). Fair $3,500. Last week, $4,100.

Hollywood Paramount (State) (1,468; $1-$1.80) — "Bon Voyage" (BV) (2d wk). Hefty $14,000. Last week, $21,000.

State, Wiltern, Loyola (UATC-SW-FWC) (2,404; 2,344; 1,298; 90-$1.50)—"Sweet Bird of Youth" (MGM) and "All Fall Down" (MGM) (2d wk). Sweet $15,000 or close.

Warren's, Iris, Baldwin (Metropolitan-FWC-State) (1,757; 825; 1,800; 90-$1.50) — "Counterfeit Traitor" (Par) and assorted second features. Soft $10,000.

Warner Beverly (SW) (1,316; 90-$2.40)—"Advise and Consent" (Col) (4th wk). Rich $15,000. Last week, $13,600.

Lido (FWC) (876 $2)—"Taste of Honey" (Cont) (4th wk). Husky $6,000. Last week, $5,000.

Crest (State) (750; 90-$1.50)— "Carry On, Teacher" (Gov) (5th wk). Good $3,300. Last week, $3,500.

Fine Arts (FWC) (631; $1.49-$2.40)—"Miracle Worker" (UA) 6th wk). Breezy $5,000. Last week, $4,900.

Fox Wilshire (FWC) (1,990; $1.49-$2.40)—"Hobbs Takes Vacation" (20th) (6th wk). Slow $4,000 in 5 days. Last week, $5,100.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (29th wk). Wow $27,000. Last week, $23,600.

'Judgment' Wow $8,500, Port.; 'Mink' Ditto 2d

Portland, Ore., July 3.

Town is bursting with strong product this round. Three firstruns pix could not find dates on the mainstem this inning and have been booked into ace nabe spots. One of these, "Judgment at Nuremberg" opened sock at the Irvington. "Counterfeit Traitor" moves into the Bagdad for good returns. "Boys' Night Out" is barely okay at the Laurelhurst. "Advise and Consent" looms lofty in first at the Fox. "That Touch of Mink" holds great at the Broadway in second.

Estimates for This Week

Bagdad (Sullivan) (1,400; $1.25) —"Counterfeit Traitor" (Par) and "Cape Fear" (U). Fast $4,000. Last week, second-run.

Broadway (Parker) (1,890; $1-$1.50)—"Touch of Mink" (U) and "Information Received" (U) (2d wk). Loud $8,500. Last week, $8,700.

Fox (Evergreen) (1,600; $1-$1.49) —"Advise and Consent" (Col). Hotsy $9,500. Last week, "Jack, Giant Killer" (UA) and "Mister Ursus" (UA), $3,800.

Hollywood (Evergreen) (1,180; $1.49-$2) — "Seven Wonders of World" (Cinerama) (12th wk). Solid $5,500. Last week, $5,000.

Irvington (Smith) (650; $1.50)— "Judgment at Nuremberg" (UA). Wow $8,500. Last week, second-run policy.

Laurelhurst (Anderson) (700; $1.25)—"Boys' Night Out" (MGM) and "World in Pocket" (MGM). Okay $3,000. Last week, second-run.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (UA) (16th wk). Brisk $6,000. Last week, $6,400.

Orpheum (Evergreen) (1,536; $1.49-$1.75)—"El Cid" (AA) (4th wk). Nifty $7,000 at upped prices. Last week, $8,200.

Paramount (Port-Par) (3,006; $1-$1.50)—"Road to Hong Hong" (UA) and "Nun and Sergeant" (UA). Mild $7,000. Last week, "Big Red" (BV) and "Living Desert" (BV) (reissue) (2d wk), $2,800.

BOSTON

(Continued from page 8)

Deal on Madonna Street" (Indie) (reissue) (4th wk), $2,200.

Gary (Sack) (1,277; $1.50-$3— "West Side Story" (UA) (35th wk). Stout $12,000. Last week, ditto.

Kenmore (Indie) (700; $1.50— "Taste of Honey" (Cont) (7th wk). Good $6,000. Last week, same.

Mayflower (ATC) (689; 90-$1.50) —"Black Tights" (Magna) (reun) and "Oklahoma" (20th) (reissue). Neat $4,300. Last week, "Lisa" (20th) (2d wk), $3,800.

Memorial (RKO) (3,000; 90-$1.49)—"Touch of Mink" (U) and "Inside Information Received" (U) (2d wk). Boffo $24,000 or near. Last week, $30,000, above estimate.

Orpheum (Loew) (2,900; 90-$1.49) — "Hobbs Takes Vacation" (20th). Loud $17,000. Last week, "Road to Hong Kong" (UA) and "One Plus One" (Indie) (2d wk), $14,000.

Paramount (NET) (2,357; 70-$1.25)—"Hatari" (Par). Big $18,000 bolstered by personals of film's actors. Last week, "Hell Is For Heroes" (Par) and "Make Mine Double" (Indie), $12,000.

Pilgrim (ATC) (1,909; 75-$1.25) —"Count of Monte Cristo" (Indie) and "Bomber B 52" (Indie). Mild $4,500. Last week, "Cabinet of Caligari" (20th) and "Hand of Death" (20th), $5,500.

Saxon (Sack) (1,100; $1.50-$1.80) —"Miracle Worker" (UA) (2d wk). Boffo $18,000. Last week, $20,000.

State (Trans-Lux) (730; 75-$1.25) —"Scantease" (Indie) and "Illicit Love" (Indie). Hot $6,000. Last week, "Erotica" (Indie) and "Girls, Inc." (Indie) (4th wk), $3,900.

The Saga of Joe E. Levine:

Brings Back Barnum Ballyhoo

By JACK PITMAN

Granted they miss the fine details, the essence of the Joseph E. Levine & Co. Cinderella story has been capsuled impressively in the VARIETY travel logs on page 4 week-to-week. It's now something of a house gag that the air carriers count the Man from Embassy as among their more constant passengers.

Levine does not have a suite on annual rental at Rome's Excelsior, but there are those on his staff who suggest the idea has some merit. The logic could be extended to such other centres of world film commerce as London, Paris and Hollywood; to which now may be added Moscow, where later this month, in concert with Galatea and Mosfilm, the American maestro launches the first East-West three-way coproduction. Even in an epoch of the motion picture business when coproduction has become a way of artistic-economic life, that event may still be accounted something of an industry milestone. And it should surprise no one in the trade that Joe Levine is the Yank in the triangle.

Judged by Embassy's growth in just the past twelve-months alone, the frequency of those transAtlantic shuttles suggest a good deal more accomplishment than merely taking palaver-espresso at Doney's or a vin aperitif at the Fouquet's. The Embassy upbeat has been a continual chronicle in this and other trade journals. So furious has the pace seemed that even this updating is apt to be rendered null and void before the ink dries.

A Latterday P.T.

The analogy of Levine as the New Barnum has had too much repetition for yet another playback in minute detail. What may be said appropriately is that promoter he was and promoter he is, at all times conscious of, and guided by, his own dynamic.

Earlier in his career as a film impresario, via the acquisition route, there was some contemporary tendency to regard Levine with a mixture of annoyance and snobbish amusement. There seemed to many a certain charm in the spectacle of a brash Bostonian disbursing $1,000,000 to promote "Hercules"—a film that cost him a fraction of that sum. There was a certain amount of boggling when Levine threw a $42,000 exhibitor feed at the Waldorf-Astoria, N.Y., to pitch that spear-and-sandal epic, and likewise when the upstart promoter drew industry nabobs in mob numbers at his "Night of the Gods" parties in New York and Hollywood to kickoff the film. At the same time, the ballyhooliganism was thought, to be declasse, recalling uncomfortably a time when promotion was taken in Barnum doses.

Calculated Flukes

"Hercules" grossed $5,000,000, but the word that went around was "fluke."

It took a while, but the idea that Levine was just another adventurer is by now pretty well dispelled. The panoply of respectability is apparent. Embassy's product catalog grows—seemingly by the week—and is getting covetous glances from television with its insatiable "late show" maw. And there is now the expansion into distribution, envisioning eight branches cross-country (two are already operational in Boston and Philadelphia) plus outposts in Canada and Britain.

Such evidences of growth and stability have been attended by, and obtain in substantial measure from, the company's own new frontier—the expanded cinematic image that really grooved with the solid "Two Women" boxoffice, and which was made the merrier by the subsequent Oscar paean for star Sophia Loren. Though escapism is not deemed verboten, the beefcake genre has been shown the gate as an Embassy staple.

By his wheeling and dealing, Levine demonstrates convincingly that he is wedded to no one production concept. If the Italians escalated him and continue as a prime source, he is consistently avid to diversify his screen presentations as to national origin, and now including American production as well. "Boys' Night Out," which Metro is releasing, is his first venture with Hollywood formulae; upcoming are "The Carpetbaggers," from the Harold Robbins novel; "City That Lived," reprising the San Francisco '06 earthquake (and potentially of roadshow proportions); and a filmization of the Pearl Buck novel, "Imperial Woman."

Lots of Prints

As before, in fact from his very inception as a film impresario, the campaign is all-important in the Levine philosophy. The right playing time is crucial. A bounty of prints is pertinent. And of course exploitation, or what Levine once termed "explodation." He stresses the merchandising of a picture with uncommon zeal, per those boffola trade luncheons, the Mike Toddian stunts, and the massive media expenditures. To emphasize the point, all the rah-rah is standard operating procedure, irregardless of, but keyed to, the substance of the particular film being launched.

It bespeaks the company's impact on the domestic market that it will have placed an even dozen pictures into release in 1962, excluding a reissue package of "Hercules" and "Attila." In this perspective, Embassy looms a product source to rival some of the major companies. Barring last-minute booking switches, Embassy's razzle-dazzle is exemplified by its current display of six firstrun entries on New York screens, which may be a latterday monopoly high mark.

Also Eyes Video

From Embassy have already been heard murmurings of tv infiltration on two fronts—via production of a series, and the rental of vaults. The latter move is an inevitability sooner or later. As for a network primetime anthology, this may result as an offshoot of "Capri," the Rory Calhoun theatrical starrer which Levine bankrolled with the express purpose of spinning off a 60-minute tv pilot for the scrutiny of Madison Avenue's program buyers.

Levine, who started as an exhibitor, is veering back to that sphere. He is in the process of expanding his Boston theatre interests, and has blueprinted a stake in Manhattan exhibition, the specifications of which should be announced imminently. These plans have naturally led to speculation that Levine is inclined to extend his exhibition scope to other key cities, partly (but not primarily) to guarantee the right playing time for his pictures.

Pre-'Hercules'

Although Levine's early impact as a promoter generally is connected with "Hercules" and the made-in-Japan "Godzilla" (he spent $400,000 to sell it and grossed $1,000,000), his career as a "presenter" considerably antedates those two woolly ones. There was, for instance, his early gambit with "Ravaged Earth," a Chinese-made documentary dealing with Japanese war atrocities. And something called "Gaslight Follies"—a combination "Eva Lynne" and "The Drunkard," with a fresh soundtrack and Ben Grauer's narration. And still later, Levine made a deal with David O. Selznick to reissue "Duel in the Sun" as a states rights presentation. "It was," Levine later recalled, "my first big saturation," employing 120 prints. There were still other gimmick pictures, and then came the "Godzilla" splash, followed by "Hercules."

The Steve Reeves beefcaker remains a sentimental favorite of Levine, understandably. He could laugh all the way to the bank—and did. And will yet. Apart from the profits, he savors the prestige of his later associations. His dealings with Italy's film elite—the figures identified with the postwar renaissance in the neo-realist idiom—have given him a large kick, capped so far by the Sophia Loren Oscar for "Women." Had she been there that night last April at the Santa Monica Auditorium, the star couldn't have been more elated than Levine himself. She, by the way, is the first to admit—and be grateful for—Levine's role in landing her the prized statuette.

At the New York homeoffice alone, Embassy today has a staff numbering close to 50. Sometimes, alone in his 39th floor office in the Time-Life Building, Joe Levine reflects that two years ago his entire staff was comprised of a dozen persons, including his since-retired ad-exploitation veepee Eddie Solomon.

Embassy bustled then, too, but there were fewer plane schedules for the boss to meet.

Joe Levine On Modern Ballyhoo

Following excerpts are from talk by Joseph E. Levine to a luncheon of the Associated Motion Picture Advertisers, Piccadilly Hotel, N.Y., June 12, 1962:

"I have always felt that advertising is like learning . . . a little is a dangerous thing."

"These days it is difficult to know what to believe in. Philadelphia cream cheese is made in Chicago . . . the Saturday Evening Post comes out on Tuesday . . . and Palm Beach suits are made in Maine."

"I ask you, why is it that publicity and advertising men are the last to be hired in good times and the first to be fired in economy waves? Why is it that today when the merchandising of pictures is more complex and difficult than ever before, that the promotion staffs at most companies have been reduced almost to skeleton size? Does this make good business sense? Does this make any sense?"

"This great industry of ours could never survive without the services of its advertising and publicity people."

The Last of the Dream Merchants; Or, the First of the New Breed

By HAROLD ROBBINS

I've been hooked on the people in the motion picture business for a long time so when I heard about the big splash that was planned in VARIETY for Joe Levine and Embassy Pictures, and since I have some remote connections with both, I thought I would get me a piece of the action. I called up Harold Rand at Embassy and told him I wanted in.

Okay, he says, but let me send you all the dope we got on Joe so that you don't make like a jerk and you know what you are writing about.

I am fairly used to harsh words like that from people. Editors, publishers, critics and the like. You don't stay in the writing racket long if you don't develop a tough hide. Fine, I say, and a few days later an Allied Van backs into my driveway.

I look out the window and see the 10-wheeled monster and turn to my wife. You didn't tell me we're moving, I says.

It must be some mistake, she says. So I go outside to tell them.

The only mistake was mine. I had forgotten about one of the guiding principles of Joe Levine and his staff. Do it big. Like advertising campaigns, saturation bookings, borrowing money. Things like that.

I wound up with my car and lawn mower parked in the driveway and my garage full of Joe Levine. There was a copy of everything that ever appeared in print in any language about him. Conserving my energy and sticking to the only language I have a chance with, I go through all the articles about him from Time magazine through the daily and Sunday papers and the motion picture trades to Esquire.

When I am finished I am all filled up with the gook like how he promoted sex films in New England, Steve Reeves into Hercules and Sophia Loren into an Oscar. I also got it about how his ever lovin', Rosalie, used to warble with Rudy Vallee and he's a hero to his two kids. From everything I read this man is the image. Genius, father, hero, everything. Too much. This only convinces me of one thing.

He isn't for real. There is no Joe Levine.

Then I pick up the weekend papers and I am convinced that I am right. There are five separate interviews all bearing the same dateline from five widely separated areas in the world. New York, London, Rome, Cannes and Tokyo. And since we know that Col. Glenn made no stops for hitchhikers on Freedom 7, the whole bit was impossible. From that point on it was simply a matter of back tracking and research.

Now, for the first time in print, is the true story behind that figment of mass hallucination called Joe Levine.

It all began some years ago at a borrowers' convention of motion picture moguls at a bank in Boston where these guys usually went to get their bail. The worst was over and they settled their affairs of hock and sat down to a friendly game of klob. The banker who will call 'Blue,' after his favorite suiting material gave out with the following moan:

"You boys have lost it. Nobody talks about movies anymore. Only about tv. You lost the spark, the edge, the capacity to create ex-

(Continued on page 55)

Embassy Product to Date

"Hercules"
"Attila"
"Jack the Ripper"
"Hercules Unchained"
"Where the Hot Wind Blows" (to be reissued, subtitled, as "The Law").
"The Fabulous World of Jules Verne"
"Bimbo the Great"
"Morgan the Pirate"
"O.K. Nero"
"Thief of Baghdad"
"Two Women"
"The Wonders of Aladdin"
"No Love for Johnnie"
"Bell' Antonio"
"The Devil's Wanton"
"Strangers in the City"
"Night Is My Future"
"Boccaccio '70"
"Boys' Night Out"
"Aphrodite, Goddess of Love"
"The Passionate Thief"
"The Bear"
"What a Carve Up!"
"Constantine and the Cross"
"Walk Into Hell"
"Face In the Rain"
"Crime Does Not Pay"
"Seven Capital Sins"
"Divorce—Italian Style"
"The Sky Above — The Mud Below"
"Love at 20"
"La Viaccia"
"Madame Sans-Gene"

(Future productions include "The Carpetbaggers," "Imperial Woman," "City That Lived," "Zulu.")

Shrewd on Production Values, Levine Fattens Up Skimpy European Music

By JIMMY McHUGH

Hollywood.

Joseph E. Levine, president of Embassy Pictures, has made it a point never to economize on any of his productions; to create the most powerful scoring possible in his films to give the public the full sound and lush music it deserves.

I have known him to take scores, composed for his European pictures, and have them re-scored here with the richness Americans expect and enhanced by theme music. A case in point is "Where The Hot Wind Blows." Levine had me write a title theme which was vocalized, at the opening of the picture, by the Ames Brothers. Subsequent recordings of the song further whetted the desire of the viewers.

Music in pictures is not a luxury. It is progress and a way of life to which the public has become accustomed. Here in America, composers are identified with, and in many instances have risen above the pictures for which they have written. The music of Leonard Bernstein, Elmer Bernstein, Dimitri Tiomkin, Miklos Rosza, Andre Previn and David Rose, to mention only a few, is universally recognized. Henry Mancini, whose Academy Award-winning "Moon River," with Johnny Mercer's inspiring lyric, from "Breakfast at Tiffany's," further exemplifies the importance of a good theme and strong musical background.

The only two foreign pictures, in recent years, with outstanding music, were "Never On Sunday" and "Moulin Rouge." Their melodic themes became worldwide hits.

Unfortunately, when a European sound track gets to the United States, the absence of the scoring technique of American composers and arrangers is certainly evident. The American ear is keenly attuned to high-fidelity stereo sound. If foreign picture music lacks this quality, the effect is thin, in comparison to the tone and fullness of sound created by the American studios. A possible exception are the musical productions of England, which surpasses all foreign countries.

I believe the emptiness lies in the small size of the orchestras engaged for European pictures, and I feel this fault lies with the film producers. They have full control over musicians, whose salaries have a four-to-one ratio to that of American musicians. Therefore, the producers should not cheat the public.

The recording of picture sound tracks is another vitally important factor. Naturally, major recording companies record only the best scores. I might add that the foreign recording outlook is extremely promising. RCA-Victor recently opened a $30,000,000 recording studio in Rome. I am sure that background and sound track scores of foreign pictures will be top drawer when reproduced in this new studio, with its modern engineering devices and techniques. For example, RCA Victor has the soundtrack of Joseph E. Levine's "Boccaccio '70," starring Sophia Loren, Anita Ekberg and Romy Schneider.

I reiterate, Levine will settle for nothing less than the best.

Joe Levine's Deal With Run Run Shaw To Co-Produce Empress Tzu Hai Epic

By PEARL S. BUCK
(President, Authors' Guild)

The most tiresome question that a writer can hear is the ancient and universal, "Which of your books do you like best?"

Any self-respecting writer will reply, "The next one, of course," for he—or she—would no more think of preferring one book above another than a parent would feel, or at least acknowledge, preference for one child above the others. Besides, there is the valid argument that readers in different countries prefer, usually, different books by an author.

I shall break such precedents, however, by saying quite frankly that among my own novels the one I think is the best is "Imperial Woman." This is a grave admission, for I dislike writing an historical novel with an intensity equalled only by my dislike of reading them. The trouble with writing such a novel is that it must conform to history, and this is an all but intolerable limitation upon the imagination.

Such was my devotion to the Empress Tzu Hsi, however, that I stayed heroically within the limitations. True, I had an advantage. My early childhood was spent under the rule of this Manchu Empress. I grew up in the legend of her splendor, her wickedness and her great goodness, so that before she died, very old, she was looked upon as a goddess by the common folk of China—Old Buddha, they called her with affection and trust.

Her invariable habit of getting her own way by hook or crook, but mostly by crook, I fear, had them bewitched to the extent that they thought she had some special access to the heavenly powers, a faith which she devoutedly shared.

The Empress fought many wars and was usually victorious, though finally vanquished by the modern age, but the war which interested me most, as I wrote the novel, was the unending war she fought with herself as a woman.

Fortunately or unfortunately—what woman knows—she met early in life the man she could not cease to love. Though she chose not to marry him, though she tried to believe herself independent of him, though in a final effort to be free of love, she compelled him to marry someone else, her heart was inseparably involved with him. And he responded by the sort of fierce, protective, scourging, stimulating love that every woman dreams of—at least every woman of her brilliance.

I have long had a dream of my own, meanwhile, and it has been to see this powerful, beautiful, complex woman portrayed on film. I am an addict of the motion picture, not always for the product, but for the medium. Words are slow and cold in comparison, and a novel is limited not only by its writer, but by its reader. In the stupendous scope of the film, however, every one can find fresh material for thought, knowledge and enjoyment, and these three go together, if the last of the three is to be complete.

What delight, then, when on a certain morning not long ago, in an office high above the city of New York, three people looked at one another with unexpected and even happy understanding.

"I believe," Joseph Levine said from his place behind the desk, looking at the director, Tad Danielewski, and at me, the writer, "I believe we have a chemistry here that will work."

The chemistry is working. I dare not predict the result, of course, for I never know whether anyone will like anything. Yet, I am by nature a cheerful pessimist, and at the moment cheerfulness prevails.

To the American chemistry working just now for "Imperial Woman," there is added also the chemistry of old China in Hongkong, through my friend, Run Run Shaw, producer and owner of what are said to be the finest film studios in Asia. He makes our trio into a quartet. The Empress and I would be fools not to be happy about it, and we are not fools—at least *she* never was.

By TAD DANIELEWSKI

As an American director, I have long been interested in the extension of our motion picture skills and materials into other parts of the world.

Our country is rich in its background of many countries and peoples, but we are interested in their modern life, for which their history provides illumination. The interest is mutual, and motion pictures are the best international media for its expression, revealing, as it does, new and fascinating landscapes and fresh interpretations of our common life around the globe.

For this reason, among others, Pearl Buck and I have for some years been dreaming of the picture that might one day be made of her novel "Imperial Woman"—ever since, in fact, we went into business partnership with our own company, Stratton Productions, Inc.

We have not hurried, for we have wanted to find exactly the right partners in this project of filming "Imperial Woman." Two months ago we visited Hong Kong, expressly for this purpose, and were delighted to discover that Mr. Run Run Shaw, famous producer and well known citizen, had also dreamed of filming "Imperial Woman."

We conferred with enthusiasm, we visited his fine modern studios outside the city, and came away in agreement as to procedure.

Plans have developed steadily and we are most happy that Embassy Pictures is now joining Run Run Shaw and Stratton Productions in the project. With America and Asia in such combination, we feel that we are to be congratulated, and so we proceed with calculated confidence.

Simple and Clear in Statement, Levine Creates No Neurasthenia

By PETER USTINOV

London.

Life is too short for associations which are either hostile or apathetic. People with the reputation for living on their nerves in fact live on other people's nerves, and not their own. In the same way, the ulcers of one quickly become the property of all. It's a kind of generosity I can do without.

Joe Levine may rush hither and thither, and yet he miraculously seems to be investing more in life than he takes out. Like most really important gentlemen, he is extraordinarily simple, and all conversation of a practical nature is reduced to its functional minimum. One of his principal social graces is an implied belief that we all talk too much, and consequently do too little. Conversation is for fun; silence is for work.

It would be easy to invent a tortuous story about the birth-pangs and the growing-pains of our collaboration, but it would not be true. I told him of my plans in a matter of moments. He said "Fine." Several months later I told him we were in the black. He said "Thanks." In between came a few charming cables, which were but pats on the back.

This may seem outrageously, even impudently, simple to those who believe in the formula of 90% Perspiration 10% Inspiration, but in my experience the addicts of this heresy invariably overshoot the mark, and end up with 100% Perspiration. It doesn't need an accountant to tell us what proportion of time is left for inspiration.

At a time in which the tendency in other industries is for amalgamation, and in which phrases like "corporate image" have had to be invented, the entertainment industry alone has rediscovered the need ahn value of the individual. That is, and always must be, its strength and fascination. And, in order to preserve it, things must be kept simple.

Collaboration is never interference; it is nothing more than a mutual vote of confidence based on respect. I'm confident in Joe. I respect him. Most important of all, I like him.

Reprise: The Boston Barnum

By ABEL GREEN

Dynamic showmen, entrepreneurs who make their mark fast and with indelible impact, do not come along too often. That's why show biz remembers them long and well when they do. Over many decades there aren't too many to tax the memory, which also makes total recall that much easier.

Barnum, Ziegfeld, Rose, Todd come readily to mind for obvious reasons because, in today's corporate structure of show business—with accent on business—there haven't been too many opportunities for individual showmanship. Perhaps it is the very weight of the business responsibilities, the publicly held company operations, and the like, that have militated against this flair and bombast usually associated with any of the above.

It is for that reason that, in but a few recent years, the impact of Joseph E. Levine—the Boston Barnum—has been so vivid.

Unlike Georgie Jessel's classic monolog about the doddering "oldest living exhibitor, Sam Levene" being honored at one of those dinners), from the Hub has come the youngest livewire showman, Joe Levine. He, like the Jessel counterpart, was a theatreowner but the analogy ends there.

Joe Levine's know-how of audience tastes quickly spanned an ocean from the Boston Commons to the Via Veneto. And long before beefcake and those Roman spectacles were to ebb Levine veered to earthier boxoffice commodities (viz., "Two Women," the first Italian-made film to cop a Hollywood Oscar) and he expanded from Cinecitta to Hollywood and points in between.

Levine's showmanship has seen his product distributed not only by his own Embassy Pictures (now both a releasing as well as production umbrella) but through three of the major film companys in the business—Metro, Warners and Par.

Levine's diversification makes him a one-man show biz monopoly—he's in everything from pix to tv, from legit production to music publishing. In five years he has established himself as a potent personality whose showmanship, more than incidentally, is well supported by boffo boxoffice returns.

This special issue is unique in that Joe Levine has paid for it virtually 100%.

Don't Call Him Just 'Lucky'

By GEORGE JESSEL

In an age where the tearing down of large motion picture palaces seems to be the order of the day, where movies and plays are confounded in almost all the countries of the world by free television shows, Joseph E. Levine, a little independent producer only a few years ago, is today's giant—a man who has performed miracles!

During the first few years, the talk of him on the Rialtos of Boston, New York, Rome and London was that "he is a lucky little guy!" But is it all luck . . .? Of course it isn't!

It isn't luck to know what motion picture audiences will pay to see . . . It isn't luck to plan gigantic schemes of advertising that bring them out of their darkened rooms to the bright lights of the marquee of motion picture theatres and make them buy tickets . . . It isn't luck to travel from Rome to Paris, to London, to Spain, dealing with producers, directors and stars—without even speaking their language—and being able to make deals that are profitable to both those abroad and to Joseph Levine at home . . . It isn't luck that makes Joe Levine look at "Two Women" with Sophia Loren, directed by Vittorio de Sica, and after the first couple of reels, turn to the producer and say: "How much do you want for this . . .? Okay, it's mine and I'll bet you Miss Loren will win the Academy Award!"

The present years—and those to come—place the name of Joseph E. Levine on a par with the showmanship image of a Barnum, a Belasco, a DeMille, a Zanuck, a George M. Cohan. I can find no higher compliment than this for the achievements of this little Boston newsboy who now has his eyes and his arms around the theatres of the world.

'My Experience as a Producer Makes Me Value Levine As One'

By CARLO PONTI

Throughout the history of motion pictures, there is little doubt that the most maligned figure in the business has been the producer. He has been portrayed as cheap, vulgar, lecherous, uncreative, untalented, unimaginative and unnecessary, to single out only a few of the choicest adjectives used to describe him.

The sad thing is that, as far as the general public is concerned, the image remains, even in this supposedly enlightened era.

That's why it has been such a pleasure to observe Joe Levine on the motion picture scene, and a great source of pride to have been associated with him on "Two Women" and "Boccaccio '70."

For Joe Levine has stood the industry on its shell-pink ear. He has made such a splash upon the waters of filmic serenity that the ripples will be felt throughout the film world for many years.

Rarely has such a dynamic personality burst into the scene with more impact and success than has he.

Levine brought showmanship back to show business, brought glamor back to a basically glamorous business, and brought quality to mass audiences. That combination of achievements is unequalled in the last decade of movie-making.

At the same time, Levine accomplished all this with taste and integrity, becoming one of the industry's most outstanding leaders while avoiding the standard Hollywood pattern.

Contrary to movieland procedure, each Levine success has been an individual triumph. He is never content to rest on his laurels. He accepts every challenge of a project more daring, more different than the one before.

He always moves on to bigger and better things. For example, from his astounding success with "Hercules," a picture so talked about and discussed it created a Joe Levine legend, he moved to "Two Women," which has won 22 major awards, including the "Oscar" for its star, Sophia Loren, then to "Boccaccio '70."

What Lolly Discovered: Joe E. Re-Established That Old Time Wham

By LOUELLA O. PARSONS

(Copyright 1961, by Louella O. Parsons. Reprinted by permission of G. P. Putnam & Sons, New York, from the book, "Tell It To Louella.")

The New Frontier has one new producer who stands out like a beacon of hope to the motion-picture industry: Joseph E. Levine, President of Embassy Pictures Corp. He's a born gambler and takes chances much as Sam Goldwyn did in the earlier days. In fact Joe, whom I know very well, said to me, "You can do a big favor for me." I knew he didn't want to borrow money because he talks in millions. "I want to meet Sam Goldwyn," he said, "I have admired him for a long time."

Now Sam has earned the right to be a little hard to get to if he chooses, and I wasn't sure what he would say when I telephoned him at the Sherry-Netherland where he was staying. I mentioned that Joe had a bum leg.

"Well, that's easy," said Sam. "I'll go to his office. I want to meet him, too."

I first heard about Joe when one of my editors suggested I write a story about him. Born in Boston, he had descended upon New York like a cyclone. Joe never does things halfway. He had been an exhibitor in New England and if ever there was an Horatio Alger story, Joe can claim title to it.

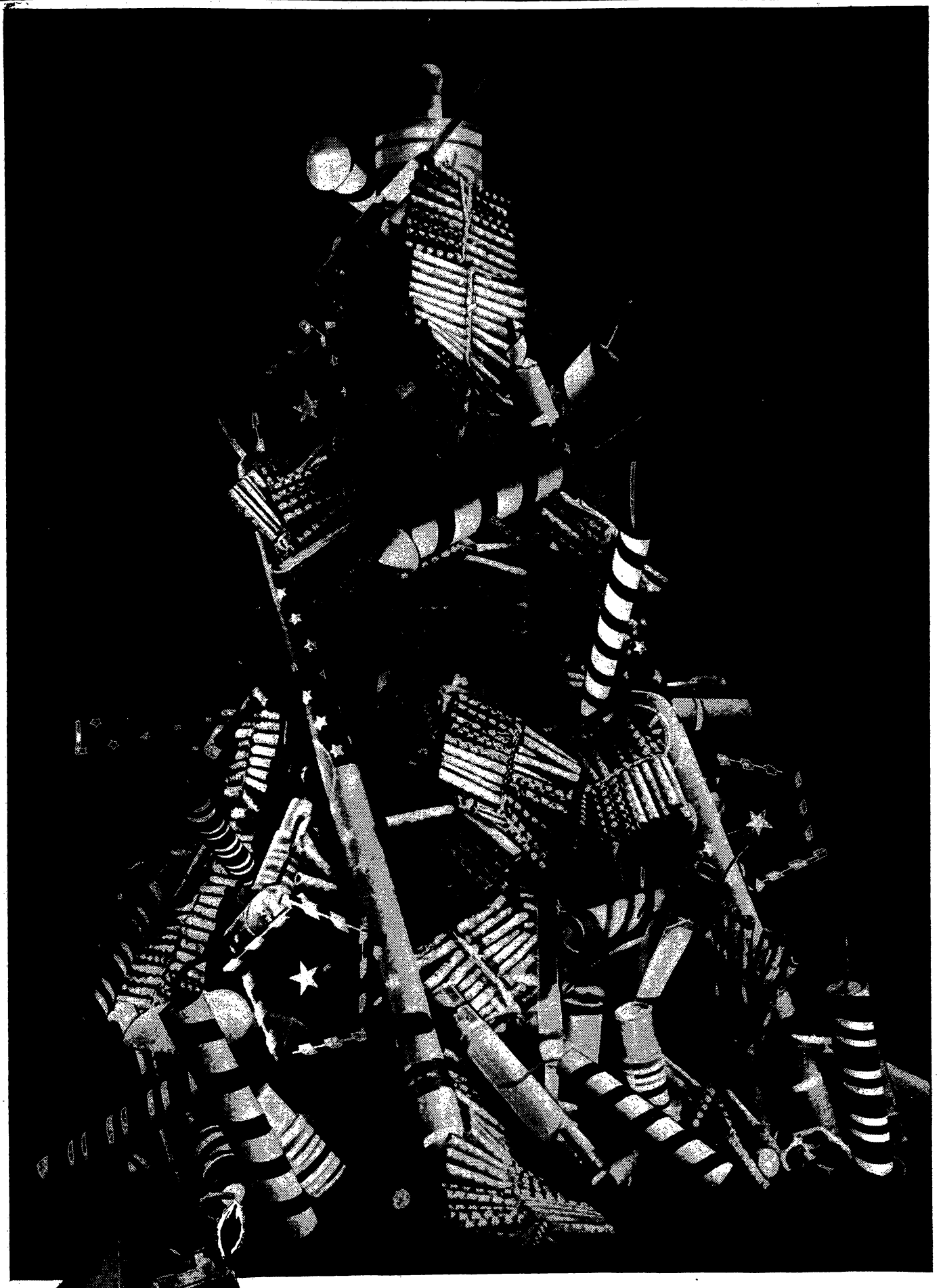
Like myself, he's lucky. With a $35,000 nest egg, he paid down on "Hercules," starring one Steve Reeves, an unknown. The picture wasn't good, but so great was Joe's advertising prowess that it made millions and made a star out of Steve Reeves, who received $10,000 for "Hercules" but who now commands $200,000 a picture. This 200-pound muscleman now figures his muscles are worth $1,000 per pound. He's one fellow who'd better not diet.

Joe Levine spends a fortune in exploiting his pictures; and his very talented and artistic wife Rosalie designs all the promotional gadgets which her husband gives away to get word-of-mouth advertising.

To give a concrete example of Joe's good luck, he saw a picture in Italy, "Two Women," starring Sophia Loren. He bought the American distribution rights. Shortly afterward, Sophia won the Cannes Film Festival Award for her performance. Joe leaves no stone unturned in his efforts to make the most of any opportunity. He brought Sophia to New York concurrently with the picture's opening, and for ten days launched a typical Herculean campaign. Sophia, all the green-eyed voluptuous beauty of her, willingly appeared on TV, radio and interviews to plug her picture which she told me she thought was the best she had ever made.

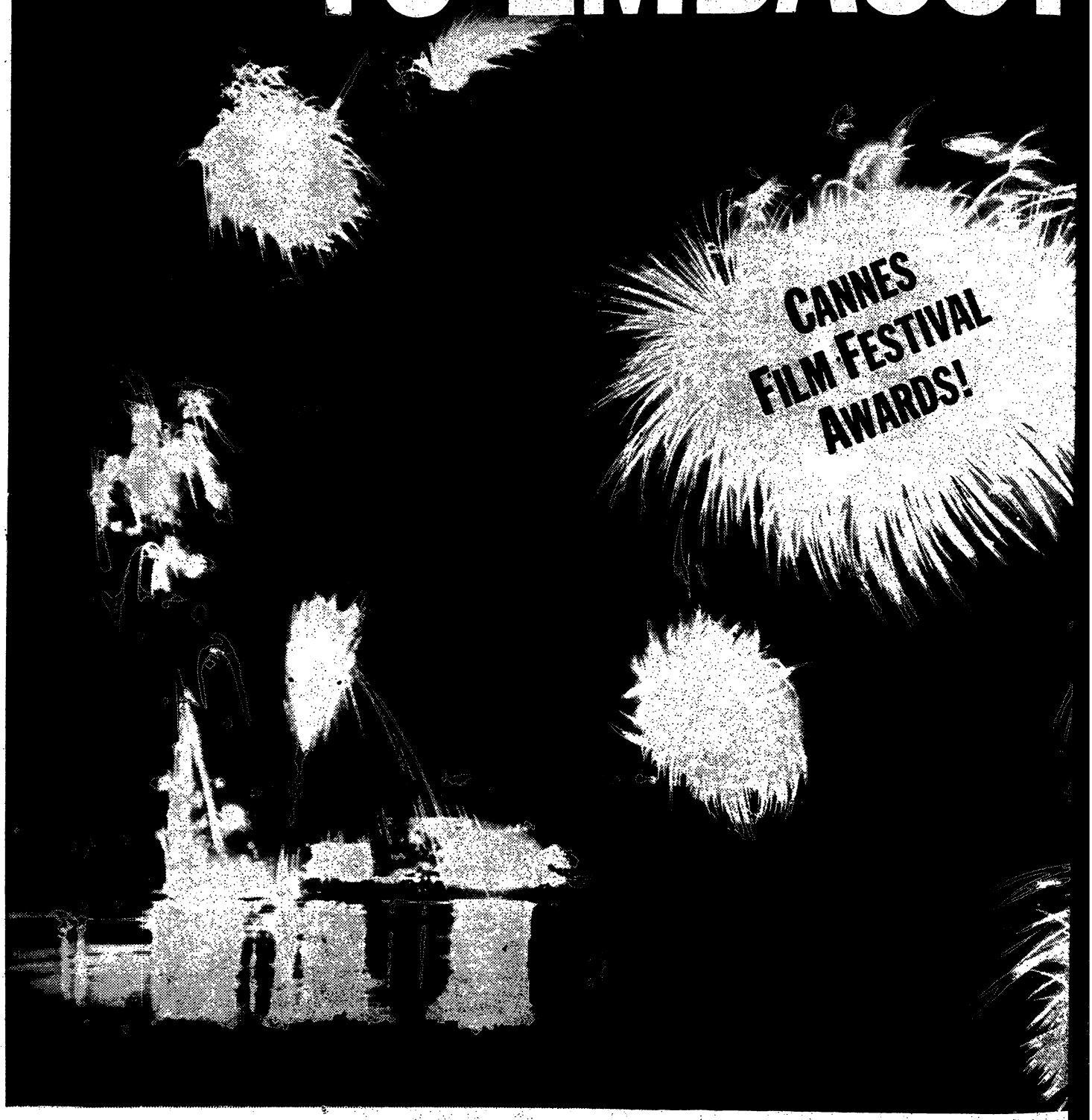
After the first story I wrote about Joe, he and I became good friends. Then started an avalanche of stories, even in Time magazine. He gives me credit for discovering him; as if you had to discover Joseph Levine.

Much of Joe's revenue has come from buying pictures already produced. He's ben decorated by the Italian government, but now he has gone into producing his own pictures with such stars as Kim Novak, James Garner, Gig Young, Tony Randall and Donald O'Connor. Whether he will do as well with his own productions remains to be seen, but MGM and Warner Brothers vie to release the films he buys abroad with his shrewd instinct for what will bring people to the box office. We need more showmen like Joe Levine who isn't afraid to take a chance and is willing to spend money to make money.



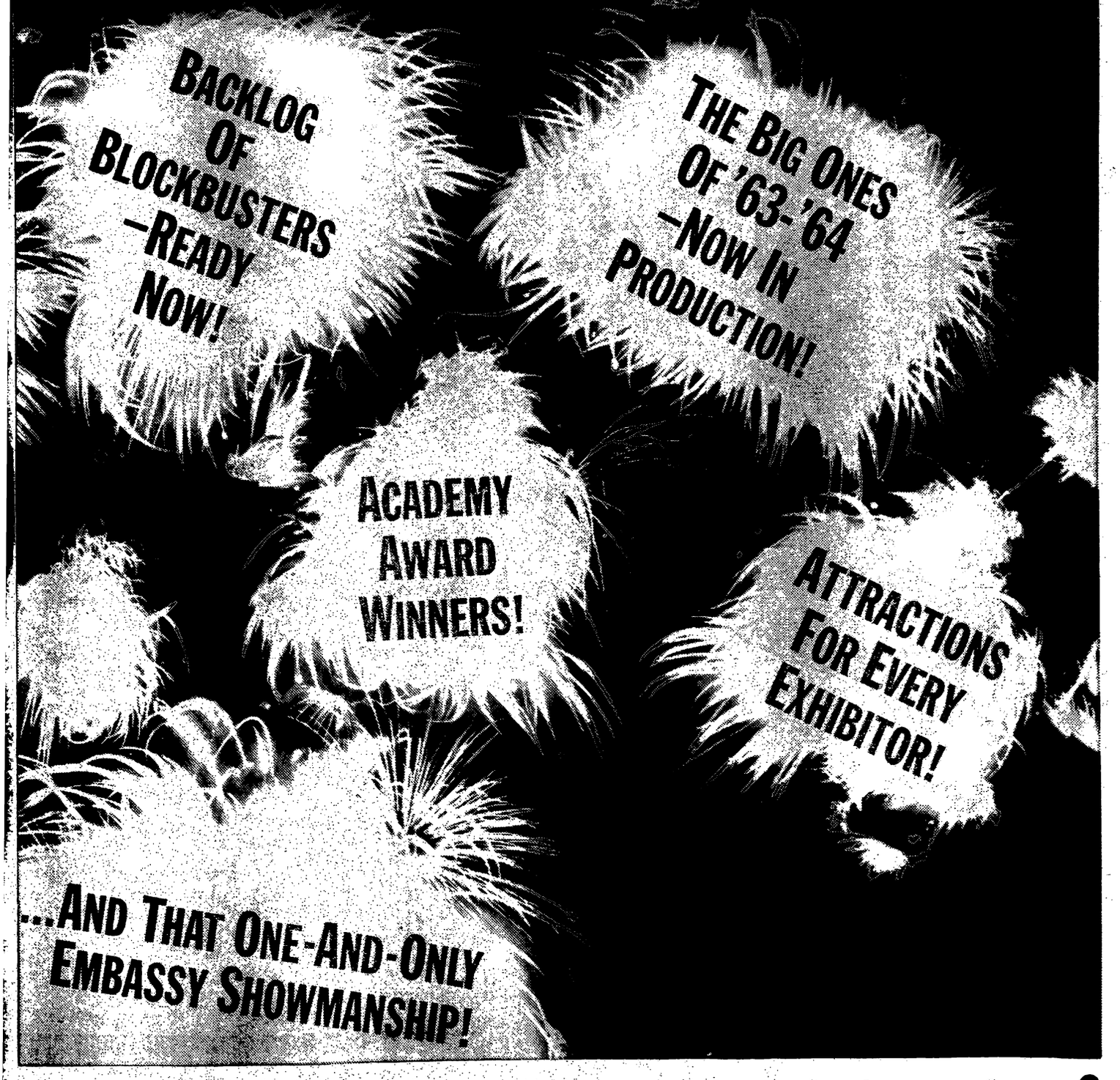
Get set for the biggest display of entertainment fireworks in 1962-63!

NOBODY HOLDS A
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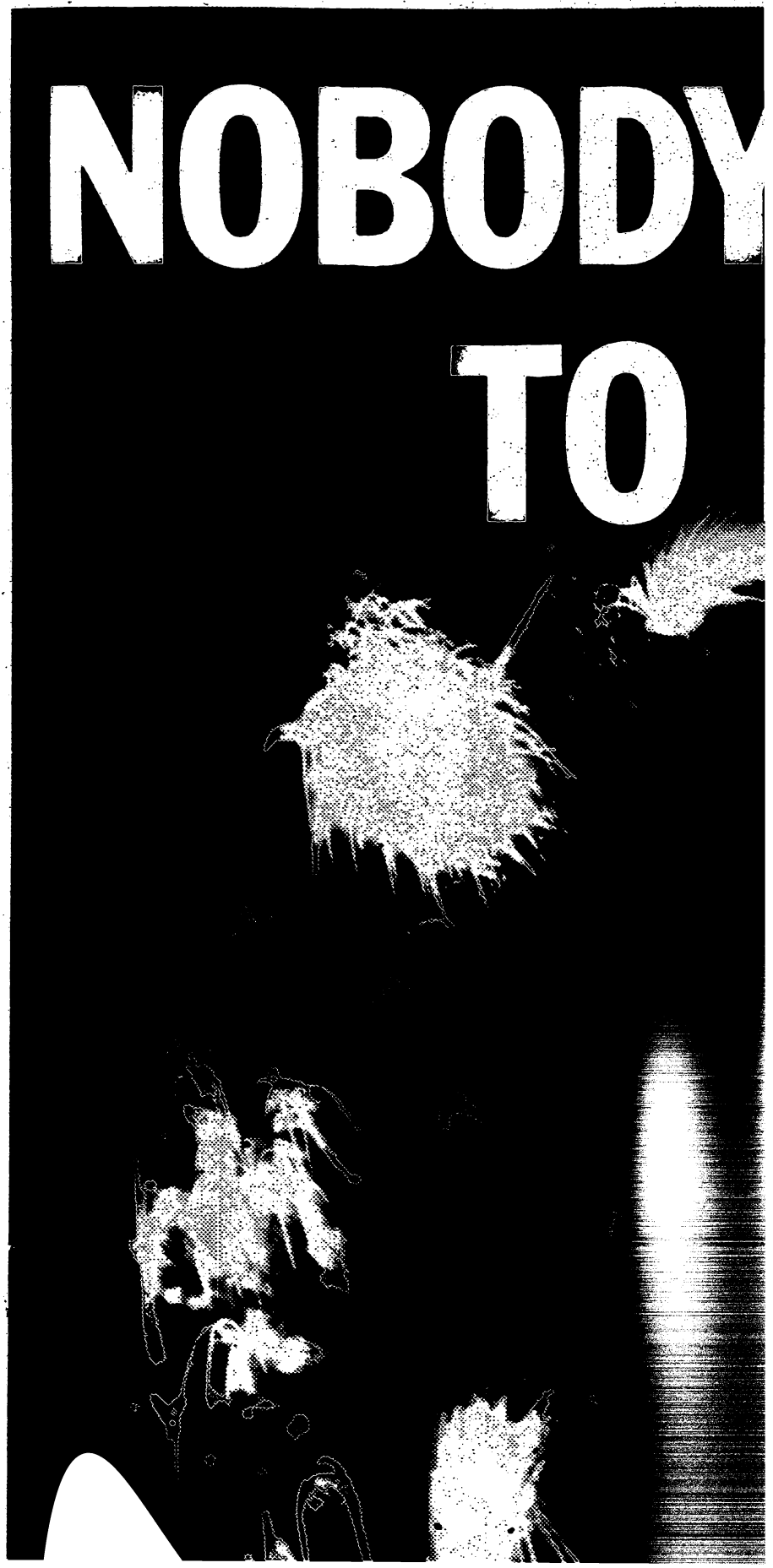
as always.... fireworks

ROMAN CANDLE PICTURES!



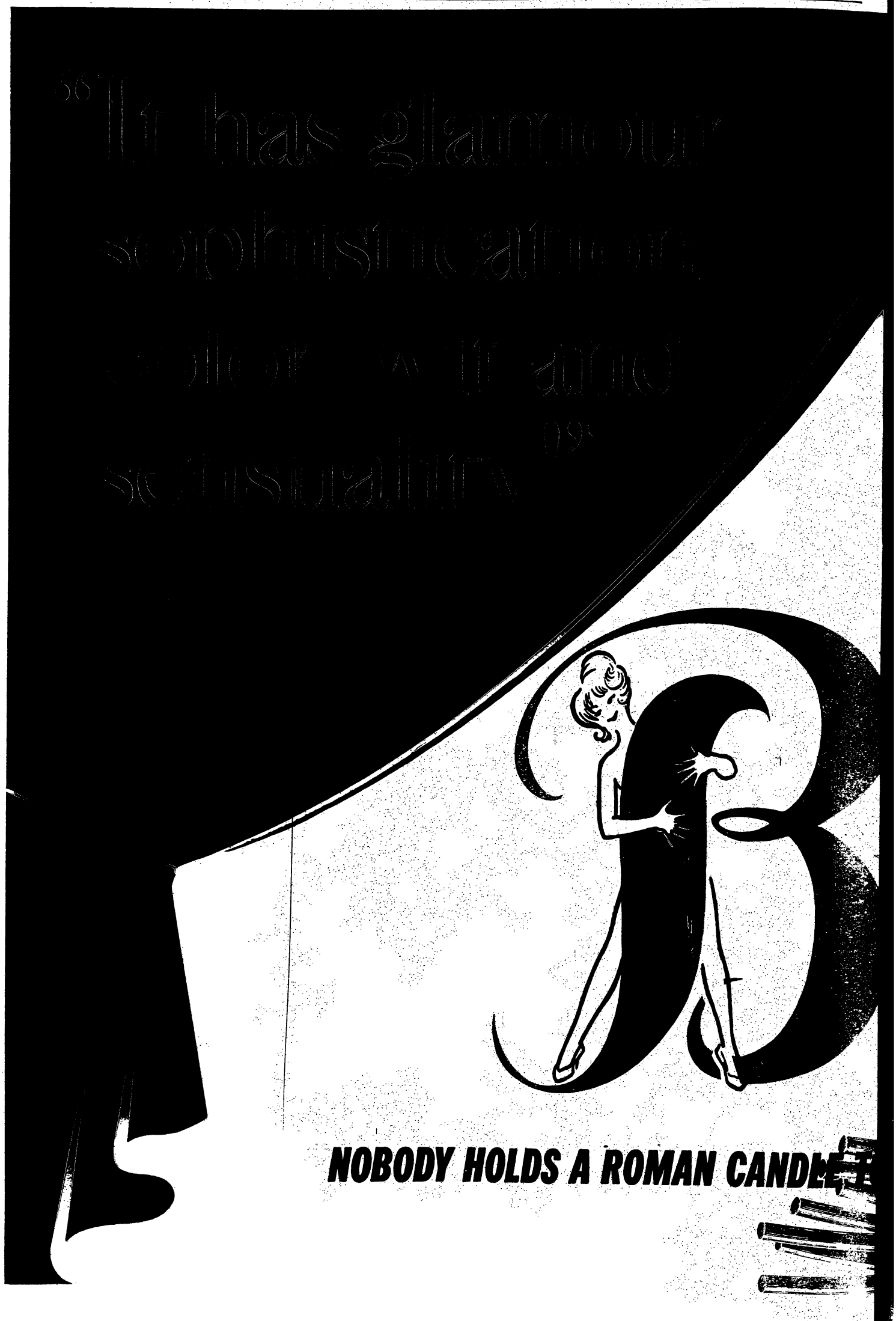
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"It has glamour sophistication color and all the sensuality of
NOBODY HOLDS A ROMAN CANDLE


Boccaccio '70
EMBASSY PICTURES! For the entertainment event of '62...turn this page!

Three stories of the sexes

...somewhat different, somewhat daring, somewhat delicious ...which Boccaccio might have included in his "Decameron" for audiences of 1970.

as always.... fireworks from Joseph E. Levine in 1962-63!

Boccaccio '70

Produced by **CARLO PONTI**

An Embassy-International Pictures Release in EASTMAN **COLOR**

NOW AVAILABLE FROM EMBASSY

"THE RAFFLE"

VITTORIO DE SICA

directs the Academy Award Winner

SOPHIA LOREN

BEST ACTRESS *for* "Two Women"

...who wouldn't want to take a chance on such a woman?




"THE TEMPTATION OF DR. ANTONIO"
FEDERICO FELLINI
directs
ANITA EKBERG
...she was his wildest dream— all fifty feet of her!
"THE JOB"
LUCHINO VISCONTI
directs
ROMY SCHNEIDER
...it wasn't quite a profession ...it wasn't quite a position ..it was an enterprise!
also starring
THOMAS MILIAN
and
ROMOLO VALLI
VISCONTI

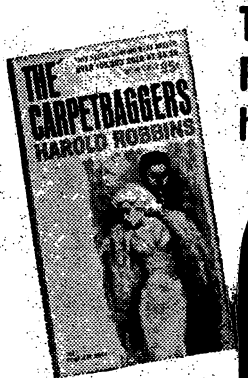
NOBODY HOLDS A ROMAN CANDLE TO EMBASSY

JOSEPH E. LEVINE



Screenplay being written by **JOHN MICHAEL HAYES**
who gave you 'Peyton Place', 'Butterfield 8',
'The Children's Hour', 'Rear Window', 'To Catch A Thief'.

NOW IN PREPARATION...
The Big Block-Busting Best-Seller of '62... the Big Block-Busting Motion
Picture of '63! More than 35 weeks on best-seller list... over 110,000
hard cover copies sold and over 3 million paperbacks already sold



THE CARPET

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PICTURES!

PRESENTS HAROLD ROBBINS'



BAGGERS

...fireworks from Joseph E. Levine in 1962-63!


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TO EMBASSY PICTURES!

Concubine! Empress! Goddess! The fabulous pageant of the last Empress of China based on the best-selling novel by the brilliant Nobel prize winner Pearl S. Buck!

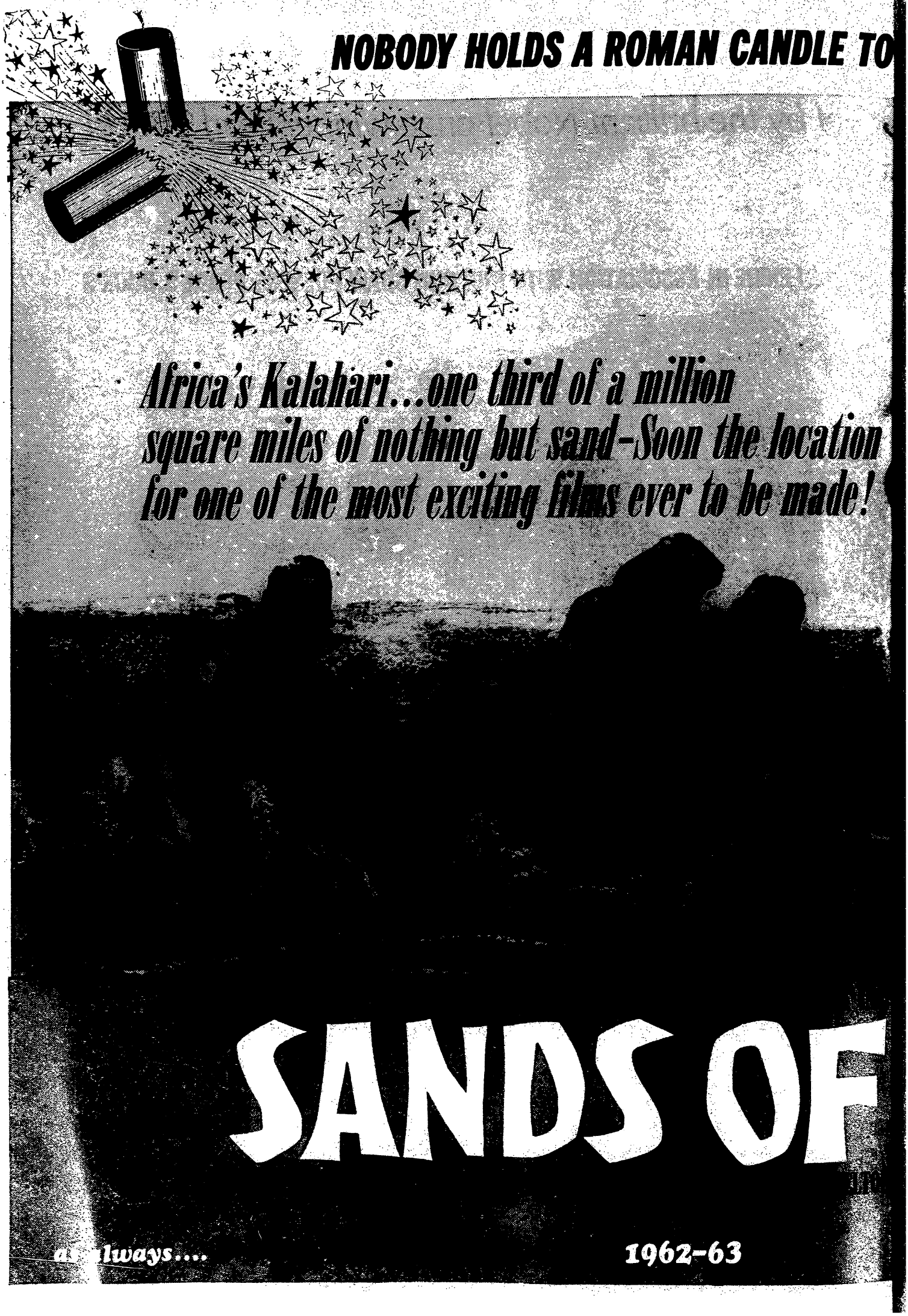
JOSEPH E. LEVINE IN ASSOCIATION WITH RUN RUN SHAW PRESENT PEARL S. BUCK'S



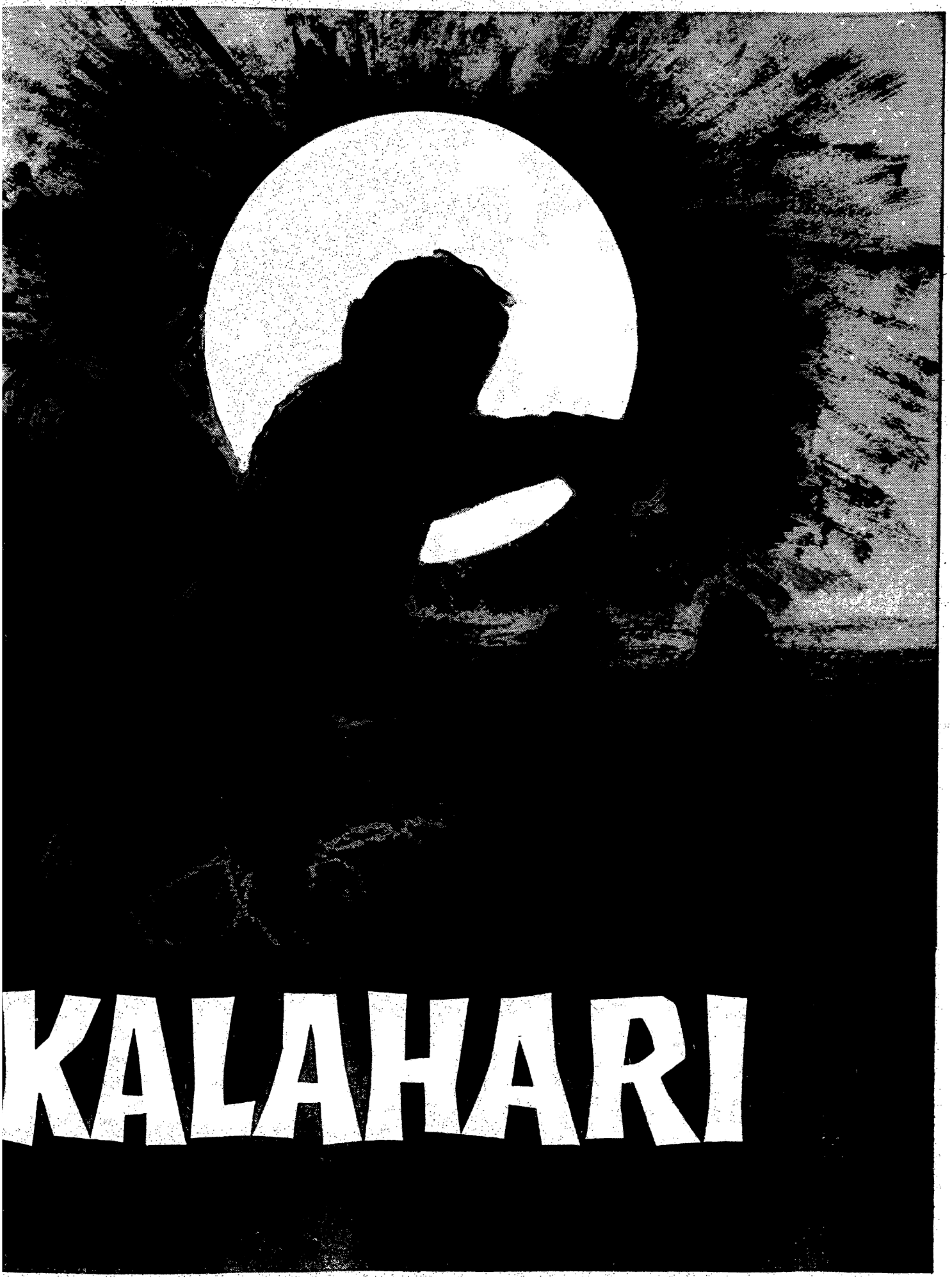
IMPERIAL WOMAN

DIRECTED BY TAD DANIELEWSKI/WIDE SCREEN AND COLOR/AN EMBASSY PICTURES RELEASE
TO BE FILMED ON LOCATION IN HONG KONG AND FORMOSA

as always....
fireworks from Joseph E. Levine in 1962-63!


NOBODY HOLDS A ROMAN CANDLE TO
Africa's Kalahari...one third of a million square miles of nothing but sand-Soon the location for one of the most exciting films ever to be made!
SANDS OF
always....
1962-63

EMBASSY PICTURES!




STANLEY BAKER IN
as alwa



...
fireworks from Joseph E. Levine in 1962-63!


Here a Boy...
There a Boy...
Everywhere a
Boy
Boy oh Boy...
as always....
1962-63



If you believe in sex and fun...
by all means join us!

MGM AND JOSEPH E. LEVINE PRESENT

KIM NOVAK **JAMES GARNER** **TONY RANDALL**

IN A MARTIN RANSOHOFF PRODUCTION

BOYS' NIGHT OUT



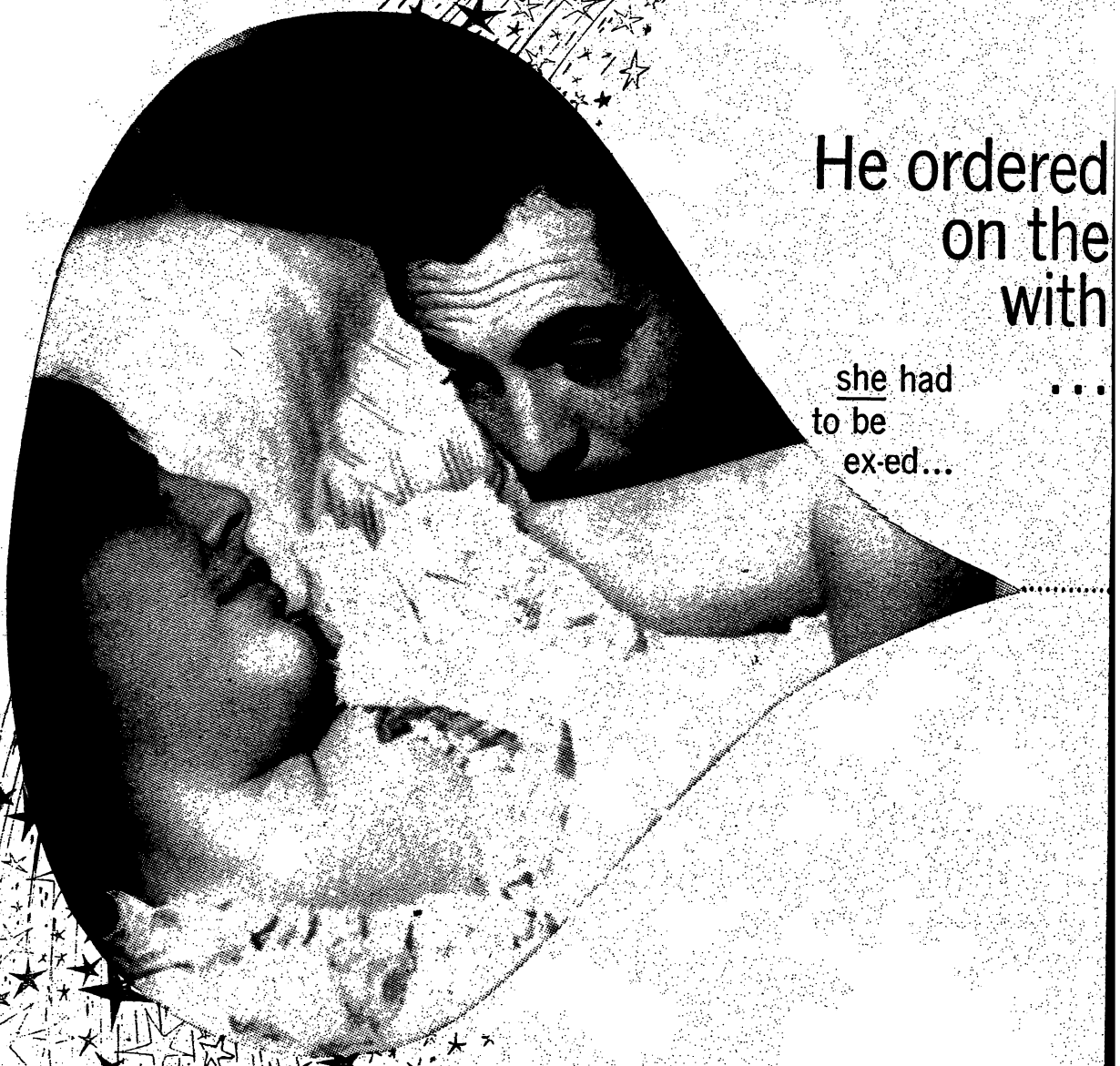
CO-STARRING
JANET BLAIR PATTI PAGE
JESSIE ROYCE LANDIS
OSCAR HOMOLKA HOWARD MORRIS ANNE JEFFREYS
AND
HOWARD DUFF

SCREENPLAY BY IRA WALLACH ADAPTATION BY MARION HARGROVE
BASED ON A STORY BY ARNE SULTAN AND MARVIN WORTH
A KIMCO-FILMWAYS PICTURE
DIRECTED BY MICHAEL GORDON AN MGM RELEASE
CINEMASCOPE & METROCOLOR

GUEST STARS: ZSA ZSA GABOR WILLIAM BENDIX FRED CLARK JIM BACKUS RUTH McDEVITT LARRY KEATING



NOBODY HOLDS A ROMAN CANDLE TO EMBASSY PICTURES!



He ordered on the with

she had to be ex-ed... ...

as always...
fireworks from
Joseph E. Levine in 1962-63!

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Joseph E. Levine presents

Marcello Mastroianni

WINNER, BEST ACTOR AWARD (Italian Film Critics Silver Ribbon)

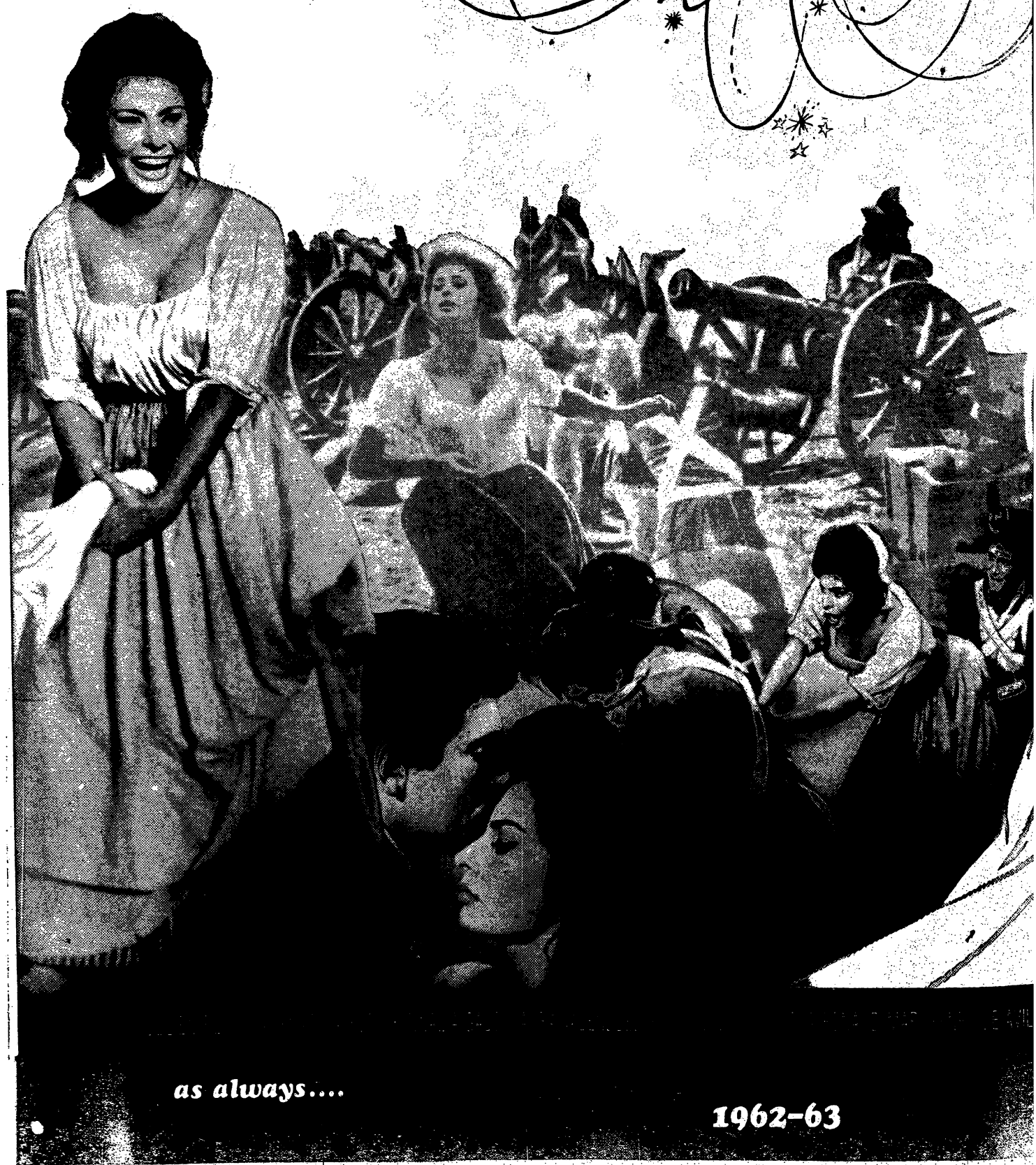


Divorce Italian Style

WINNER, BEST COMEDY—CANNES FILM FESTIVAL

WITH Daniela Rocca · AND Stefania Sandrelli · Leopoldo Trieste · DIRECTED BY Pietro Germi PRODUCED BY Franco Cristaldi · A LUX-VIDES-GALATEA Film An EMBASSY PICTURES Release

NOBODY HOLDS A ROMAN CANDLE TO EMBASSY PICTURES!



as always....

1962-63


...SOPHIA...so female...
from battlefield
to boudoir...
from prison camp
to palace...
from Maid
to Madame!
Joseph E. Levine
presents
SOPHIA
LOREN
ROBERT
HOSSEIN
Madame
Sans Gêne
DIRECTED BY
CHRISTIAN-JAQUE
Cinemascope®
and
Technicolor®
(Also Available in 70mm)
An Embassy Pictures Release

NOBODY HOLDS A ROMAN CANDLE TO EMBASSY PICTURES!

Seven men of courage,
obsessed by a love of adventure,
challenged by the unknown,
take a prodigious leap backwards,
from the jet to the stone age.
Penetrating the last unexplored
region of this earth, Dutch New Guinea,
they discover a land of lush, primitive beauty,
a pagan paradise of strange practices,
peopled by nameless thousands of warriors.
An authentic account, of their fabulous
experience filmed as it happened!

Joseph E. Levine presents
AN ACADEMY AWARD WINNER

THE SKY ABOVE THE MUD BELOW

Directed by Pierre-Dominique Gaisseau
Assisted by Gerard Delloye
Produced by Arthur Cohn and René LaFuite
An Embassy Pictures Release
Color and Widescreen

SOFT SELL

GREAT ATTRAC FOR THEATE HA



as always....
fireworks from Joseph E. Levine in 1962-63!

MEN OF THE SPACE AGE MEET MEN OF THE STONE AGE— INCREDIBLE—BUT TRUE... IT EXISTS TODAY!

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JOSEPH E. LEVINE presents the ACADEMY-AWARD winning

"THE SKY ABOVE THE MUD BELOW"

The fantastic saga of the seven men who fought their way through the unexplored jungles of Dutch New Guinea—and filmed every exciting foot of it!



They Lived with the Guru Cannibals!

They Filmed the Actual Fertility Rites Never Before Photographed!

They Witnessed the Secret Orgies of the "Cult of the Severed Head!"

They Faced Thousands of Hostiles...Thousands of Miles From Civilization!

They Built Seventeen Bridges Across Swollen Jungle Rivers!

They Were Forced Into Intimacies with the Wives of Their Savage Hosts!

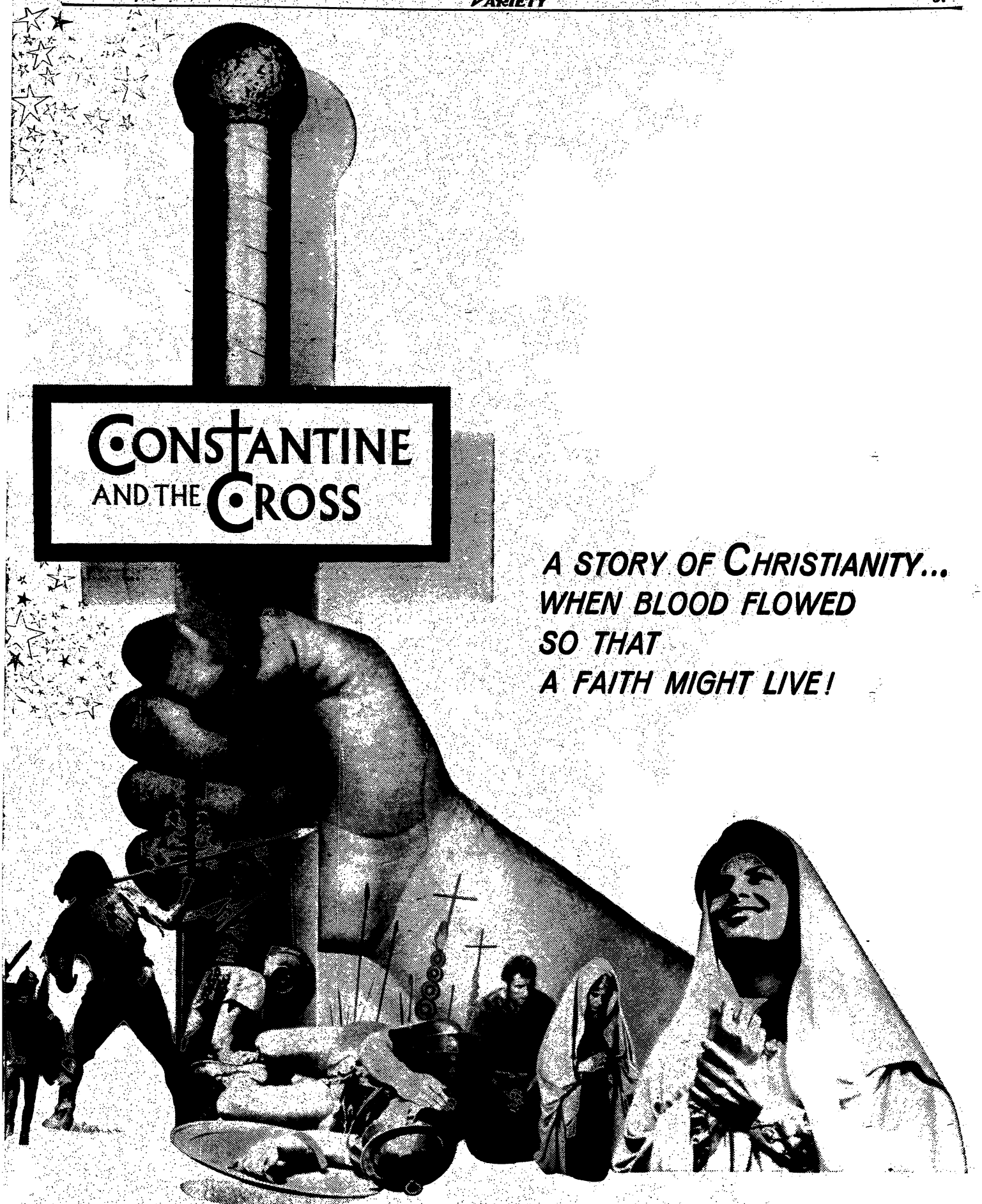
Only Two of Them Made It!

Directed by Pierre-Dominique Gaisseau · Assisted by Gerard Delloye
Produced by Arthur Cohn and René LaFuite

COLOR and Widescreen
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NOW AVAILABLE FROM EMBASSY


as always.... fireworks from
Joseph E. Levine in



MASSIMO SERATO FAUSTO TOZZI TINO CARRARO CARLO NINCHI and with ELISA CEGANI

Artistic direction by LIONELLO DE FELICE

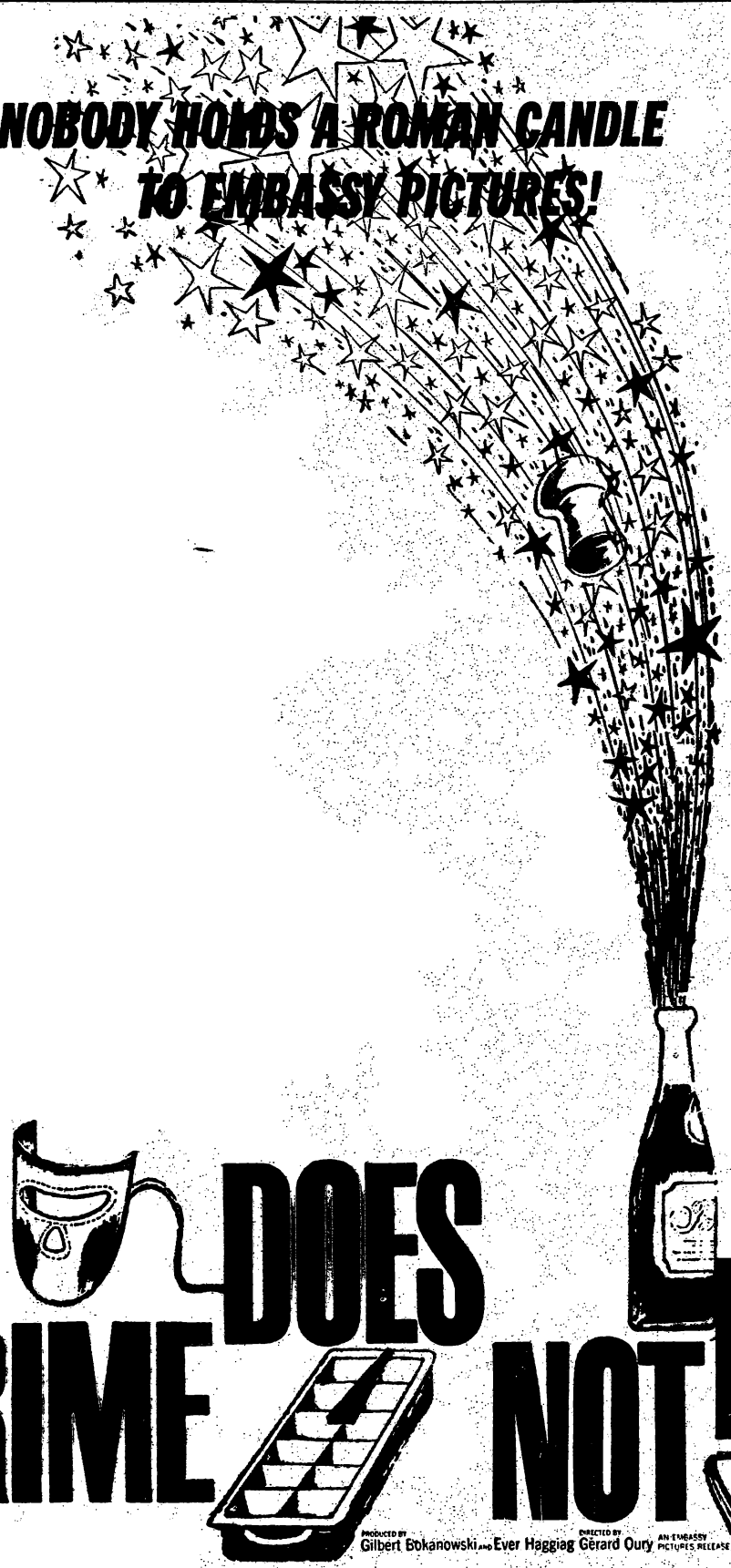
A JONIA FILM
A BEAVER-CHAMPION PICTURE
AN EMBASSY PICTURES RELEASE

NOW AVAILABLE FROM EMBASSY


LE TO EMBASSI
JOSEPH E. LEVINE presents
Sophia
Loren


TWO WOMEN
WITH
Jean Paul Belmondo
Raf Vallone
Eleanora Brown
FROM THE BOOK BY
Alberto Moravia
SCREENPLAY BY
Cesare Zavattini
PRODUCED BY
Carlo Ponti
DIRECTED BY
Vittorio DeSica
An Embassy Pictures Release
Sophia Loren...
Academy Award Winner:
BEST ACTRESS
also winner
BEST ACTRESS
Award
1962-63

NOBODY HOLDS A ROMAN CANDLE TO EMBASSY PICTURES!



"CRIME DOES NOT PAY"

STARRING (IN ALPHABETICAL ORDER)
Pierre Brasseur
Gino Cervi
Danielle Darrieux
Gabriele Ferzetti
Edwige Feuillere
Annie Girardot
Paul Guers
Serge Lifar
Christian Marquand
Rina Morelli
Michele Morgan
Philippe Noiret
Perrette Pradier
Rosanna Schiaffino
Jean Servais
Richard Todd

WITH
Lucienne Bogart
Claude Cerval
Marie Daems
Louis de Funes
Laura Efrikian
Raymond Loyer
Frank Villard
Yves Brainville

SCREENPLAY BY
Jean Charles Tachella,
Paul Gordeaux and
Gérard Oury

ADAPTATION AND DIALOGUE BY
Jean Aurenche
Boileau et Narcejac
Pierre Bost
Frédéric Dard
Henri Jeanson
Jacques Sigurd
R. Wheller

VOICE OF
François Perier

SCENERY BY
George Wakhevitch

MUSIC BY
George Delrue

JOSEPH E. LEVINE PRESENTS

CRIME DOES NOT PAY

PRODUCED BY Gilbert Bokanowski AND Ever Haggiag DIRECTED BY Gérard Oury AN EMBASSY PICTURES RELEASE

as always....
fireworks from Joseph E. Levine
in 1962-63!

NOW AVAILABLE FROM EMBASSY

NOBODY HOLDS A ROMAN CANDLE TO EMBASSY PICTURES!

PRIDE
LAZINESS
GLUTTONY
ANGER
LUST
GREED
ENVY

JOSEPH E. LEVINE presents



ooh-la!-la!

7 Capital Sins

a new look at seven old sins... that are not strictly French!



PRIDE
Starring
MARINA VLADY
JEAN-PIERRE AUMONT
SAMI FREY
MICHELE GIRADON
Written and Directed by
ROGER VADIM

LAZINESS
Starring
EDDIE CONSTANTINE
NICOLE MIREL
Written and Directed by
JEAN-LUC GODARD

GLUTTONY
Starring
GEORGES WILSON
Written by
DANIEL BOULANGER
Directed by
PHILIPPE DE BROCA

ANGER
Starring
MARIE-JOSE NAT
PERRETTE PRADIER
DOMINIQUE PATUREL
Written by
EUGENE IONESCO
Directed by
SYLVAIN DHOMME

LUST
Starring
JEAN DESAILLY
MICHELINE PRESLE
LAURENT TERZIEFF
JEAN-LOUIS TRINTIGNANT
Written and Directed by
JACQUES DEMY
From an idea by
ROGER PEYREFITTE

GREED
Starring
JEAN-PIERRE CASSEL
JACQUES CHARRIER
CLAUDE RICH
JEAN-CLAUDE BRIALY
Written by
FELICIEN MARCEAU
Directed by
CLAUDE CHABROL

ENVY
Starring
DANY SAVAL
PIERRE BRASSEUR
Written by
CLAUDE MAURIAC
Directed by
EDOUARD MOLINARO

Music by MICHEL LEGRAND • SACHA DISTEL • PIERRE JANSEN • Photography by HENRI DECAE • JEAN PENZER • JEAN RABIER • LOUIS AILLE
DYALISCOPE • A FRANCO-ITALIAN CO-PRODUCTION • LES FILM GIBE • AN EMBASSY PICTURES RELEASE

as always....

1962-63


A unique film reaching the heights of a woman's passion and the depths of a man's love
JOSEPH E. LEVINE presents
JEAN PAUL BELMONDO
CLAUDIA CARDINALE
LA VIACCIA
ROMOLO VALLI
GABRIELLA PALLOTTA
GINA SAMMARCO MARCELLA VALERI
FRANCO BALDUCCI PAOLA PITAGORA
GIANNA GIACHETTI ROSITA DI VERA CRUZ
OLIMPIA CAVALLI
and with
PIETRO GERMI
and
PAUL FRANKEUR
Directed by
MAURO BOLOGNINI
Produced by
ALFREDO BINI
AN EMBASSY PICTURES RELEASE
as always....
1962-63
AVAILABLE FROM EMBASSY SOON!

NOBODY HOLDS A ROMAN CANDLE TO EMBASSY PICTURES!

One of the most provocative motion pictures of our time!



Joseph E. Levine presents

She is a stranger... STRANGERS in the city



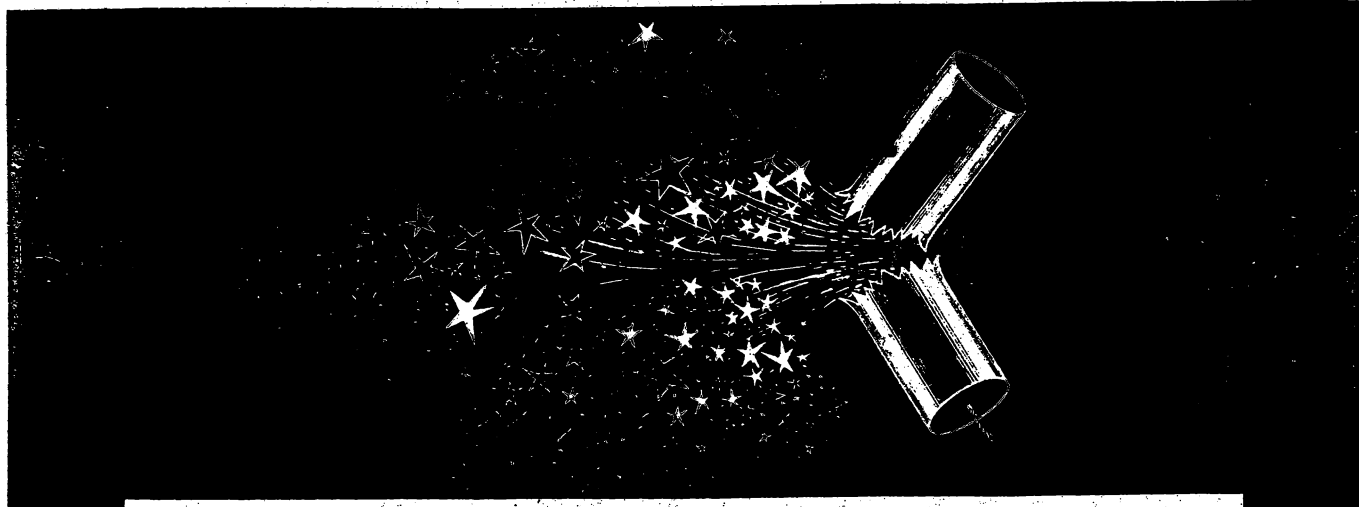
Alone... and searching for identity, for love, a world in which to belong.

He is a stranger...

written produced and directed by Rick Carrier/an Embassy pictures release!

as always.... fireworks from Joseph E. Levine in 1962-63!

NOW AVAILABLE FROM EMBASSY





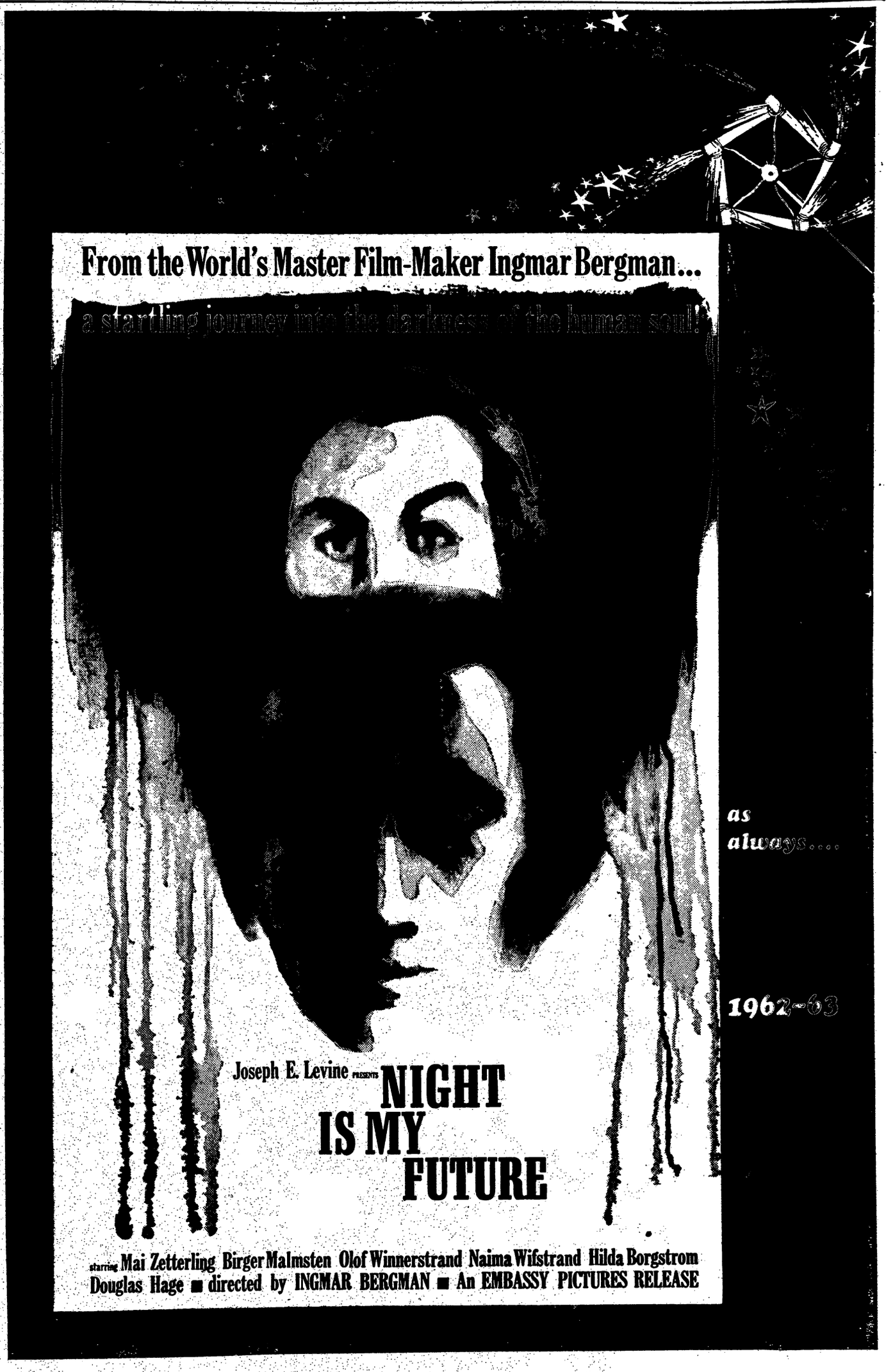
INGMAR BERGMAN reflects on life, love, the Devil and immortality...

Joseph E. Levine presents

the Devil's Wanton

starring
Birger Malmsten, Doris Svedlund
Hasse Ekman, Eva Henning
directed by Ingmar Bergman
An Embassy Pictures Release

fireworks from Joseph E. Levine in !


From the World's Master Film-Maker Ingmar Bergman...
a startling journey into the darkness of the human soul!
Joseph E. Levine PRESENTS
NIGHT IS MY FUTURE
starring Mai Zetterling Birger Malmsten Olof Winnerstrand Naima Wifstrand Hilda Borgstrom
Douglas Hage ■ directed by INGMAR BERGMAN ■ An EMBASSY PICTURES RELEASE
as always....
1962-63


Hercules a
THE MIGHTIEST MEN
THE MIGHT
IN ALL TH
NOW THE MIGHTY AVENGER
EMERGES FROM THE RAGING RIOTS
AND REVELS OF 10,000 YEARS AGO!
JOSEPH E. LEVINE presents
EASTMAN COLOR by Pathé and in DYALISCOPE!
STARRING STEVE REEVES
SYLVA KOSCINA
FEATURING GIANNA MARIA CANALE
WITH
Fabrizio Mioni • Ivo Garrani • Arturo Dominici
Mimmo Palmara • Lidia Alfonsi • Gina Rovere
DIRECTED BY PIETRO FRANCISCI · O S C A R FILM-GALATEA
A Warner Bros. Re-release
With A Cast Of THOUSANDS!

nd Attila...

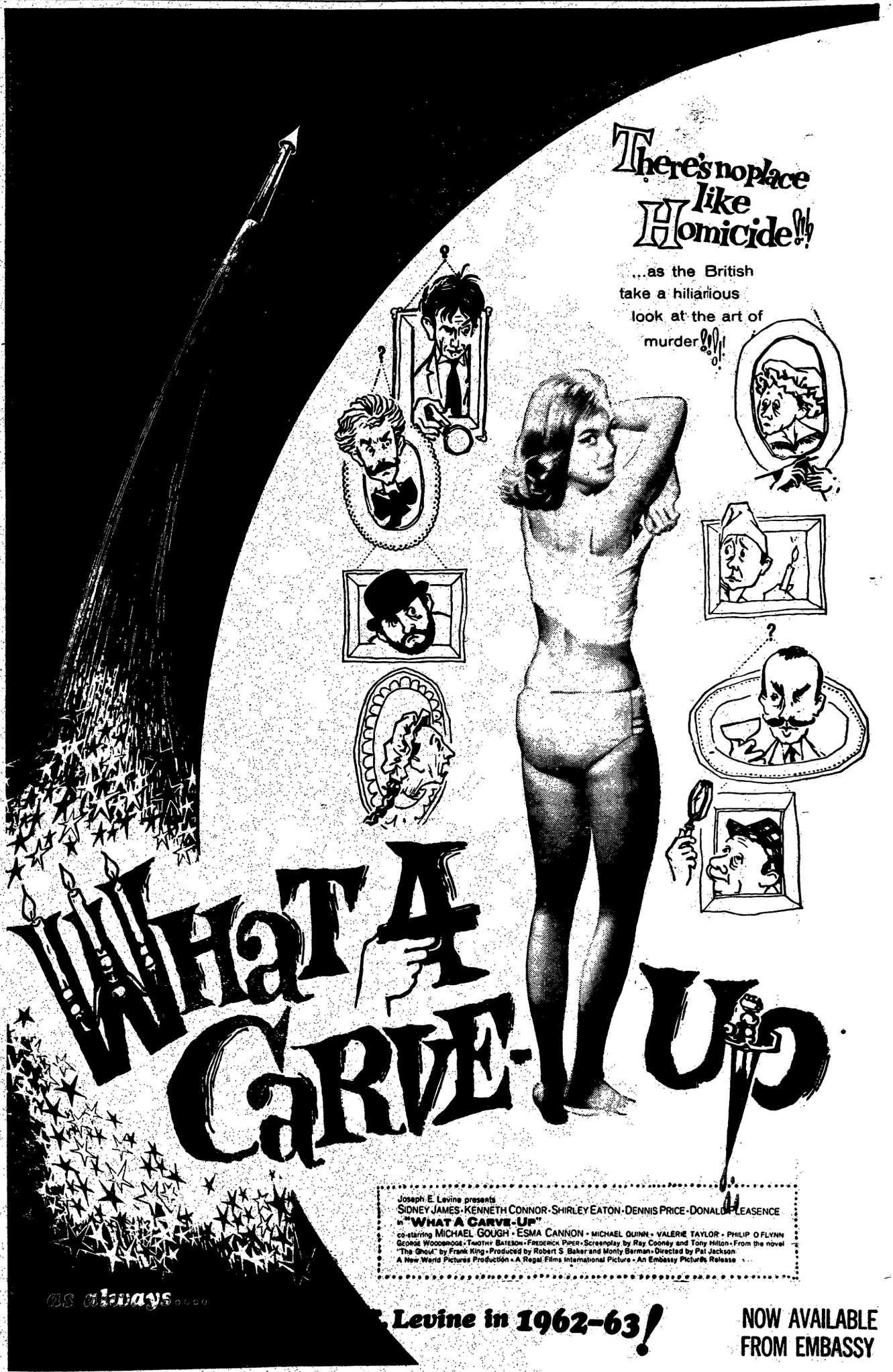
IN ALL THE WORLD!

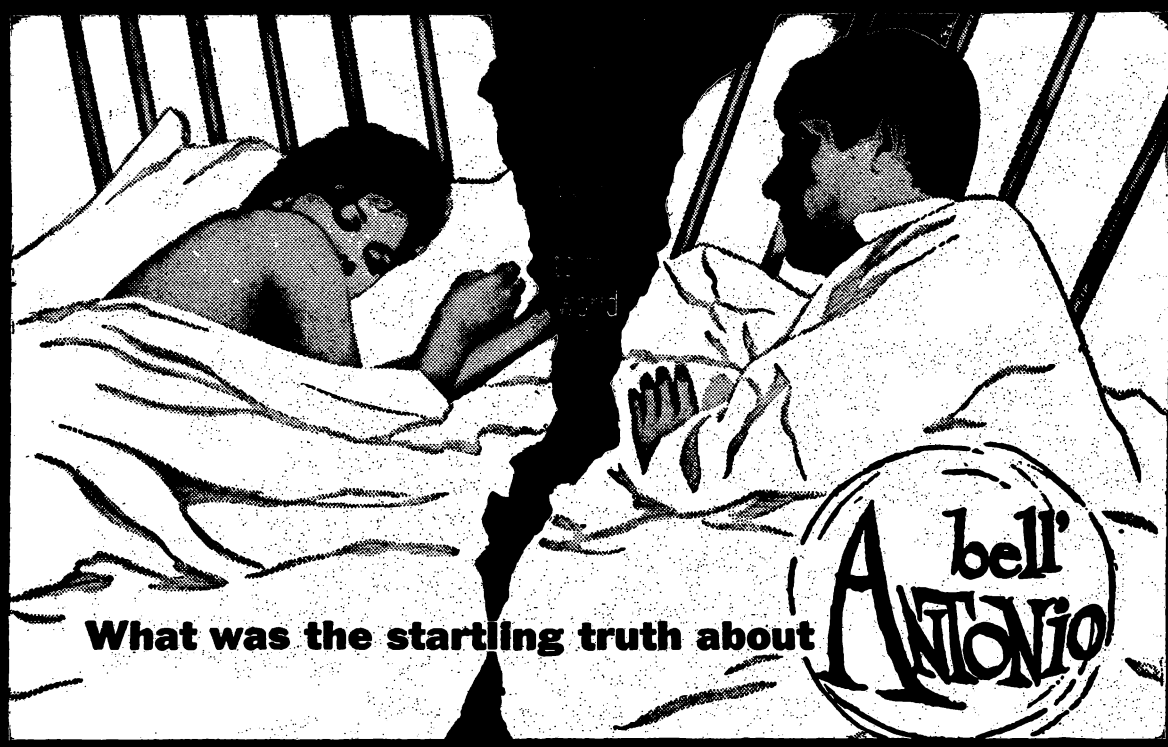
IEST SHOW
E WORLD!



fireworks
from
Joseph E. Levine
in


FADE IN THE RAIN
MCGINNIS
as always....
1962-63


There's no place like Homicide!!!
...as the British take a hilarious look at the art of murder!!!
WHAT A CARVE-UP
Joseph E. Levine presents
SIDNEY JAMES · KENNETH CONNOR · SHIRLEY EATON · DENNIS PRICE · DONALD PLEASENCE
in "WHAT A CARVE-UP"
co-starring MICHAEL GOUGH · ESMA CANNON · MICHAEL QUINN · VALERIE TAYLOR · PHILIP O'FLYNN
GEORGE WOODBRIDGE · TIMOTHY BATESON · FREDERICK PIPER · Screenplay by Ray Cooney and Tony Hilton · From the novel "The Ghoul" by Frank King · Produced by Robert S. Baker and Monty Berman · Directed by Pat Jackson
A New World Pictures Production · A Regal Films International Picture · An Embassy Pictures Release
as always.....
Levine in 1962-63!
NOW AVAILABLE FROM EMBASSY



What was the startling truth about bell' Antonio

with PIERRE BRASSEUR • Directed by MAURO BOLOGNINI • A RAPHAEL HAKIM Picture • An EMBASSY PICTURES Release • FIRST PRIZE—LOCARNO FILM FESTIVAL and RIO DE JANEIRO FILM FESTIVAL

fireworks from Joseph E. Levine in !

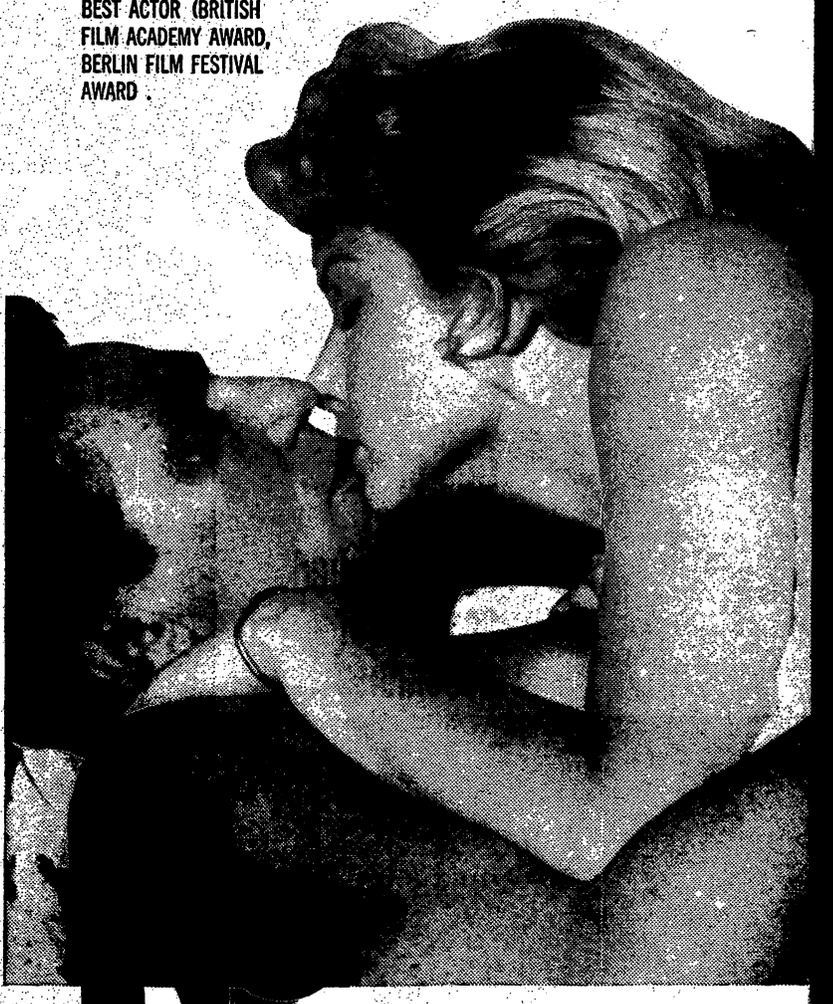


JOSEPH E. LEVINE PRESENTS
A RANK ORGANIZATION
PRODUCTION

starring

PETER FINCH

IN HIS PRIZE-WINNING ROLE:
BEST ACTOR (BRITISH
FILM ACADEMY AWARD,
BERLIN FILM FESTIVAL
AWARD).



LOVE FOR JOHNNIE

a public figure and his private life...



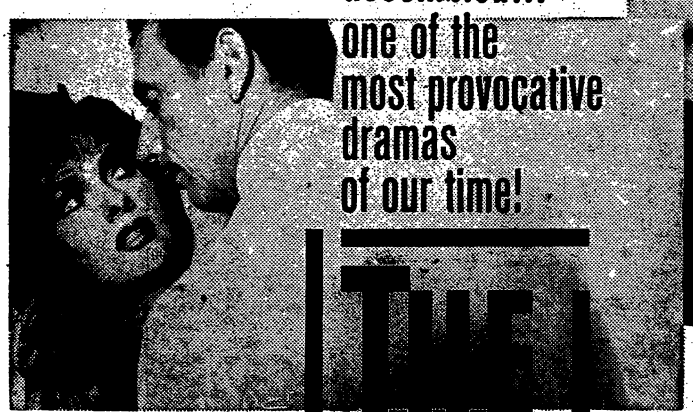
also starring
STANLEY HOLLOWAY MARY PEACH
DONALD PLEASENCE BILLIE WHITELAW
Screenplay by NICHOLAS PHIPPS and MORDECAI RICHLER
Produced by BETTY E. BOX Directed by RALPH THOMAS
An EMBASSY PICTURES RELEASE CINEMASCOPE

NOW AVAILABLE FROM EMBASSY





One of the most distinguished casts ever assembled... one of the most provocative dramas of our time!



THE LAW

The original, uncut, subtitled, French language film
PREVIOUSLY RELEASED IN ENGLISH AS "WHERE THE HOT WIND BLOWS"

JOSEPH E. LEVINE presents
Gina LOLLOBRIGIDA Pierre BRASSEUR Marcello MASTROIANNI Melina MERCOURI
Yves MONTAND in THE LAW From a novel by ROGER VAILLAND Screenplay by JULES DASSIN & FRANCOISE GIROUD with Paolo STOPPA Directed by Jules ("NEVER ON SUNDAY") DASSIN An EMBASSY Pictures Release

fireworks from Joseph E. Levine in !

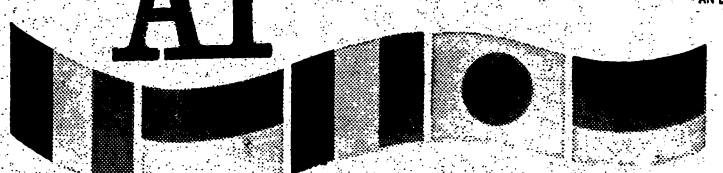
NOBODY HOLDS A ROMAN CANDLE TO EMBASSY PICTURES!

JOSEPH E. LEVINE PRESENTS THE MOTION PICTURE CHOSEN TO OPEN THE BERLIN FILM FESTIVAL...AN UNUSUAL AND BEAUTIFUL CINEMATIC WORK BY FIVE OF THE WORLD'S MOST OUTSTANDING DIRECTORS, EACH EXPLORING THE WAYS OF YOUNG LOVE IN HIS OWN ENVIRONMENT.



LOVE AT TWENTY

AN EMBASSY PICTURES RELEASE



FRENCH SEQUENCE
Directed by
FRANCOIS TRUFFAUT
with
JEAN-PIERRE LEAUD
MARIE-FRANCE PISIER

POLISH SEQUENCE
Directed by
ANDRZEJ WAJDA
with
BARBARA LASS
ZBIGNIEW CYBULSKI

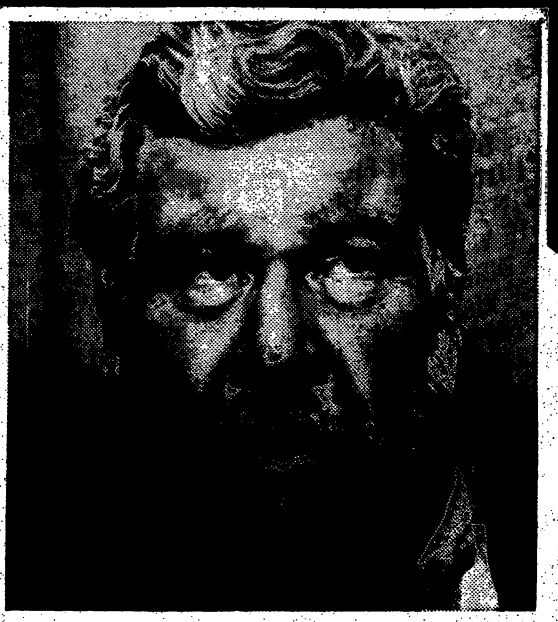
ITALIAN SEQUENCE
Directed by
RENZO ROSSELLINI
with
ELEONORA ROSSI DRAGO
CHRISTINA GAJONI
GERONIMO MEYNIER

JAPANESE SEQUENCE
Directed by
SHINTARO ISHIHARA
with
NAMI TAMURA
KOJI FURUHATA

GERMAN SEQUENCE
Directed by
MARCEL OPHULS
with
BARBARA FREY
CHRISTIAN DOERMER

as always.... 1962-63

When Ustinov directs Ustinov in a play by Ustinov it's got to be terrific!



The big smash stage success that opened abroad to rave reviews!

And VARIETY calls it: "A smash hit. A rare theatrical experience. A natural for Broadway!"

JOSEPH E. LEVINE

presents

PETER USTINOV

DIANA WYNYARD

PAUL ROGERS

in

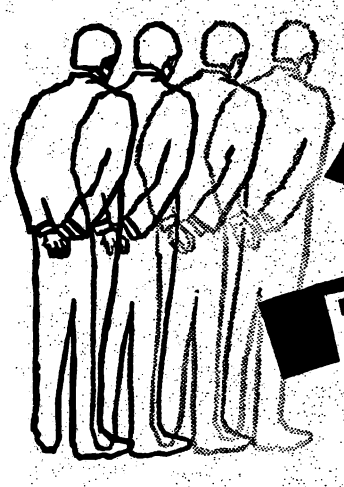


PHOTO FINISH

by

PETER USTINOV

also starring

WENSLEY PITHEY

JOAN HENLEY EDWARD HARDWICKE

AMANDA GRINLING RACHEL HERBERT

ROBERT BROWN

DIRECTED BY THE AUTHOR AND NICHOLAS GARLAND

SET BY DON ASHTON

COSTUMES BY ANTHONY MENDLESON

fireworks from Joseph E. Levine in !

Harold Robbins

Continued from page 11

citement. Nobody dreams about the movies anymore, only about television shows. You boys are getting too old and set in your ways."

"The hot place you say," came back in a mutual chorus. Of course in much politer language. After all, Blue was the money man. "Anything tv can do, we can do better."

"Show me," says Blue. "There are no more Thalbergs, Louis Bs., Harry Cs. They're all gone and their ability to make things happen is gone."

So the palaver went on and they came up with an idea. Since everything else in the business was predicated on artifice why not create an image of activity and sensation, that would capture the imagination of the public? A character so bizarre and unlikely that he would be instantly accepted as the real thing. Most of all he must have the ability to be everywhere something happens everytime he is needed.

Qualifications like these present problems. The world is a stage, as some hack writer once said, and they must have a Colossus that could stride the world. So they chose an image. He must be warm and appealing. So they gave him two children. He must have a glamorous and charming wife. So they gave him a lovely girl who chirped with one of New England's great bands. He mustn't be too handsome or too tall or too distinguished in appearance. He must look like an ordinary guy so that the ordinary guy can see himself in the image and accept with blind faith everything that he does is what he would do. So they decided that a short, pudgy, warm kind of guy would fit the bill. Nobody is ever jealous or resents a small, pudgy man. And last of all, this image had to have the ability to be everywhere at once. This was the real hooker that almost stumped them. It almost blew the whole scheme.

Until one of them came up with the idea. Why not use five guys instead of one? Brilliant, they all agree. But where can you find five guys that all look alike?

A cinch, says Blue, the banker. One of my society friends had a set of quints which they kept secret all these years because they didn't want to attract public attention. These boys are all old enough to make their own way in the world. And if they all appear to be the same man, nobody will ever know their secret and the family wouldn't object.

"Great," yell the moguls. "What is their name?"

"Cabot," says Blue the banker.

"Cabot?" asks the moguls. "Nobody'll believe a name like that. We'll have to give him a name you can put your trust in."

"How about Levine?" asks one of them. "Joe Levine?"

"Wonderful," they all say. "Now there is a name that rings a bell. It's got everything."

That's how it all began. I won't go into the details of how they worked out the logistics and got them all to agree to the deal but I can say this one thing. All the Joe Levines demanded complete autonomy. And they got it. Of course this leads to a little confusion sometimes like five separate interviews from five different places at the same time but what do little things like that matter when the overall success of the project is so great and once more motion pictures are a topic of conversation and a household word?

I, for one, am not complaining. By now, I am convinced that I have met all of them and like all of them equally well. Of course, if you study them closely as I have, you will note minor differences between them. Like one eats soup, the other doesn't. One can live on pickled herring in cream; another, pate de foie gras. But, as I said before, these are only little things and do not matter when the overall result is progress and excitement.

And there is one thing I do know. Rosalie isn't complaining. She is having a ball.

Why, Oh Why, Did I Take That Pastrami Break?

By HAROLD RAND

(Director of Publicity, Embassy Pictures Corp.)

As the elevator started its rapid descent from the 39th floor of the Time-Life Building, I had a sickening sensation in my stomach. The twinge was not caused by the all-too-rapid change of air pressure; it was triggered by the feeling that I had left my desk too soon.

Call it masculine intuition, call it a sixth sense, call it what you will, I knew something was stirring at Embassy Pictures—as it always seems to be. I felt sure that during my 90-minute lunch break (that's the usual running time) Joe Levine would acquire another picture—or two—to place under our corporate banner.

Sure enough, I was right.

As I returned, comforted by the fact that my lunch might result in an important publicity placement for one of our pictures, my buzzer rang. It was Levine on the intercom with a short, but pungent message: "Hey, genius, do you have a minute?" It just so happens that I have managed to save minutes for these special occasions, so I beat a hasty path to his door.

Surrounded by scripts, submitted from all corners of the globe and corners of MCA and William Morris, plus enough correspondence to put a correspondence school to shame, Levine looked up and uttered his now classic remark: *We've just bought another movie."*

"Another movie," I quickly replied, "that's the second one today—and it's only a quarter to three."

An incoming call to Joe from Rome terminated this short, but memorable, meeting. The condition at Embassy is what the men on Wall Street (in another era) used to refer to as a growth situation. It's a situation amply stocked with excitement, dynamic doings and a forward look.

Having but recently joined the legion of Levine, I have been on the receiving end of many pleasant surprises. One of the most dramatic of these is the manner in which Embassy is pushing through the walls, expanding in all directions—product, people, projects, etc. To me, this must have been the way the film business was in the golden era of the 1920s, or when sound revitalized it some 30 years ago. Only it isn't 30 years ago; it's today—and it's terrific.

Having lived and worked through a continuing series of economy waves (whoever said "don't make waves" hasn't set foot on film row in many a moon), it is a rare comfort to ply one's trade with a firm heading in an upward, orbital direction.

There's excitement a-plenty in our shop and our typewriters are singing a happy tune of press releases. The phrases "it was announced today," "one of the most comprehensive," "setting a new high," and others of like character, are getting daily workouts and are responding favorably to the exercise.

Of course, there are problems paralleling the pleasures at Embassy; for example, how to pronounce Marcello Mastroianni, working with a multitude of material written in Swedish, French, Italian—and English—and trying to keep tabs on the whereabouts of our globe-touring prexy.

Going out to lunch has not helped this situation at all. It only fortifies me with calories and—oh, excuse me, the inter-com is ringing again. It's Levine on the line and it looks like we've just acquired another picture.

From City Hall: 'That's Our Joe'

By JOHN F. COLLINS

(Mayor of the City of Boston)

Boston.

One of the most pleasant duties of office is to congratulate a native son for meritorious efforts in his particular field of endeavor. Whether or not that son still resides in the city is of little importance. If he is here, fine, if not, he is our ambassador.

Joseph E. Levine has proved to be a most effective ambassador. As president of Embassy Pictures Corp. he is known throughout the international motion picture world as the man of a million ideas and as the spark plug which has generated new life, new interest and new vigor into a once sagging film industry.

As the Mayor of Boston, Joe's home town, I am more than pleased to participate in this well deserved tribute. Although most of his business operations now function from a suburban Boston area—New York, he still maintains his original Boston office in this city.

Accolades are not new to Joe. He has been named "Man of the Year" by the Boston B'nai B'rith Cinema Lodge; the Motion Picture Pioneers, the Variety Club of New York, and the Old Time Westenders, a group of former residents. As a former resident of Billerica Street, West End, himself, which since has been demolished for urban renewal, he has received congratulations from another Bostonian who votes from the West End.

The latter gentleman, named John F. Kennedy, now resides at the White House, Washington, D.C.

There is much to be said about Joe Levine—his showmanship, his aggressive promotional ideas, never believing that a job cannot be done merely because it had never been attempted, and his warmth as a human being.

He is chairman this year of the Motion Picture Division of the Muscular Dystrophy Assns. and he has created annual Joseph E. Levine scholarships to worthy young dramatic students at New York's Neighborhood Playhouse—($1,000 each) to a boy and girl, giving opportunity to talented individuals as well as increasing the entertainment potential of the theatre-going public.

Although his name has become synonomous with publicity, in fact he recently was so honored by the Associated Motion Picture Advertisers for the second consecutive year, the many good works Joe does as an individual for an individual are not publicized. This is the important, little known side of the man from the West End of Boston who, like his "neighborhood," has achieved prominence in his field.

To you, Joe, continued success. Boston is proud of you.

John F. Collins
Mayor of the City of Boston, Massachusetts

'Love That Joe!' Says Italo Star

By SOPHIA LOREN

Rome.

When you have been in motion pictures a few years and have made films throughout the world for many companies, you begin to classify the people you meet, particularly producers.

There are the "quickie" producers, clever people, knowledgeable about statistics and costs, who depend on gimmicks to sell their films. There are the "gentlemen" producers; polite and proper, who consider movie making an exercise in manipulating logistics and manpower. And, there are the "artistic" executives, who love nothing better than to blame a box-office failure on the ignorance of the audience unable to appreciate their efforts.

Joe Levine is a producer who is none of these. He fits no stereotyped category. He is just superb. And, I love him. I wish there were more like him.

Few producers have the knowledge and good sense not to over power their staffs with directives covering minute details of the project at hand. Joe Levine is one of these few.

From the viewpoint of an actress, Joe Levine is ideal and a rarity to be treasured. He has taste, discretion, knowledge and tact, appreciation and direction.

Above all, he has an overwelming affection for his work, making and selling movies, an affection so contagious that a performer cannot help being caught up in the excitement he creates wherever he goes, whatever he does.

When Joe Levine assumes a project, he turns your head and fires your imagination with the fury of his intenseness for whatever he is doing.

I remember well the day "Two Women" was screened for him. We all had worked long and hard on the picture, which was very dear to us, but we were unprepared for his reaction.

Joe Levine sat in the projection room for about 15 minutes. Suddenly, he shot to his feet. Quietly, but with such emotion that everyone present strained to listen, he said: "One of the most magnificent films I have ever seen — I must have it."

And he did. Joe Levine bought "Two Women" after seeing just a few scenes and took it to America. He promised me, again with fervor, that I would win the Academy Award for the picture, even though I pointed out that no foreign actress in a foreign-language film had ever been nominated for a major Academy Award, much less won one.

As he talked to me, he filled my heart with hope. When, later, I was so honored by the Academy, I could imagine him saying, "I told you so."

When Joe Levine "tells you so" about anything, listen, because he is almost certain to be right. He lives what he is saying. His affection for his work and respect for all his co-workers permeates his entire attitude, making you almost demand to become a part of his team.

Joe Levine is in love with his work. And I, for one, love him for it.

Exec Who's Who At Embassy Pix

Herewith quickie bios on the exec tier at Embassy Pictures:

Joseph E. Levine, the 56-year-old president — Product of Boston's rough-and-tumble West End. Started as a Hub exhibitor, and still maintains theatre commitments there. First used the Embassy banner some 20 years ago, when he made early forays as a film promoter. Founded the current Embassy entity four years ago.

Now he makes his home on Sutton Place South, N.Y., with wife Rosalie and two children, Patricia, 12, and Richard, 16.

Leonard Lightstone, global sales vicepresident — Previously a v.p. and film buyer for Rugoff Theatres, New York. Before that with the Island Theatre Circuit, Storch Theatres, and M. E. & H. Amusement Co.

Robert R. Weston, director of advertising — With Embassy in current post since 1960. Previously with United Artists as assistant ad manager, and before that a Madison Ave. denizen with Donahue & Coe ad agency. Earlier, wrote copy for Columbia Pictures.

Charles Cohen, director of exploitation — With Embassy since May, 1961. Previously publicity manager and eastern ad-pub manager with Warner Bros. Joined film industry with MGM publicity over 25 years ago, subsequently working for 20th-Fox, Allied Artists and Universal-International. In addition to other duties at 20th, functioned as a CinemaScope specialist when the widescreen process was introduced in '53.

Harold Rand, publicity director —Joined the company last April, leaving partnership in an independent public relations firm to do so. Served two years at Paramount as publicity manager, and previously held a similar capacity at Buena Vista. Also worked in a variety of pubrel capacities at 20th-Fox.

Joe's Gift to The Artist: Freedom

By VITTORIO DE SICA

Rome.

This is my 30th anniversary in the motion picture industry, where I have worked as an actor and director. Admittedly, I have been in the theatre a few more years than that, however. My first film experience was in front of the cameras, in 1932, in an Italian picture called "What Villains Men Are."

Originally, I had no intention of acting in motion pictures. I was enjoying a moderate success throughout Europe, performing on the stage. That profession satisfied all my needs in a more dignified manner, I thought, than being star a movie star would.

I was talked into my first movie appearance by a talented producer-director, named Mario Camerini. I didn't remember much about that occasion until I met Joe Levine. I had forgotten what I had learned from Mario, especially the one afternoon he persuaded me to act in his film. I had forgotten what it was to be a true movie producer.

I consider the producer a vital piece in the machinery of movie-making. A producer must be more than a businessman, he must have "heart." He must be sensitive, diplomatic and perceptive.

Joe Levine has all of these qualities—in abundance—and, even goes one step further. He is a gentleman who realizes there is one priceless commodity an artist must have to fulfill his creative dreams. Freedom.

When you work with Joe Levine you work in an atmosphere of fluid excitement, challenging you to surpass even your own self-imposed limits.

Joe Levine enables you to work in freedom, a freedom so rare in the cinematic world today that you strive to reach goals of greater depth.

He understands an actor's or director's feelings almost as well as one does himself, and he imposes no limitations. What a quality!

When you work with him—and I say with, not for, deliberately, since that is the atmosphere of the relationship—you are part of a team dedicated to the same purposeful end. At the same time, you are free of restriction and able to devote, completely, your mind and soul to the project at hand.

I know the honors the industry has bestowed upon him for his outstanding record of achievements during the past years, but I want to applaud not Joe Levine, the business tycoon, but Joe Levine, the understanding associate.

I want to applaud, in fullest sense, Joe Levine, Producer.

'Levine Brand Of Showmanship

By ROBERT R. WESTON

(Advertising Director, Embassy Pictures)

Embassy Pictures has created its own special criterion for establishing value. The motion picture industry has already dubbed this the "Levine Brand of Showmanship," and it is well known that Joseph E. believes both in paying for value and in value that pays off. As Bob Titch remarked at a recent Assn. of Motion Picture Advertisers luncheon:

"Joe Levine has been daring, radical, imaginative and has backed up these concepts with money and enthusiasm. Joe Levine is a doer, not a promiser. He has the courage to back up his ideas with cold cash and hard work. This unique combination of imagination and confidence has resulted in exploitation, advertising and merchandising innovations that have radically altered exhibition patterns."

As Embassy Pictures' Advertis-

(Continued on page 56)

Berlin's Fest Still Overscheduled

Anglo-Amalgamated Competes First Time—Stewart Wearing Diplomatic Hat for State Dept.

By HAROLD MYERS

Berlin, July 3.

On paper, there's a new look to this year's Berlin film festival, but in reality it does not seem to have changed much from the format of the past 11 years, with its overcrowded agenda and entries from countries with little experience in the art of film production.

Festival rules were changed last year with the object of limiting the number of entries, and give the authorities the right to reject films not considered to be of festival quality. It was the intention to keep the maximum number of entries down to 24 features, so that there would not be more than two competitive screenings a day. Actually, there are 29 full length pix, plus many more shorts, and the three-a-day policy is once again more the rule than the exception.

On the other count, it is understood that Dr. Alfred Bauer, the fest director, has wielded his chopper and turned down a number of submissions, though no one is saying which films or which countries fell victim to this new rule.

Officially, each country is entitled to one entry, though the festival may invite two more from any nation, and that concession has been extended only to France and Italy. One of the invited French films, "Love at Twenty Years," was picked for the opening gala at the Congress Hall, while the other, "The Doll," will be shown on the closing night, namely tonight. The official choice, "Le Caporal Epingle" ("The Pinned Corporal) is skedded for screening tomorrow (Wed.).

Italy's official choice "Salvatore Giuliano," backed by "La Bellezza d'Ippolita" ("The Beautiful Hypolita") and "La Steppa" ("The Steppe").

Hollywood is repped by two films, 20th's "Mr. Hobbs Takes a Vacation" and the indie "Out of the Tiger's Mouth." James Stewart, "Mr. Hobbs" star, is coincidentally the official Yank delegate repping the State Dept., thus following the precedent of the previous year when Charlton Heston was the man from Washington. Wesley Ruggles Jr. and Tim Whelan Jr., production team for "Tiger's Mouth" were due here, too. "Mr. Hobbs" screening on Sunday (1) was followed by the traditional American supper party under Motion Picture Export Assn. auspices. "Tiger's Mouth" is down for showing on the afternoon of the final day, Tuesday, July 3.

Japan is the only other country with more than a single entry. In the original listings, Argentina was down for two films, but amended list showed one of the films named from that country, "No Exit," as being stateless. Pic is directed by Tad Danielewski, and stars Viveca Lindfors, Rita Gam and Morgan Sterne.

Anglo-Amalgy's First

British selection, "A Kind of Loving," gave Anglo-Amalgamated its first-ever participation in a festival, and the company is planning a major promotional effort for the European launching of the pic. Nat Cohen, chairman and managing director, headed big delegation here which in addition to sales and publicity execs, included director John Schlesinger, and stars June Ritchie and Alan Bates. The screening on Friday (29) was followed by a mammoth supper party at the Hilton.

With the wall dividing east and west far more effectively than the patrolled boundaries which previously marked the division of the city, this is the first year since 1953 when the East German film industry (DEFA) has not attempted to lure some of the Western visitors. In 1953 the opening of the fest coincided with the beginning of riots in the Eastern sector, and there was no traffic between the two sides. Since then, however, the DEFA brass has made a point of inviting Western newsmen to a press conference, and following up with a more general invite to fest visitors to take a peek at a new picture, and then toss a modest reception.

DEFA: 'Come On Over'

Berlin, July 3.

That Wall notwithstanding, DEFA, the official East German film organization, has again invited visiting newsmen to a press conference on the other side of the frontier. It was generally believed that restricted movement across the east-west boundaries would put an end this year to the annual invite. Instructions on how to cross the border were sent with the invite.

'Tiger's Mouth' Pic Costing Only 89G Shows At Berlin

Berlin, July 3.

What is believed to be the lowest-budget picture ever to represent the United States at an international film festival is being screened here this afternoon (Tues.) on the final day of the 12th annual Berlin event. It is "Out of the Tiger's Mouth," filmed intirely on location in Hong Kong and Macao at a cost of $89,000, and which is due for simultaneous preems in New York and Washington within the next few weeks. The D.C. premiere will be a black tie event under the auspices of the International Rescue Fund.

Film is the first joint effort of Wesley Ruggles Jr. and Tim Whelan Jr., who went into partnership just over a year ago and formed Ruggles-Whelan Enterprises. Both are under 30, were working as assistant directors, and had had experience in motion pictures and television. The original screenplay is a joint effort, and by the flip of a coin it was decided that Whelan would direct and Ruggles produce.

Project was largely bankrolled by Pathe-America for 25% of the profits, but Ruggles-Whelan had to negotiate their own guarantee of completion. Pathe-America has world distributing rights, but the producers have a veto on foreign deals. So far they've been resisting an outright sale, thinking they might earn more gravy by individual sales.

Before they embarked on the ac-

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Ideas-With-Money

Continued from page 55

ing Director, I have participated in a number of campaigns attesting to the Levine formula. Just recently we had an example of this formula in operation. Embassy had acquired a picture called "The Sky Above—The Mud Below." He vowed that this picture would have a campaign like no other documentary ever had. I was instructed to engage as many top artists as we were available to develop a proper approach for the campaign. Seventeen artists saw the picture at different times and 17 campaign concepts were submitted to us. We incorporated different approaches into two separate campaigns—one beamed to the art theatre market—the other to the commercial theatres. Both campaigns were recently run simultaneously in New York, supported by colorful, animated floats, exciting theatre fronts and ballyhoo in the old carney style of showmanship. The results—the picture has been a smash success at both the art house and commercial theatre.

Levine stated the aims of Embassy Pictures advertising and the approach to be used in his recent AMPA luncheon speech. He said: "The public is tired of moth-eaten advertising and publicity campaigns. Today, you must have originality, ingenuity and courage. Pictures must be sold—not merely opened . . . and each picture and each campaign must be handtailored to suit the picture."

We in Embassy's Advertising Dept. try to achieve these goals and will continue to pay for value, value that pays off.

SELIM HABIB IN N.Y.; SETS MGM PRODUCT

Selim Habib, in Gotham from his native Beirut, describes himself as being "26 years old and a couple of months" and he makes it obvious he's excited about the prospect of opening a new theatre in the Lebanon capital. He also runs nine in Tripoli.

Habib, in a private conversation with a VARIETY reporter, related in refined English his new house is called the Byblos, after the ancient Phoenecian port, it seats 1,750 and it was constructed at a cost of a little over $1,000,000, not including the land. The dollar amount is in terms of Lebanon pounds as easily converted into Yank currency.

The young Lebanese has his house already built and set to go but prefers to await the fall for opening because the "summer months, when everybody goes to the beaches and the mountains, are a dead period."

Habib was visiting the Metro homeoffice this week. Not influenced by States-side decrees, he's booked the MGM product exclusively for a full year. He went to this company because it is the most *serieux*, he says, explaining that some other distributors "don't get the pictures on time." Opening feature at the Byblos likely will be "Lolita"—*"everybody has read the book."*

The Lebanese, reported the visitor, are favoring American pictures. They don't like war films, westerns and spectacles "such as the Italian spectacles with the same people, the same backgrounds and the same costumes."

Habib said he preferred not to discuss politics, particularly his country's anti-Israeli sentiments, but otherwise offers his thought that Lebanon is "neutral" and respects the feelings of other countries. In line with this Lebanon banned MGM's "The Journey" because the Russian Embassy said the Yul Brynner portrayal of a Soviet officer was very unfavorably unrealistic.

Films Shown At Berlin Festival

TITLE	COUNTRY OF ORIGIN
"Las Hermanas" (The Sisters)	Argentina
"No Exit"	Stateless
"Il Y A Un Train Toutes Les Heures" (There Is a Train Every Hour)	Belgium
"Os Cafajestes" (The Scrupulous Ones)	Brazil
"Duellen" (The Duel)	Denmark
"Pikku Pietarin Piha" (Little Presents)	Finland
"Le Caporal Epingle" (The Pinned Corporal)	France
"L'Amour A Vingt Ans" (Love at Twenty)	France
"La Poupee" (The Doll)	France
"La Cherie" (The Hands)	Greece
"A Kind of Loving"	Britain
"Hum Dono" (We Two)	India
"Badai Selatain" (South Storm)	Indonesia
"Donnez-Moi Dix Hommes Desesperes" (Give Me Ten Desperate Men)	Israel
"Salvatore Giuliano"	Italy
"La Bellezza D'Ippolita" (Beautiful Hypolita)	Italy
"La Steppa" (The Steppe)	Italy
"Mitasareta Seikatsu" (Fulfilled Life)	Japan
"Kohayagawake No Aki" (Late Summer)	Japan
"To the Last Day"	Korea
"El Tejedor De Milagros" (The Weaver of Miracles)	Mexico
"Tonny"	Norway
"Los Atracadores" (The Assailants)	Spain
"Mr. Hobbs Takes a Vacation"	USA
"Out of the Tiger's Mouth"	USA
"Al Zouga Talattashar" (My 13th Wife)	United Arab Rep.
"Die Rote" (The Red)	Germany
"Galapacos"	Germany

Levine's Shuttle Service

Latest to adopt the Times Sq.-to-eastside bus shuttle gimmick is Joseph E. Levine, installing a special tram service to fetch customers to his "Boccaccio 70" at the new Cinema I and II on Third Ave. & 60th St.

Restaurateur Vincent Sardi Jr. previously bought his own London bus to ferry the theatregoers from his Sardi's East 54th St. to Times Sq. Levine's bus is in operation daily from 3-6 p.m.

West of the Wall

Berlin, July 3.

Originally designated as an invited Argentian film, "No Exit" has been reclassified as stateless. **Dr. Alfred Bauer**, the fest director, originally saw the pic in Buenos Aires, and immediately invited it to his festival. However, it subsequently transpired that it had been made in two versions, and the American interests involved protested at its Argentinian designation. The film has a French author, an Argentinian director, an American producer, and a Swedish star. Incident points up a growing problem in the classification of multiple-nationality pictures. There was some hubbub over the official German entry, "The Redhead," which is a German-Italo coproduction. The Italian partners wanted the film for Venice, but the German producer, who has the majority holding, forced the decision to show it here . . . Berlin's entry into the television festival thing has left a lot of people unhappy. While the United States, which produces more television than any other country in the world, has only four entries (including a one-shot documentary) the host country has eight and France seven . . . Because there's no traffic through the Wall, the practice of having repeat showing of fest entries for the benefit of East Berliners has been abandoned this year . . . **Eddie Tam**, mayor of Honolulu, taking his first peek at Europe, and, enamored by the festival goings-on, would like to have a Hawaiian fest next year.

George Wallach, films and tv officer of the U.S. Embassy in Bonn, is alternate delegate to Stewart. Latter is the natural target of all the visiting pressmen, and he reckons that if he acceded to all the requests for interviews, he would have to stay over for at least six weeks . . . Although the MPEA budget has been cut by about one third, some 400 invites were sent out for last Sunday's (1) American reception at the Hilton. **Steve Beers**, MPEA topper in Frankfurt, had the unenviable task of cutting down the guest list from a possible 1,000 to suit his purse . . . **Walter Wood**, who is filming "Tunnel 28" for Metro at the local UFA studios, invited visiting pressmen to a cocktailery on the set. Pic is being directed by **Robert Siodmak**, and stars **Don Murray** and **Christine Kaufman**. **Eric Steinberg**, Metro topper in Germany, in from his Frankfurt base . . . **Lane Blackwell** of NBC International's London office, in for the television fest . . . Other fest regulars on hand include **Norman Potts**, head of the foreign department of Europa Films, Stockholm, **Arthur Cohn**, the agent-cum-packager who is based in Zurich, **Peter Riethof**, boss of the American Dubbing Co. in Paris, **Madame Cassagne**, who operates a film agency in Paris and Stockholm, **Otto Sonnenfeld** from Israel and a big contingent of local producers and distribs . . . **King Vidor** elected chairman of the jury, with **Dolores del Rio**, representing Mexico, as his deputy . . . **Joseph E. Levine** is making a habit of opening festivals. His "Boccaccio 70" was picked to launch Cannes, and "Love at 20 Years," the French-made omnibus film, inaugurated the Berlin event. Screening attracted a capacity audience at the Congress Hall, and pic was warmly received. **Robert Edwards**, Levine's man in Rome, took off for New York immediately after the fest screening to attend the Manhattan opening of "Boccaccio" . . . Incidentally, **Mayor Willy Brandt**, usually on hand for the inaugurals, was away in Bonn for meetings with Adenauer and Secretary of State Dean Rusk. **Burgermeister Amrehn** subbed for the Mayor . . . Featured in the retrospective program are a number of films starring **Asta Nielsen**, dating back to 1910, several **G. W. Pabst** classics and, of more recent vintage, a few of **Ingmar Bergman's** earlier efforts . . . **Nagamassa Kawakita**, a fest stalwart, was in the receiving line at a Japanese reception, hosted by the Consul-General prior to the screening of "A Fulfilled Life."

Irving Levin, director of the San Francisco Fest, scrutinizing films being unspooled here. He had a short stopover in Budapest after attending Karlovy Vary, now heads for Rome and points East including Istanbul, Teheran, Bombay and Calcutta . . . **Tony Curtis** hosted a lively midnight party on Tuesday (26) at the Black Bottom night club as a device for plugging his upcoming "Taras Bulba" . . . **Norman Katz**, Seven Arts veepee, taking a peek at the fest, and also checking on "Lolita's" first European engagement . . . Italians tossed a small, select supper party at the Hilton following the "Salvatore Guiliano" screening, and had almost as many gate-crashers as invitees.

Swedish director **Ingmar Bergman**, whose "Look Through a Glass, Darkly" running outside competition here, cancelled his visit festivals.

Deutsche Dokumentar und Werbefilm (Hello Weber), local outfit which has three shorts running at the Seattle World's Fair, scored success; Outfit's "The World" walked off with a first prize at the recently terminated Venice Festival for commercial pix. Its "Berlin Impressions" is one of the German short entries at the current film fest here.

American tv director-producer **Don Cash**, here for three days, returned to the States. He produced and directed the Siegfried Arno show for Cologne's tv, one of the funniest offerings of the season. Cash said he couldn't get along with the German tv heads. But eventually wants to return to Germany . . . **James Mason** who lives in Hollywood said that he doesn't intend to give up his British citizenship . . . American pic director **Gottfried Reinhardt**, who lives in Salzburg (Austria), said "Hollywood is like Pompeii, only that more films are made in Pompeii" . . . **George Wallach**, who was formerly with CBS-TV, is repping the American Embassy, Bad Godesberg, at Berlin Film Fest, he heads the USIS TV-Films section in Godesberg . . . **Wesley Ruggles Jr.**, surprised that his "Out of the Tiger's Mouth," U.S. entry here, will also be running (in competish) at Locarno Film Fest next month. Said he didn't know that . . . A Hawaiian actor here by the name of Kaleikinipeapalekaikalawailoopuna (correctly spelt?) which is to mean "The Man Who Rules the Land and the River" in humble English . . . Some years ago, **James Stewart** walked off with the worst-dressed-Hollywood-filmstar award. "Oddly enough," he said, "I was given another award that year—Hollywood's best dressed actor."

Ulla Jacobsson recently wound up her first U.S. movie ("The Arch-Duke and Mr. Pimm"), will soon appear in two more American films. Swedish-born actress, who resides in Vienna, still gets lots of fan mail from E-Germany. Her Swedish "Summer of Happiness" still ranks among the biggest money-makers over there. The German producers (she made about half a dozen films in this country) failed to exploit her talents. *Hans Hoehn.*

Carol Hellman, Omnia Films (Munich) boss, sold U. S. rights to "Le Caporal Epingle" to Pathe American. Pic, which is one of three French entries, has also been picked up by **Irving Levin** for his San Francisco fest later in the year . . . **George Turner**, British Information Officer in Berlin, and the U. K.'s official delegate, invited the British contingent to a cocktailery in his home . . . **June Ritchie**, star of "A Kind of Loving," planed in straight from the studio Friday night (29) just in time for the screening . . . **Shirley MacLaine** eventually made it after visiting Moscow and Karlovy Vary, and capturing plenty press attention.

15 Film Nations Not Yet Confirmed For Fifth Festival at Vancouver

By SAM SHAW

Vancouver, Jply 3.

Fifth Vancouver International Film Festival is set to go for 12 days starting July 11. While the general format remains the same, certain changes are instituted this year, notably the advance scheduling of pix and switch in dating policy.

First four festivals opened on a Monday and closed on the second following Saturday. This year's unreeling begins midweek on a Wednesday and ends on a Tuesday, with the new sked providing two full weekends to play for bigger out-of-town attendance. The original dates for the festival, July 23-Aug. 4, had been formally approved by the International Federation of Film Producers' Assn., currently in the throes of a re-appraisal of film fetes generally, but the new schedule has received official IFFPA sanction.

Biggest, and most welcome, change is the advance scheduling of features. First two named were naturally what fest organizers consider the "blockbusters," Luis Bunuel's "Viridiana" (Spain; Kingsley Int'l, N.Y.), co-winner of last year's Palme d'Or at Cannes, and Francois Truffaut's "Jules and Jim" (France; Art Films, Montreal), winner at Mar Del Plata. "Jules and Jim" is scheduled for second fest night, July 12, with "Viridiana" slated for showing the following Thursday, July 19.

Schedule, to date, is as follows:

July 12: "Jules and Jim" (France)
July 13: "Otohto" (Japan)
July 17: "Faja Lobbi" (Holland)
July 19: "Bandits of Orgosolo" (Italy)
"Viridiana" (Spain)
July 21: "Prapanch" (India)
July 23: "La Proie Pour L'Ombre" (France)
"Joan of the Angels" (Poland)

Other features expected, but still waiting confirmation are the following:

Bulgaria: "We Were Young"
Czechoslovakia: "Torments"
Cuba: "History of a Revolution"
Great Britain: "A Kind of Loving"
Greece: "Antigone"
Hungary: no title
Israel: "Description of a Combat"
Italy: "Boccaccio '70"
Japan: "Sanduro"
Mexico: "Animas Trujas"
Roumania: no title
Sweden: no title
U.S.A.: "Guns of the Trees"
"Time of the Heathen"
USSR: two expected
West Germany: "Love Hangs on the Gallows"

Semi-Competitive

Festival schedules two features per day, with 6 and 9 p.m. showings, thus calling for 24 individual unspoolings. With eight already dated, one confirmed but undated, and 15, expected, requirements should be met but situation appears to be mounting which will pose problems for the future. Since festival is competitive only for documentary, short subjects and children's films, feature pix have been the plums for fest-goers in past seasons, and the film committee has been able to pick the cream of features shown at competitive "A" festivals such as Cannes, Berlin, San Sebastian and Venice the immediate year preceding.

This setup, while ideal for Vancouver organizers and attendees, has its drawbacks from the commercial distribs' standpoint, as non-competitive billing did not provide exactly the comparable showcase for their cinematic jewels that the European centres do. Fest argument has been that a prior Vancouver festival exposure would pave the way to subsequent and more favorable theatrical play, of continental award-winners. While this has been borne out in many instances, notably with "Hiroshima, Mon Amour," "The Magician" and "The Four Hundred Blows," it has not always worked out. Satjajit Ray's "Pather Panchali" failed to draw when rebooked commercially, and a recent downtown run of "Rocco and His Brothers" lasted only a few days. Hence an understandable reluctance on the part of Canadian and U.S. distribs to continue an unrestricted policy of supplying gratis all features requested.

Discussions earlier this year between fest chairman Eric Gee and Eastern Canada film companies raised the point that fest might have to consider the prospect of paying for its feature pix, but left the door open to possibility of giving distribs sufficient publicity to compensate for feeless exhibition. Latter alternative appears to have been grasped, as fest releases to date have duly noted distributor credits in conjunction with all features name-dated. Whether this will prove to be a permanent solution is moot in view of the larger question of the general future of film festivals to be worked out by IFFPA.

Loew's Selling State, Memphis; It's a New Era

By MATTY BRESCIA

Memphis, July 3.

Loew's State theatre, Memphis downtown cinema landmark since 1920, is definitely on the "selling block," Disposal of the 2,235 first-run house was confirmed to VARIETY here by Orville Crouch, Loew5s southern division manager. He confirmed that the Loew's has been dickering to sell to several business companies locally. Sale of the theatre is in the hands of brokers in the East and South. Loew's has had two first run houses here since the early 20's. Loew's Palace, the "sister" house to the State, has been converted and is now operating as a Cinerama house.

Crouch explained "Loew's State theatre has been a good property for us, but these days there aren't enough good pictures to satisfy five or six first-run theatres in a downtown area."

Loew exec also stated: where the squeeze is tight, it's better to own only one situation. We think it's a good move for everyone in the business.

Loew's owns and operates 90 houses nationwide. However, Crouch stressed that the sale of the Memphis State theatre is not a trend that other Loew's houses are on the selling market.

"On the contrary," he stated, "we're looking for new theatre locations but in suburban shopping centers, not downtown. We've no specific plans for a Memphis suburban theatre, but that doesn't mean we wouldn't be interested in hearing propositions about possible sites," Crouch added.

In addition to Loew's Palace Cinerama, other Memphis downtown houses are Warner, Strand and the Malco. The Plaza, located in Memphis' Poplar Plaza shopping center and recently purchased by the General Drive-In Corp. of Boston, also plays first-runs and is doing a better than par for the course biz in Memphis' densley populated and first rate suburb.

Arthur Groom, longtime Loew's

PROSPERITY EXPLOSION IN NORTHERN JERSEY

Northern New Jersey is reflecting economic optimism on the exhibitor front with two major theatre chains investing $760,000 to renovate two houses.

Last week, in Paterson, Stanley Warner circuit held a grand opening for the refurbished Fabian, a showplace opened in 1925 before Fabian theatres were taken over by Warner. Complete renovation of the Fabian interior reportedly cost Warner $500,000.

At the same time, Skouras chain has reportedly budgeted $260,000 to refurbish the Plaza in Englewood, with the theatre shuttering this summer for the facelifting. Improvements are expected for other theatres on the circuit.

MPAA Backs Museum

Motion Picture Assn. of America prexy Eric Johnston and the prexies of the MPAA member companies Friday (29) agreed to serve as directors of the Hollywood Museum Associates, following a presentation on the museum's plan to an MPAA board meeting by Sol Lesser, chairman of the museum commission.

Meeting was held at the MPAA New York headquarters.

Labor Throws Charges; Says Duluth Theatre Winks as Kids Slip In

Duluth, Minn., July 3.

Unfriendly toward the Minnesota Amusement Co. (United Paramount circuit) Norshor theatre, one of downtown's two firstrun houses in this city of more than 100,000 population, the American Federation of Labor-Congress of Industrial Organizations Central Body here is trying to enlist the city council to administer "punishment."

Delegate C.D. Visina, who represents the Central Body in juvenile delinquency studies, hurls the charge that the Norshor has been admitting teenagers "by the hundreds" to features advertised "for adults only." He alleges that he himself, stationed outside, witnessed these "under-aged" entering the theatre.

The AFL-CIO Central Body will ask the city council to investigate, according to Labor World, its weekly publication. Visina wants the council to pass an ordinance requiring theatres showing the "for adults only" pictures to have a policeman on duty to see to it that no teenager is sold a ticket and gains admission.

The AFL-CIO Central Body undoubtedly is engaged in what's regarded as a fight with the Norshor because its IATSE projectionists' union lost out in its strike against the showhouse and the present move is regarded in film circles as "retaliatory."

After remaining out and picketing the theatre for several months, the Norshor's own union projectionists finally returned to their jobs on terms offered by chain. They did this contrary to their union's wishes, but as far as can be learned, haven't lost their union memberships. The union insists the strike still is on.

While their union projectionists were out, the theatre employed non-union booth operators and it remained open the entire time with the boxoffice apparently not suffering despite the picketing and large union newspaper ads urging the public to stay away from it.

BILLY GRAHAM FEARS

Sees Morality Weakened By Films —Cites Mexican Imports

Using the August issue of True Story ("I Never Knew I Was Ready for An Affair," "Love By Appointment Only") as his forum, the Rev. Billy Graham blames motion pictures "as doing great damage" to the nation's morals "by putting far too much stress on sex and violence, even perversion."

In an interview with George Carpozi, Graham charges also that "dangerous, immoral films made in Mexico are being allowed in."

Graham also says he's against all forms of censorship, except the voluntary variety. He urges President Kennedy to hold a conference with Eric Johnston, prexy of the Motion Picture Assn. of America, film company leaders and spiritual leaders to "pinpoint the industry's responsibility in maintaining the morals of this country."

"The film industry cannot excuse itself with the argument that by producing films depicting immorality, the people of the country can view and correct their mistakes," he says. "Such films are made for the sole purpose of making money."

Czech Jury Gives Fewer Awards; USSR Top, 'Honey' in Encore; Cuban as 'Best Director' Pick

By GENE MOSKOWITZ

Karlovy Vary, July 3.

The news for America on the prizes this year here at the Czech film festival is that America won nothing. For the first time, there was a U.S. film in competition, 20th's "Adventures of A Young Man."

Crystal Globe, the designation of the grand prix, went to Soviet Russia for Mikhail Romm's "Nine Days of The Year."

Significantly, the Karlovy Vary officials reduced the number of prizes. A notorious trait of earlier Communist film festivals was the excess of "brotherhood" — giving prizes to make political associates happy rather than because the prizes were warranted.

Four of the 15 jury members this time were from the West, and three Western pix figured among the top awards of which there were only six (on par with Cannes) plus four medals as honorable mentions. Some of the prizes did bend over to pat newcomer Eastern countries, but, on the whole, the best pix may be said to have won. The U.S. participation was enhanced by the presence of director Frank Capra as the offi-U.S. delegate and star Shirley MacLaine.

U.S. Ambassador Wailes came down for the closing festivities and the showing of the Yank entry. He threw a luncheon for Czech delegates and filmmakers as did Capra. There was no American party but it was felt it would be better to wait since this was the first official U.S. appearance at the fest.

Russian winner treated a scientist suffering from radiation poisoning. But its sophisticated attitude, its lack of heroics and its more individual outlook, with even a pessimistic but likable character, boded more unthawing in Russo pix.

Two Principal Prizes went to the Italo "Accatone" of Pier Paulo Pasolini, a first pic by this writer. Concerns Roman lowlife with a poetic, lyrical undertone. British "A Taste of Honey" which had already run at the Cannes Fest via shared thesping award to Rita Tushingham and Murray Melvin, also accoladed. Incidentally, there were no acting awards bestowed here.

Best young director award went to Cuba's Julio Garica Espinosa for "The Young Rebel" a story of a youth coming of age fighting among Fidel Castro and his rebels before the takeover. It was competently made and, in spite of its anti-Yank blasts, prize was not as much a political sop prize as it sounds.

Best scenaro went to Luis Alcoriza for the Mexican film "Tlayucan" about a peasant's stealing of a Church pearl to get aid for his ailing son. Its perception, insight and originality had it meriting the kudo.

Four medals for achievement went to the Czech pic "Midnight Mass." of Jiri Krejcik, a well done tale of a collaborationist family hiding a partisan son, the East German "Royal Children," of Frank Beyer, a propagandist but well made tale of a Communist's tribulations during the war with a fine visual feel and a tender love story, the Bulgarian "Shadow and Sun," of Rangel Valchanov, a stylish love tale with apprenhensions about the A Bomb, and a gauche but well meaning Brazilian pic "The Turning Wind," directed by Glauber Rocha, on superstition among and exploitation of the negro peasants.

A special prize went to Communist Viet-Nam's medium length pic "Jenny Wren," about a heroic girl who warns the rebels at the cost of her life.

Best Short was the French "Chronicle of Uncertain times," a knowing look at childhood uncertainty in times of upheaval. Two other awards went to a witty Yugoslav cartoon "Boomerang" and a Czech animated entry of fine design "Steel Helmet." Both lampooned war hysteria and overarming. A special prize went to China for a long aminated pic on an old legend "Uproar in Heaven."

RKO's 75th Duly Noted

RKO circuit's 75th anni has been made part of the Congressional record, courtesy of New Jersey Rep. Frank Thompson Jr.

His salute capsuled the chain's history, charitable contribs, war bond assists, etc.

Distrib on Sweden: Boxoffice Spotty; Okay 'Comrade X'

By GEORGE GILBERT

Overall boxoffice is slipping in Sweden according to S.A.G. Swenson, head of A. B. Wivefilm, but "commercial" pictures are doing well. The latter, he added, are comedies and westerns and "they don't have to be expensive."

Swenson, who planed to London Sunday ('24), acquired some 20 pictures for release in the Scandinavian market during his 10-day New York stay. "Not as much product is available today," he pointed out, "as could be picked up in the past."

Among films acquired were a half-dozen from American International, some from Joe Levine's Embassy Pictures and a number of reissues. Included in the oldies are "Stagecoach," a John Wayne western, and "Comrade X," a Clark Gable-Hedy Lamarr starrer which Metro turned out in 1940.

Long banned in Sweden for fear of offending the Russians, "Comrade X" pokes fun at the Communists and the Stalin regime. However, the film has now been okayed by the Swedish censor, apparently because the Soviet political climate has changed under Khrushchev.

Swenson, whose firm is Sweden's largest independent distributor, noted that 330 films were imported last year in the market. Of these 45% were American, 15% British, 15% French and the balance scattered among several producing countries. Hollywood, of course, had a much larger share of the market some years ago.

Overhead is a problem for the Swedish distributor just as it is for the American. "It is better to distribute 20 pictures with 10 prints each," Swenson declared, "than 40 pictures with five prints each for public taste is becoming more selective. Moreover, fewer pictures tend to hold down advertising and promotion coists, among other things."

Swenson, who is recovering from injuries sustained in a Paris accident last April, expects to return to the U. S. sometime in mid-August. His left leg was badly bruised when struck by a car while crossing a street.

FAMOUS BUILDS 1,000 SEATER IN TORONTO

Toronto, July 3.

Immediate construction of a deluxe 1,000-seater, first house built in the Toronto area in a couple of decades, is disclosed by J. J. Fitzgibbons, prexy, Famous Players Canadian Corp.

New building to be in operation a year from this Fall, Fitzgibbons revealed would be adjacent to the Four Seasons Hotel, recently sold site by FPC. Famous Players chain, operates 267 hardtops and 44 driveins across Canada.

New Toronto situation will be an all-purpose theatre, including installation of Cinerama screen and projectors, plus other regulation screens.

Fitzgibbons was reluctant to divulge ultimate cost of the new house but said it "would rank with the best deluxers built on the North American continent."

June, Poet-&-Boxoffice Month; 'West Side,' 'Advise' Lead Pack; Strong Ending Cheers Theatremen

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.

Although starting out slowly, the month of June wound up in a blaze of strong business figures. In fact, a majority of key cities covered by VARIETY turned in such sturdy reports that exhibitors were highly encouraged for the summer months ahead. The past month brought several successive weekends that prompted a wholesale exodus for the outdoors, making a considerable dent in cinema trade. This occurs every year—then potential film theatre patrons discover all over again that cinemas have big air-conditioning plants. Also that the outdoors gimmick will be around for three or four months longer.

It was such pictures as "Touch of Mink" (U), "Advise and Consent" (Col), "Miracle Worker" (UA), "Lolita" (MGM), "Hatari" (Par), "Road to Hong Kong" (UA), "Big Red" (BV) and "Boys' Night Out" (MGM), launched late in June, that turned the tide in many keys. Many of these films were preemed the final week of the month, and hence could not be included fairly in the month's totals.

"West Side Story" (UA) again finished first, the same as in May and April. Pic ran up nearly $1,000,000 gross in keys covered by VARIETY. "Advise and Consent" (Col), only out three weeks, grabbed second position. It likely will be heard from additionally in the future.

"Judgment at Nuremberg" (UA) copped third money. It was second in May. "Road to Hong Kong," also from United Artists, finished fourth. It is a newcomer, which climbed as high as second one week in VARIETY's weekly tabulations.

"Counterfeit Traitor" (Par), which was third in May, wound up fifth last month. "El Cid" (AA) landed in sixth spot. Pic was fifth in the preceding month.

"Mr. Hobbs Takes a Vacation" (20th), although out in distribution only two weeks, captured seventh place. It will be around in July, too. "Big Red" (BV), in like category, finished eighth, and is likely to be heard from more in the future.

"Lonely Are the Brave" (U) wound up in ninth place. "Lisa" (20th) finished 10th. "Sweet Bird of Youth" (MGM), seventh in May, took 11th position. "Only Two Can Play" (Col), a runnerup film in May, rounds out the Top 12 pictures.

"Taste of Honey" (Cont), "Cape Fear" (U), fourth in May; and "Cabinet of Caligari" (20th) were the runnerup films in that sequence.

"That Touch of Mink" (U), which was champ the first week out in circulation (final session of month), shapes as the big future blockbuster. Pic registered more than $450,000 gross its first week out. Doris Day-Cary Grant starrer grossed better than $400,000 the first two stanzas at the N.Y. Music Hall. This pic managed big to smash biz even in keys which otherwise were very languid.

"Lolita" (MGM) also shapes as a potentially sock grosser, based on its smash showings in L.A. and New York City. "Bon Voyage" (BV), which had a nice run at the N.Y. Music Hall, was wow on initial stanza in L.A.

"Geronimo" (UA), just getting started as the month ended, showed enough to finish 10th the final week in June. "Boys' Night Out" (MGM), another newie, was boff in Chi, great in N.Y. and good in Philly. "My Geisha" (Par), sockp in Chi, was rated good in second week in N.Y. "Whistle Down Wind" (Pathe) shapes as a solid arty house entry.

"Hatari," also from Paramount, hit a wow figure in Detroit and was big in Frisco the first session out on release. "Harold Lloyd's World of Comedy" (Cont) continues big on longruns in two N.Y. houses. "Sky Above" (Embassy) was great opening round at two N.Y. theatres.

"Marauders" (WB), released late in the month, finished fourth one week. "Through a Glass Darkly" (Janus) was runnerup two different weeks. "Holiday in Spain" (Nat'l Th.) shaped big in several keys during the month.

12 June Roses

1. "West Side Story" (UA).
2. "Advise and Consent" (Col).
3. "Judgement" (UA).
4. "Road To Hong Kong" (UA).
5. "Counterfeit Traitor" (Par).
6. "El Cid" (AA).
7. "Hobbs Vacation" (20th).
8. "Big Red" (BV).
9. "Lonely Are Brave" (U).
10. "Lisa" (20th).
11. "Sweet Bird Youth" (MGM).
12. "Only Two Can Play" (Col).

Do Moralizers Patronize the B.O.?

St. Paul, July 3.

The big problem nowadays for film critics like himself is how to handle films of a "low moral tone" in his evening Dispatch column, his readers were told by Bill Diehl.

"If this reviewer-critic ignores such movies, he's denounced for not 'alerting the community,'" Diehl said in his column. "And if we write 'em up, we're accused of 'publicizing filth' and 'catering to those looking for this sort of diet.'"

The Diehl column, headlined "this issue of filth; a gripe—and a reply," was prompted by a letter from a woman reader who doesn't like the way that he and P. M. Clepper, the Dispatch's television editor-critic, write about screen and video offerings dealing with such subjects as abortion.

Wrote the critic: "I have been proud to hear that many groups, among them some nuns in Minneapolis, read this column so that they can guide their young friends to proper films. At the same time, I dislike to tell of things that some may find offensive. And I try to locate rallying points for those who claim that they want clean entertainment. And Clepper feels the same way."

But will the complainers support clean entertainment? What causes Diehl to have doubt in this matter, he said, was the sad boxoffice fate experienced in St. Paul by such a wholesome film as "Lad, a Dog" (WB).

He said that the manager of the theatre where "Lad" played informed him that "it was a real dog as far as public is concerned."

Anti-Factionalism Move by Directors

Hollywood, July 3.

Directors Guild of America has sent out a six-point referendum to all members for a change in the National Board's constitution by a new amendment. Move is to unify the east and west into a more effective national organization by elimination of local boards on both coasts but with each group to be repped on the National Board.

Six points, in substance, reads:

"The governing body of DGA shall be the national board with the current numerical composition, east and west. Western and eastern regional boards shall immediately cease to function and shall be eliminated.

"The National board members from the east, each of whom shall be a director, shall be elected by membership from a slate of nominees drawn up by the eastern directors council.

"When the national board meets are held in Hollywood, and the board members from New York are unavailable for such meetings, vacancies so created may be filled by elected members of the eastern regional directors council who are at that time present in the Hollywood area. Full representation of the east should be guaranteed.

Because of the elimination of regional boards, the national board will be convened as necessity requires, but no less than six times annually.

"The Category Councils, as presently constituted, shall meet no less than once a month, and shall report to and petition to the national board.

"The eastern executives secretary shall attend all national board meets for the purpose of keeping the board informed, and securing action on those problems peculiar to the eastern region of DGA."

Proposal is intended to eliminate any form of factionalism and to bring both coasts together in a spirit of harmony, according to an addendum, "so that all future efforts may be expanded toward constructive and fraternal cooperation for our mutual betterment and for the strongest possible DGA."

The plan is regarded as a drastic one in the belief it can work for the benefit of all concerned.

Critic at Large In a Museum

By ROBERT B. FREDERICK

Hollywood, July 3.

Allan Parkinson's Movieland Wax Museum, close to the Knott's Berry Farm layout in Buena Park, is southern California's latest tourist attraction—but with class. Whether the public's interest in nostalgia will be maintained in profitable sufficiency ($1.65 adults, 90c (12-18 year olds), 50c kids, remains to be seen.

Benefit premiere for the Motion Picture Relief Fund netted $7,597 for the Fund, which isn't a record figure by any means, but the premiere may have set at least one record—the longest sustained such event, running from 6:30 p.m. Friday, until midnight Saturday, without a break. By midnight Friday, more than 4,300 (including invited guests and press) had gone through the turnstiles and museum officials reported a steady line of ticket buyers all through Saturday.

The event drew quite a few celebrities, with most of the fanfare going deservedly to such pioneers as Francis X. Bushman and Betty Blythe, who were present, but neither of whom are depicted inside. Public response, at $2.50 a ticket (tax deductible!) was strong and got the museum off to a well-publicized start.

Mary Pickford, Relief Fund prexy emeritus and honorary chairman of the benefit premiere, arriving in the museum's gold Rolls-Royce as befitted the first lady of filmdom, formally dedicated the venture. The brief ceremony, following a champagne buffet for invited guests, officially opened the museum doors to the tickholders. Members of the Motion Picture Mothers Club served as official hostesses. Prexy Mrs. Hazel Costa had many of them present for the dedication, others were to serve on Saturday.

But Not in Hollywood

The museum is in excellent taste, avoiding any gimmickry but remaining free of any cold, museum-ish atmosphere. The handsome layout inspired the most often heard remark of the evening—"It's beautiful, but why isn't it in Hollywood?"

A turnstile entrance leads into a spacious central area with guideropes subtly indicating the progress route past individual displays. The many exhibits are given plenty of space and there is no impression of clutter. Most of the displays have a look of permanency while others appear temporary, possibly caused by the opening-night deadline which did not allow every background to be completed. These settings, incidentally, rate as much of the viewer's time and attention as the figures themselves and are outstanding examples of re-creating another time and place.

Griffith as Star

The entrance focuses one's attention on a moving platform on which sit D. W. Griffith and, of course, cameraman Billy Bitzer. Moving past Pickford and Fairbanks in "Taming of the Shrew," one is confronted with, from the distant past, the three (2) Marx Brothers, Garbo and Gilbert, Lloyd, Shearer, Chaplin, Chaney, Charlie Chase, Harlow, William S. Hart, Tom Mix, Ken Maynard, Beery and Dressler, Harry Carey, Jolson, Gaynor and Farrell, the Barrymores, Will Rogers, William Farnum, Valentino, Laurel and Hardy, Swanson, von Stroheim, etc.

The more recent past and the present are represented by Jeff Chandler, Tyrone Power, Gary Cooper, William Powell, Ward Bond, Myrna Loy, Hedy Lamarr, Robert Taylor, William Holden, Cantinflas, Nancy Kwan, Vivien Leigh, Gable, Karloff, Lugosi, Vincent Price, Lollobrigida, Bardot, Marilyn Monroe, Alan Ladd, Bogart, Hepburn, Laughton and others.

Some of these stare are adequately served, some are not. The figures seem too much alike, as if one basic size had been used without regard to build or sex. The heads, the handiwork of two different artists, range from very good to very bad. The best, in facial resemblance and in depicting the particular person's on-screen personality, are Oliver Hardy, Harry Carey, Humphrey Bogart, Gloria Swanson and Jean Harlow. The least effective are Myrna Loy, Jeff Chandler, John Barrymore, Hedy Lamarr, Robert Taylor, Eric von Stroheim, Al Jolson and Marilyn Monroe. Fortunately, any failure to capture the individual likeness is alleviated considerably by the expert costuming and settings. The general public, too, is not likely to be as perceptive or as critical as were the opening night's "professional" guests.

There are a few technical boners—such as misspelled names—and these can be easily remidied. Unavailability of some props has, no doubt, necessitated the occasional substitution. The "Sunset Boulevard" scene—one of the finest—has Swanson exiting from a Rolls-Royce instead of the Isotta used in the film.

There are some unresolved areas that may be in the museum's plans for the future but which caused considerable comment . . . the absence of any child stars, such as Temple, Coogan or Cooper; the fact that there are worthier personalities than some of those on view—the Gish sisters, Barthelmess, Novarro, Francis X. Bushman, Betty Blythe, the Talmadges, Marion Davies . . . and, more currently, Joan Crawford, Dietrich, Bergman, Spencer Tracy, Elizabeth Taylor and many others. The one bow to television is Ward Bond as the "Wagonmaster."

It would seem appropriate in this formative stage to eschew most current (and possibly temporary) names and stress the earlier days of motion pictures, but to also plan, for the future, the addition of rooms or wings housing displays of more commercial interest to ticketbuyers; a horror department, with the already present figures of Chaney (who rates an entire room section, adding to the figures now by himself!), Karloff, Lugosi and Vincent Price as a start; a western on display such names as Buck Jones, Tim McCoy, Chandler as "Cochise," John Wayne, Joel McCrea, Randolph Scott, etc. There are all sorts of possibilities for expansion—a comedy room, a war room, an historical room—even a television room.

The Movieland Wax Museum, once past its initial curiosity appeal to the public, may need more support than ticket sales can provide. Whether it remains a museum with authentic interest for the motion picture world or becomes another "sideshow" will depend as much on the interest and support of film people as the less discriminating, less appreciative interest of tourists.

READYING CINERAMA IN CENTRAL SEATTLE

Seattle, July 3.

Location of the new Cinerama theatre for Seattle is 4th & Lenora, a block from the Monorail and close to downtown retail area, two blocks from the Orpheum.

Martin Theaters of Washington Inc. will operate. Ground has been broken and the building fence gone up, with plans to rush for early completion.

Big Air-Sell for WB's 'Music Man' Trombones

Minneapolis, July 3.

"The Music Man" (WB), not due here for several weeks yet, already is receiving what's probably the greatest advance radio selling campaign ever given any picture.

On many of the Twin Cities' radio stations, and particularly WCCO, CBS affiliate, which boasts a very large audience, recordings of its songs are being broadcast from time to time.

Prior to the playing of the vocal number, the station announcer tells briefly about the picture and informs dialers that it's coming to Minneapolis in a few weeks.

JAZZED-UP PRESS

Editor Writes Play on Sensationalized Staid Sheet

London, July 3.

Alastair M. Dunnett, editor of the Scotsman and a member of the Press Council, has authored a new play, "Fit to Print," which Peter Saunders is to present in the West End on July 25 following a week's tryout in Nottingham starting July 16.

Sir Donald Wolfit is to star, and the play describes what happens to the staff of a staid newspaper when it is taken over by a sensational sheet.

Berlin In 'The Tiger's Mouth'

Continued from page 56

tual filming, Ruggles and Whelan went to Tokyo and bought radio equipment which they used during the locations in Hong Kong. This included two-way walkie-talkie sets for the producer and director, and throat microphones for the cast which were sown into their costumes by the wardrobe department, and plugged into the sound system with wires strapped to their ankles.

As the basis of a crew, they took with them from Hollywood a sound recordist, editor and script-girl, as well as five-year old Chinese girl, Loretta Han-Yi Hwong, who plays the lead. A cameraman was hired from the Philippines, and the rest of the crew was recruited locally. The schedule was planned to run for five weeks on a five-day week (because of the possible strain on the moppet performers) but the unit was beset by typhoons, an outbreak of cholera and the illness of the child-star. Although the girl's grandmother had accompanied her from Hollywood as chaperone, she proved an inadequate nurse, and as no professions were available because of the epidemic, Ruggles, Whelan and the script girl took eight hour shifts in caring for the child. As a result, the sked was extended to almost nine weeks, but the budget was protected by an insurance claim.

The principal male role, that of a nine-year-old boy, was filled by a student at the local Jesuit school, and one of the teachers acted as interpreter. For one scene, a crowd of about one thousand was required, but only some 300 were actually paid. The rest were onlookers.

The curiosity of the Hong Kong public presented one of the main production problems. Set up a camera in any of the main streets, and immediately there is an unwanted crowd of hundreds milling around the unit. So the camera, a battery-powered Arriflex, had to be concealed in a variety of ways, and was at various times hidden in wooden crates, wicker baskets, trucks, and even beneath the cameraman's jacket.

"Tiger's Mouth," which was invited to Berlin by the fest directorate, tells the story of the refugee problem as seen through the eyes of a couple of youngsters. Although it is set in Hong Kong, Ruggles says the locale might just as well have been Hungary or any other place.

Incidentally, the German title literally means "Flight to Hong Kong," and Ruggles believes that will give a false impression as it suggests a quickie subject, and not the artie type film he has made.

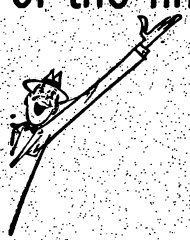
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FRED CLARK as Turner



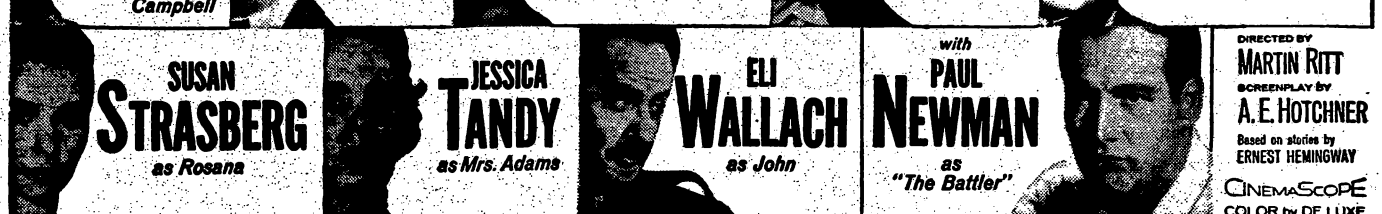
DAN DAILEY as Billy Campbell

JAMES DUNN as Telegrapher

JUANO HERNANDEZ as Bugs

ARTHUR KENNEDY as Dr. Adams

RICARDO MONTALBAN as Major Padula



SUSAN STRASBERG as Rosana

JESSICA TANDY as Mrs. Adams

ELI WALLACH as John

with PAUL NEWMAN as "The Battler"

DIRECTED BY MARTIN RITT

SCREENPLAY BY A. E. HOTCHNER

Based on stories by ERNEST HEMINGWAY

CINEMASCOPE COLOR by DE LUXE

Paris 1st-Runs Still Key to B.O. Success of Important U.S. Films, Setting Trend for Certain Pix

Paris, June 26.

Most Yank major film companies have footholds in Paris first-run setup either by directly leasing theatres or general release deals, or 29 in the case of Paramount, via its own theatre. This seems indispensable for amortization of a release and for followup depth distrib. But some new thinking is going on in the light of some recent surveys.

It appears that Paris still sets the pace for certain films but does not always impose them on the provinces. The Paris region has 8% of the 2,785,000 or more hardtop seats in the country which account for 19% of the patrons and 26% of the gross. More than 55% of the latter comes from firstruns.

This perhaps stems from hiked firstrun prices and better economic conditions. Filmgoers now seem to prefer firstrun to nabe theatre attendance. So Paris, with 26% of the total gross of France is an essential key spot. However, if the same hit pic does not click in the provinces for the other 74% gross take, it can still lead to some lesser takes.

Though Paris secondruns have fallen back in recent years the growing firstrun success has distribs torn between staking all on this city, and maybe coming up with a hit, or trying for blanket release. Yet the cost of prints for the latter just does not seem to be economically sound in this country. So distribs try to play it by ear.

Though Paris has seen a great cinema attendance drop in the last few years, it has hit the nabes rather than the firstruns. And the latter are now beginning to go for small houses which can hold films longer, and so impress hinterland exhibs. The big houses are finding it harder going and some have dwindled into subsequents.

Yanks, bound by local economics, can't try blaniket bookings either. The fact that all filmmaking, practically, is centered in Paris also leads to the city setting the type of films. Aiming of mass pix for depth distrib often boomerangs since they may fall in Paris, with a loss of almost 30% of the take. And this can also react badly in the bigger key cities which are usually influenced by Paris runs.

Japan's Pix Prod. Off 32% Vs. '61

Tokyo, June 26.

Volume of feature pix production in Japan, traditionally the world's highest, is down 32% in first half of this year as compared to the corresponding period of 1961. Only 184 Japanese films have been released during first six months of 1962.

Drop in production is due to shuttering of Shintoho Studios last June, dissolving of Toei's offshoot second production company late last year and the trend toward bigger and fewer pictures.

Comparison figures of Japan majors for period, with last year's release parenthetically are as follows:

Shochiku, 30 (38); Toho, 30 (36); Daiei, 34 (50); Toei, 49 (56); Toei No. 2, 0 (37); Nikkatsu, 41 (51); and Shintoho, 0 (37). In addition, there was one indie release during first half of last year.

Granada Chain Now Into Gas Station Operation

London, June 26.

Granada group, which controls a theatre chain and a commercial tele network, and owns properties with a book value of more than $15,500,000, has been granted a 50-year lease to operate a service station on Britain's first multilaned motorway, the M1.

Ministry of transport okayed Granada's plans for a shop, cafeteria, restaurant, lorry-park and gas station which will occupy two sides of the motorway. Estimated cost to develop the project is $700,000.

Warner, DeLaurentiis Merger in Italy Fails

Rome, June 26.

Potential merger of Warner Bros. distribution facilities in Italy with those of the Dino DeLaurentiis organization here failed to jell because of failure to agree on a Rome headquarters for the joint organization.

Two groups, repped by DeLaurentiis and his distrib chief Mario Borgognoni on the one hand, and by Wolfe Cohen, Arthur Abeles, and Warners Italo topper Umberto Orlandi on the other, reportedly reached accord in principle on most details. However, DeLaurentiis would not agree on using the current WB Rome office as headquarters for the merged operation. Warners' reps ostensibly refused to consider the now-building DeLaurentiis Studio site outside Rome as an alternate solution.

Galatea Films of Rome recently signed an exclusive pact to release its Italo productions through Warners' Italo net, but this agreement would not have influenced above talks since Galatea never had a distrib organization of its own.

Two O'Neill Plays For Dublin Fest

Dublin, July 3.

Eugene O'Neill gets double representation at Dublin International Theatre Fest, Sept. 24-Oct. 7. "Long Day's Journey Into Night" is being presented in its entirety at the Abbey on alternate nights while "A Touch of the Poet" not seen in English on this side of the Atlantic, gets a fiveday airing at the Olympia.

Hilton Edwards, now drama chief for Telefis Eireann (Irish TV), is taking time off to stage a new production of "Othello" at the Gaiety with Michael MacLiammoir and Anew McMaster.

Fergus Linehan and Patrick Murray have made a musical comedy from the light novel, "Fursey" by Arts Council topper Mervyn Wall. This gets its preem during the festival. Other presentations include "An Evening With Irish Writers" by Siobhan McKenna, Nora Lever and Barry Cassin will stage T. S. Eliot's "Murder in the Cathedral" in St. Patrick's Cathedral, Dublin, for a fivenight run.

Tokyo Water Shortage Hits Airconditioning In Theatres, Hotels

Tokyo, June 26.

The severe water shortage in this vast city, which has cut off supply in many districts from 10 a.m. to 4 p.m. and from 10 p.m. to 5 a.m., has hit air-conditioning systems at some theatres, hotels and department stores.

Operators of cooling systems using large amounts of water have been asked to cutback such operations, causing some cinemas to become sweatboxes by late afternoon. Film distribs fear a serious b.o. falloff during the hot summer months.

Although the almost daily June rains have added to Tokyo's reservoirs, they are still far below last year's level. And it is still uncertain whether daytime restrictions will be eased. Problem stems from rapid population growth of this city, far beyond capacity to supply sufficient water during dry spells.

It is possible, too, that Tokyo's big summer revues, at the Kokusai and Nichigeki theatres, will have to eliminate their usual splashy water scenes which give spectators the feeling of coolness.

'Guns' Lasts 22 Weeks In Karachi; 'Lover' Big

Karachi, June 26.

"Guns of Navarone" (Col) had a smash 22-week run here, thus equalling the record set earlier by "Ben-Hur" (MGM). "Guns" was replaced by "La Dolce Vita" (Indie) which ran to depleted houses for just a week.

"Spartacus" (U) had gala opening with the admission scale upped by about 50%. It is leaving after a seven-week run. "Judgment at Nuremberg" (UA) opened late last week, also at upped prices. "Ben Hur" had another smash run in another Pakistan key, Lahore.

"Lover Come Back" (U), in its third week here, looks good for additional weeks.

Higher Terms In Offing for Pix In W. Germany

Frankfurt, June 26.

The 6,666 West German film exhibitors, who are generally complaining about high rental terms for pictures, will have at least 11 films to gripe about during the 1962-63 calendar year.

But, to take the onus off the American distributors working in this country, four of these films (or over a third) are being released by one of the major German distributors, Bavaria.

So far, pre-release figures indicate, Bavaria will ask 45% for "Kapitaen Sinbad" (Captain Sinbad), 60% for "Flying Clipper—Dream Journey of a Windjammer," 60% for "The Great Adventure of Marco Polo" and the same for "Scheherezade."

In addition, 20th-Fox is expected to ask at least 50% for "The Longest Day." And indications are that Columbia will ask 70% for "The Seven Pillars of Wisdom" and Paramount will want 50% for "Hatari." Rank will stagger both "El Cid" and "Sodom and Gomorrha" at 70%, 60% and 50%.

United Artists has a pair, "Taras Bulba" for 50% and West Side Story" at 70%, 60% and 50%, sliding scale.

Yank May Produce Mohammed Biopic

Karachi, June 26.

There is strong resentment among the Moslems in Pakistan against the reported move of an unnamed Yank producer and an Italian film company to make a film on the life of the Moslem Prophet, Mohammed.

The Moslems are bitterly opposed to the picturization of Prophet Mohammed's life. They do not even like any portrait of his to be published in any newspaper. Some years back, Life mag had published his portrait and the whole Moslem world made indignant protests. Here in Pakistan, this issue of Life was banned.

The Italian embassy in Pakistan and the representative of Unitalia have denied that there is any move in Italy to make a film on the Moslem Prophet. Nevertheless, reports persist. A spokesman of the Pakistan government said recently that if attempts were made to produce such a film, the government would impose a ban on all Italo films in Pakistan.

Japan to Ask Distrib To Pay Pix Transport

Tokyo, June 26.

Gichi Kono, chairman of the National Exhibitors Assn., is expected to meet soon with MPEAA veepee Irving Maas on the question of film transportation charges.

Kono will ask that the distribs assume costs of transporting prints and accessories, instead of the exhibs paying. A resolution adopted last month by the association said that the present practice "dates back to the postwar confusion and is not justifiable."

Additional Foreign News On Page 62

International Sound Track

London

Michael Relph and **Basil Dearden** have signed with Anglo-Amalgamated to make "The Mind Benders" at Pinewood, beginning on Monday (9). **Dirk Bogarde** and **Mary Ure** star in this thriller about a top scientist who undertakes a brainwashing experiment to help clear a colleague of suspected treason . . . Journalist **Douglas Warth** has been hired by **Terry Ashwood** as Editor of Associated-British Pathe's newsmag, "Pathe Pictorial." Warth has been a warco, feature writer, columnist and a tv commentator . . . **Margaret Johns**, topper of Libertas Film Productions, is to make three films in co-operation with the Government of the United Arab Republic. They'll be shot in Egypt, in English, for Western audiences and will consist of two features and a documentary. First production will be scripted by **John Pudney** . . . **Peter Fonda** and **Jim Mitchum**, sons of Henry and Robert, have been added to **Carl Foreman's** cast for "The Victors." The New Empire Theatre in Leicester-square, will reopen in December with "Jumbo." Seating will be 1,300 compared with the previous 3,000-plus capacity of the recently razed Empire . . . The Rank Organization and Eon Productions get together in the fall for a new **Bob Hope** comedy called "Call Me Bwana." **Harry Saltzmann** and **Albert ("Cubby") Broccoli** will coproduce . . . **Rudy Mate** is to film novelist **Helga Moray's** latest novel, "Not For A Day" . . . **Bernard Smith**, general manager of Film Finances Ltd., has been upped to the Board of Directors . . . **Hyda Baker**, North country comedienne, is making her second pic, "She Knows, Y'Know," which is her tele and vaude catchphrase . . . **Roger Lewis**, ex-United Artists, has been in town setting up his first film. He plans a British quota pic called "The Pawnbroker," with **Rod Steiger**, and UA is associated with the project.

Paris

West Germany's **Hardy Kruger**, who has also gotten popular in French piz, penning a script to be made in Greece as a French-West German co-production. It concerns a shipwrecked smuggler taken for a supernatural being by primitive fisher-folk and how he is transformed by this. Kruger wants young French director **Serge Bourgignon** to helm the pic and French actress **Marina Vlady** and German thesp **Christina Kaufman** to play opposite him . . . **Audrey Hepburn** playing two roles in the presently shooting "Paris When It Sizzles" (Par). She is a demure secretary to scripter **William Holden** and the depicted personage of a script he is writing. Actual scripter **George Axelrod** has based this on a French pic of some years ago "La Fete A Henriette" (Henriette's Holiday). Title refers to a hot summer Paris July 14. But plenty private and production cocktails so far could have title changed to "Paris When It Swizzles" . . . **Rene Clair** working on a new script but secretive about its subject . . . **Marceau-Cocinor** have picked up the Spanish comedy on false charity "Placido" for distrib here. It made a critical impression at the Cannes Film Fest. **Louis Berlanga** directed . . . Winner of the Grand Prix at Cannes, the Brazilian pic "The Given Word," taken for French distrib by SNC . . . Head of the French Film Exhib Syndicate, **J. C. Edeline**, opining that nobody ever reproached Louis XIV for aiding the Comedie-Francaise with funds and he did not see why exhibs should not get the same today from General De Gaulle's government. High costs, falling filmgoing and the cutting off of film aid for exhibs have created problems that can only be rectified by detaxation, restoring aid and unfreezing admission prices, according to Edeline. If not there may strikes or wholesale hardtop shutterings in the offing . . . An Amateur Film Festival will be held at the Film Palace in Cannes from Sept. 1-11 . . . UA has the dance pic "Black Tights," featuring four **Roland Petit** Ballets, for distrib here. It's French title was "One, Two, Three, Four." Held up for two years, it finally goes into release this week.

Rome

French "Jules et Jim" has been banned in toto by Italo censor . . . **Dino DeLaurentiis** is appealing verdict . . . **Mike Connors**, currently in "Panic Button" (Seven Arts-WB) may do "Catch Me If You Can" for producer **Dick Benedict** in Italy this August . . . **Rhonda Fleming** a probable costar in pic which Benedict will also direct from his own script starting Aug. 7th . . . **Paul Kohner** thinking of opening Rome branch for his talent agency, sez local talk . . . Cineriz' "Mondo Cane" sold for all world areas after its much-discussed Cannes unveiling . . . **Jean Goldwurm's** Times Films has it for the USA . . . Frisco fest topper **Irving M. Levin** due here to scout for pix for his fall event, after Berlin and Karlovy Vary festivals . . . **Gia Scala** and husband **Don Burnett** wound their "Triumph of Robin Hood" stints for Buena Vista, head back to U.S. for TV appearances . . . **Annette Andre**, Australian tv actress, a last-minute addition to "Cleopatra" cast.

Mexico City

There's some question about how long the new 64c peak boxoffice figure at the new Diana Theatre will last. While **Quirino Ordaz Rocha** said boxoffice will remain at this level, city authorities deny it, claim when run of U's "Spartacus" is over each picture will be reviewed and new boxoffice admissions set . . . Very strong rumor in film circles has it that when the Mexican Congress convenes this September urgent attention will be given the "film crisis" with possibility of total nationalization of industry (government now has finger in distribution and exhibition and partly in production via reactivation of the Clasa Films Mundiales production unit), and a program to work out barter agreements with Latin American nations to unfreeze frozen currencies accumulated from exploitation of product in Central and South America . . . The National Theatre Operating Company planning to expand 70mm. projection systems to theatres in Guadalajara, Monterrey and Puebla, with further expansion also under consideration. As for installation of Cinerama in five first-run houses here (Latino, Internacional, Chapultepec, Variedades and Roble), this has been delayed because of alleged "diversified difficulties" encountered in installation. Incidentally, the Roble, damaged by the recent series of quakes, and which was announced as opening after a few days after "minor repairs" is still shuttered.

Tokyo

Brisk weekend biz by ticket scalpers at Miyuki-za confirms that "The Hustlers" (20th-Fox) has joined "West Side Story" (UA), "El Cid" (Col) and "Blue Hawaii" (Par) as this city's roadshow hits . . . **Henry Hathaway** and spouse touring Japan on first leg of global swing . . . "My Geisha" (Par), lensed here last year, fizzled in roadshow at Scalaza and was yanked after one week. Picture did less than $8,000 with 10,354 patrons in the 1,341-seater which averages third best b.o. in Tokyo . . . **Michael Anderson** here doing spadework for **Harold Hecht's** "Flight from Ashiya," a UA-Daiei co-production slated to roll around second week of July with **Yul Brynner**, **Richard Widmark** and **George Chakiris** . . . "Grapes of Wrath" will be seen in Japan soon for first time, 22 years after production. Shoei will release here, having bought rights from 20th-Fox. Film had been rejected as "undersirable" for this market by Occupation authorities, who flinched at prospect of downbeat slice of U.S. life on screens at time they were teaching advantages of democracy . . . MPEA Far and Middle East v.p. **Irving Maas** left for bizvisits in Saigon and New Delhi. He'll soon go to N.Y. for few months . . . Rival film importers breathing uneasily over rumor that Theatre Tokyo will go Cinerama, thereby cutting their product off from a choice house . . . Filming of Daiei's second 70m opus, "Shin Huang Ti" moves to Japan locations after winding in Taiwan where a reported 25,000 troops were at disposal of project . . . "West Side

(Continued on page 62)

Panacolor Reports Cheaper Process; Color-on-Monochrome Positive Print

Hollywood, July 3.

Panacolor Inc., has developed a revolutionary process of printing color motion pictures on low-cost, fine-grain, black-and-white positive stock, prexy Harry E. Eller reported at a demonstration held at the Screen Directors Guild Theatre. Simultaneously, he asserted that lab is now ready to process tint prints for theatrical and television producers and the first of four planned commercial production units at company's Hollywood plant is capable of processing in true color 100,000 feet of 35m prints daily.

The economical aspects of new process, result of four years of research before plant was started 15 months ago, were stressed by Eller, although he declined to state exact amount of savings. "There are inherent built-in economies," he stated. He pointed out, however, that while the cost of color positive now used in processing tint pix is three and six-tenths cents (.03 6/10) per foot, the cost of black-and-white positive utilized by Panacolor for turning out color pix is one and one-sixth cents (.01 1/6) per foot.

Declaring that Panacolor is prepared to guarantee its customers "a degree of color control never before attained in the film industry," Eller noted that a high degree of economy is effected through combining both printing and processing into one continuous operation. "Panacolor's original and exclusive technique makes it possible to do registration printing in a single machine at speeds greater than 200 feet per minute," he said.

Prior to the introduction of the Panacolor process, he stressed, registration printing required intermittent "step" printers, limited by speeds less than 50 feet per minute. This was due to fact that the final color print had to be separately registered, frame by frame, from three color-sensitive negatives, known as "step process," and until now the only way faithful color registration could be guaranteed in release prints.

Panacolor is now geared, performing in the economical manner of printing ordinary monochrome, to split-hair accuracy in its registration and reproduction in natural color of the images from three black-and-white negatives, according to Eller.

"Chemical solutions are applied to the film surfaces in the form of thin, viscous layers," he explained. "These layers are subsequently washed off, producing a color consistency that is not possible to maintain by the liquid baths essential in the operation and manipulation of all other film color processes."

Eller said that in the Panacolor lab black-and-white raw film stock enters the machines at one end and travels continuously, going through the numerous processing stages until it emerges as a natural color film of maximum quality.

Samples of Panacolor's processing on an Air Force film of the Deep Sea Survival School and Metro's "Horizontal Lieutenant" were screened, to illustrate color quality. A certain cloudiness and lack of definition was evident, and face complexion not always natural. The blue of the sky appeared somewhat dark, too.

Eller reported that following completion of the three additional processing units by end of 1962 Panacolor will be able to deliver to customers upwards of 160,000,000 feet of color positive film annually. Firm at present will concentrate on processing release prints in 35m, but has plans for 16m output as well.

Joy Amidst Gloom

Minneapolis, July 3.

Exhibitors here are agog over the boxoffice performance of "Touch of Mink" (U) here at a time when the roughest adverse conditions within recent memory confront Minneapolis showhouses and even such releases as "Judgment at Nuremberg" (UA) and "Advise and Consent" (Col) find the going difficult.

In its first week here, "Touch" grossed around $22,000, or nearly double the combined "Judgment" and "Advise" initial stanza takes. Moreover, excluding "West Side Story" (UA), which also seems to be inimune to present b.o. handicaps, this remarkable $22,000 was almost as much as the aggregate for the other 11 firstruns here.

WOMEN HIT 'ADVISE' AS UNDESIRABLE IMAGE

Hollywood, July 3.

Executive Board of the California Federation of Women's Club has adopted a resolution to write a letter to President Kennedy and Secretary of State Dean Rusk asking that export and showing abroad of Otto Preminger's "Advise and Consent" be banned.

Reason given is that "the image it creates of our national government is one of corruption, dishonesty, and lack of integrity, thereby hurting the American image."

Copies of motion have been sent to various government and film industry figures, including Edward R. Murrow and Eric Johnston.

DICKINSON BUYS OUT COX

Kansas City, July 3.

Dickinson Theatre has taken over the Vogue, hardtop, in Salina, from Lon Cox, longtime operator there. Circuit will continue to operate the house as an in-town first-run. It also operates the 81-Drive-in there.

Cox is hereafter devoting himself to the horse business (shows and sales), of which he has long been a devotee.

European Films Playtime Grab May Have Reached Saturation—Aboaf

Backed by such blockbusters as "Lover Come Back" and first dates of "That Touch of Mink," Universal's overseas business is up approximately 50% for the first eight months of the current fiscal year (ending October) over the comparable period last year, Americo Aboaf, veep and foreign general manager, reported in New York last week.

Exec, just back from a six week global tour (east to west) says film business is booming in most areas, though a good deal of the boom (as in Japan and Italy) is being caused by local product. Though the overall gross pie shared by American film distribs abroad has shrunk, Aboaf is somewhat more than pleased to report that U's share has grown considerably, even with the company's large emphasis on comedies which ordinarily might not be expected to travel well.

It's true, he says, that European pix are taking a larger share of the overseas market than heretofore, but he thinks that expansion may have slowed to a halt. "It's a this-way-that-way situation at the moment." He adds that European producers, in some instances grown too bold on the success of several isolated films, may be pricing themselves out of their tyro markets.

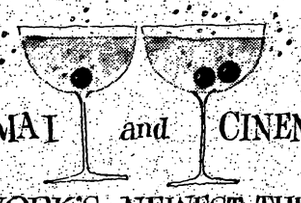
Morale of U's overseas personnel, he says, has never been higher "and not due exclusively to our 50th celebration." It's the continued sked of money-making pix which are repeating their domestic success in their o'seas playoffs. Recalling the company's dark financial days several years ago, the exec is now obviously enjoying the position of strength which only "most wanted" pix can give a film salesman.

What about o'seas problems? The "usual," he says, taxes, some remittance obstacles, etc., but these he describes as principally "harassing," not vital nor of life-and-death importance.

New York Theatres

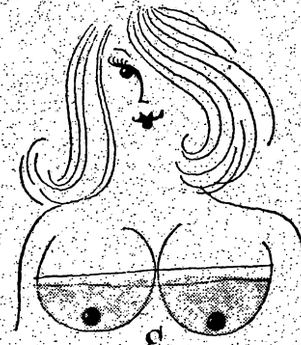
RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
CARY GRANT • DORIS DAY
"THAT TOUCH OF MINK"
Co-starring GIG YOUNG • AUDREY MEADOWS
In Eastman Color
ON STAGE: "SUMMERTIME"

A TOAST TO



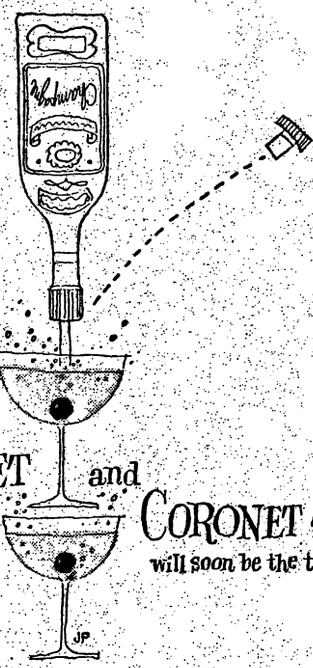
CINEMA I and CINEMA II

NEW YORK'S NEWEST THEATRES



&

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So Mex Film Industry Has Headaches, We've Got Problems Too, Say U.S. Cos.

Mexico City, June 26.

There is much to do in the local press as well as in official and industry circles about the economic crisis being faced by the Mexican film industry. Little has been said about situation among Hollywood and foreign distributorships. Spot check of key distributor executives revealed the opinion that they also have their own economic problems. While admitting that Hollywood product has a market here and does fill out needs of theatres which cannot be supplied by national production, these distrib chiefs allege that their operations also are in the red.

There is no means of confirming these allegations, but distributors have complained of unprofitable operations for many months, possibly as a hedge to any future union wage demands. In last contracts signed, boosts averaged 15% to 17% in wage hikes plus fringe benefits. Hollywood distributors, however, are not thinking of pulling out of Mexico and are reluctant to let it get into the hands of European distributorships which now are moving in with considerable intensity.

A survey of last week's first-runs shows a proportion of Italian, French, German, Swedish, Argentine and Spanish films outnumbering Hollywood entries. However, the U.S. pix are such biggies as "Spartacus" (U), "Lover Come Back" (U), "Splendor in Grass" (WB) and "Swiss Family Robinson" (BV). Yet the foreign competition is there, and increasing.

Feeling of American distribs is that if there are recurring upped wage demands, plus import taxes, supervision taxes and other levies, there may be a final decision to adopt the practice followed in Spain and Argentina for 10 years that is dropping the imports of new films and relying on reissues with copies already in the country. Then the outlay is limited to making new copies.

As for reports of a remedy of the Mexican situation via tax subsidy, or even a boost in boxoffice sales, Yank distribs feel they would not have any share in this.

Few New Mex Films Started

Locally, production activity is down to a minimum and producers are not rushing to the Film Bank for money. Only two productions got official federal advances in June, and the summer doldrums may set in soon.

When the Mexican Assn. of Motion Picture Producers issued a memorandum pointing up the need to reduce production costs to around $16,000 per pic, this originally raised a howl of protest in union circles. It took fair-minded Rodolfo Landa, of the National Assn. of Actors and head of the Mexican Union of Production Workers to point out that the producer's organization was not making any formal proposals or intended to act on them, this only being a suggestion for a possible out from the current production stalemate.

Towards the close of last week unions became more tractable with all sections—technicians, directors, actors, scriptwriters, musicians, composers, etc.—amenable to "certain readjustments," in downgrading of wage scales, but asking for a minimum production of 75 pictures a year.

It may be that unions and producers may come to some sort of gentleman's agreement for immediate action, prior to the pending government project to put the industry on its feet.

May Nippon Cinema Coin Soars, Attendance Off

Tokyo, June 26.

A drop in attendance, but a boost in boxoffice earnings (because of hiked admish scales) marked this year's Golden Week, according to figures of the Tokyo National Tax Board.

During the first week in May, sparked by a series of holidays including the Emperor's Birthday, 326 theatres in the city's key districts registered $1,250,000, about 117% over last year's similar situations while attendance dropped over 86% from 1961.

Roy Export Co. Wins Suit Over Chaplin Pix

London, July 3.

In a High Court action, Roy Export Company Establishment, a Leichtenstein outfit, was granted orders restraining D.U.K. films from infringing its copyright in five Charles Chaplin films, "The Kid," "Shoulder Arms," "Pay Day," "The Pilgrim" and "A Day's Pleasure."

D.U.K. Films was ordered to deliver up all infringing copies of the film and to pay $294 in damages and costs. Some time before 1958, "certain unscrupulous people, not D.U.K. Films, had contrived to put together pirated versions of the Chaplin films," it was charged. Later D.U.K. Films acquired them and, in all good faith, distributed them all over Britain. Roy Export had claimed that it owned the copyright in all but the earliest Chaplin films and that they distribute them.

The pirated versions were in bad technical condition, editing and sub-titling.

Gt. Britain Film Fest for 1963?

London, June 26.

Britain may have a film festival next year. A decision to set up an exploratory committee was taken at a meeting at the Board of Trade which was attended by reps of all trade associations.

Initiative on the project was taken by the Assn. of Cinematograph & Television Technicians. A prelim meeting was held a few weeks back. Last week's session, however, decided to carry the idea further, and a prominent trade personality is being invited to be chairman of the committee. Each trade association will have one member serving on it.

The committee is briefed to inquire into the scope of a British fest, the cost, and other angles. It is also being asked to investigate what financial assistance may be expected from the selected venue, and that the first fest may get under way by the summer of 1963.

Venice Ad Fest First Prize to Yank Pic; U.S. Also Wins Arty Kudo

Rome, June 26.

The Grand Prix at Venice's 9th Ad Film Fest last week was awarded to an American entry, Charles Dubin's "Who Says Beer is a Man's Beverage?", made for MPO Videotronics Inc.

Another Yank prize in the video division of the contest went to Robert Lawrence Productions for the best selection (minimum of six entries).

Grand prize in the film division of this Venice contest went to a French pic, "Johnny Walkers Bashful Glasses," produced by Bettiol-Bonatti-Battiol for Cineastes Associes.

Yank winners in Venice's Fifth Fest of Art Films were held to one special diploma at conclusion of this three-day event. Kudo went to Francis Thompson's "Whaler of New Bedford." Grand Prize at fest went to Germany's "Die Schleuse," made by sculptor Harry Kramer who used his own work as subject matter for this short.

CARL FOREMAN NAMES LLOYD PUBLICITY V.P.

London, June 26.

Euan Lloyd has been named by Carl Foreman as veepee in charge of world publicity for Highroad Productions Inc. This appointment is in succession to the late Irving Rubine. Lloyd will also be a director of Open Road Films Ltd., which is Highroad's British affiliate.

Lloyd will stay mainly in London during the production of Foreman's next production, "The Victors," which Foreman also will direct. Later Lloyd expects to operate freely around N.Y., Hollywood and on the Continent.

For the last four years this long-time flack has been active in the production field, mainly with Richard Widmark. Though his publicity job with Foreman is a fulltime one, he expects that it will eventually involve some production activity.

Aussie Show Biz Seen Helped By Trade Upbeat

Sydney, June 26.

A government spokesman here said that exports from Australia covering the 1961-62 span already have hit an alltime record. Australia already has a favorable trading balance of $364,000,000. This is the best such result since 1937. Spokesman anticipates the economic position to further improve over the remainder of this year.

Figures also show that in the first 10 months of 1961-62, Australia's imports from North America decreased and exports increased. Government spokesman went on to say that the country's economy was now moving to a strong position internally and externally. Unemployment was also decreasing and the commercial field was very buoyant presently. He added that the government was convinced top trading as presently operating would keep Australia in the black.

Aussie show biz executives are greatly heartened by the economic recovery and foresee boom times ahead in all entertainment biz.

With the removal of prior monetary restrictions, a solid market abroad for Aussie-made goods and a drop in the unemployment rate, show biz toppers have their blueprints completed for a general swing back by the public to films, legit and vaude-revue in greater numbers than ever before, including those boom war years.

Theatre chiefs are already modernizing their cinemas in keeping with the latest Overseas standards. It is figured that additional film houses will swing to hardticket before the end of this year with bigtime product continuing to flow in.

Yugoslavs to Be Feted At Cork Film Festival

Cork, June 26.

Cork International Film Fest is to present a "tribute" program this year to the Yugoslav pix industry. Reason for the choice is given as "the tremendous progress made in feature film production in that country since the end of the war."

Four or five feature films from Yugoslavia will be screened during the festival, Sept. 16-23. A speaker from the Yugoslav film industry will introduce each screening. Two years ago the Polish industry was featured at the Cork Fest. Last year two Polish entries collected awards.

International Soundtrack

Continued from page 60

Story" (UA) has racked up over $648,000 in first six months at Piccadilly, topping comparable period for "Ben-Hur" (Metro) at Theatre Tokyo by 33%. "Ben-Hur," biggest all-time earner here, ran for 15 months at the roadshow house . . . AA Intl. veep **William E. Osborne** in for looksee . . . Japan's exports during May totalled $151,566 . . . Documentary feature "In Search of Paradise" being lensed here co-pro by DeLaurentiis and Theatre Productions on 45-day schedule. Towa will distrib in Japan, DeLaurentiis in Italy and rest of Europe, Theatre Productions in SEAsia with other area distrib done in mutual agreement . . . Reduced production and trend of revivals has put M.P. Code of Ethics Commission (Eirin) in financial pinch. Office derives its funds from screening pictures for seal.

Inside Stuff—International

The city-owned Schiller Theatre in Berlin concluded its 1961-'62 season with Jacques Audiberti's "The Ant In the Flesh." There was some applause for the players but boo-calls and whistles of protest when French playwright Audiberti (63) showed himself on the stage. Audience found poetic farce, confusing and, especially in the second half, dull. The disappointment, however, may not have been so much Audiberti's fault but came more on account of the man who staged it, Hans Lietzau, who incidentally, didn't appear on stage.

Friedrich Luft, city's No. 1 drama critic, opined that the offering could have been, if staged more adequately, quite nice. He said he felt sorry for Audiberti and mentioned (in his RIAS broadcast) several drawbacks which militated against success. To start with, the stage of Schiller is much too big for this sort of play. Also found that Lietzau had staged "The Ant In the Flesh" much too heavy, too operatic and too serious.

Elaine Malbin, U. S. soprano, parted good friends with French singer Micheline Grancher, with whom she hit Glasgow headlines after a minor incident. During a reception before the opening, at King's Theatre, of "Madame Butterfly," Miss Malbin agreed to pose with male singers of the operatic production "Pelleas et Melisande," of which Mlle Grancher was the star. The French singer burst into tears. Said Miss Malbin, mischievously: "We parted the best of enemies." Then she added, seriously: "Really, Miss Grancher and I will be good friends from now on. She is very sweet. I went along to apologize to her. I did not mean to offend her. I just did not realize the significance of the affront at the time. She accepted my apology." Singers were taking part in the first week's performances of the newly-formed Scottish Opera Society.

"Moustache," yclept Francois Galepides, quondam jazz drummer at Vieux Colombier and other Paris spots, now has a new eatery in the 7th arrondissement, backed by Sydney Chaplin, which gets a lively arts play. In showmanly manner he issues cards only to VIPs, has no shingle to identify his Ave. Duquesne address, and SRO is the result. Incidentally, the groceries are excellent and the price not too bad. His personal card and trademark is a flowing moustache, and everybody calls him by his personal hirsute adornment.

Vice Problem in Mexican Nitery Operations (Pix-TV, Too) Charged

Mexico City, July 3.

Mexico also has an entertainment industry vice problem. While there has not been any big blowoff in motion pictures (although there have been rumblings in the past week or so) the television and nightclub fields are under heavy attack.

Models and extras working at one tv studio long have been complaining of wolfish producers, artists' reps and assistant production chiefs. These work, it's claimed, the gimmick of "a permanent job" for the gal who plays ball. This, according to models, is start of a career in vice and prostitution. Girls, who asked that named be withheld, charged that if they are "good," then the pay scale never goes above $8 per program, and often as low as $3.20 to $4.80. This is scarcely enough to pay for wardrobe, makeup, etc.

There are models who earn $12 to $24 per program, but these are labeled as "favorites" of either tele officials or the vice syndicate which allegedly operates in the background.

The National Assn. of Actors is looking into these charges, and also reports that the studios have become the major supply source for madames. Situation is even worse in border areas, according to reports reaching association headquarters. In Nuevo Laredo, Reynosa, Matamoros, Saltillo, Piedras Negras, Tijuana, Mexicali, Durango, Torreon and other northern areas, most important markets for Mexican talent, entertainers must mix with customers. In some cases, allegedly, prostitutes "convert" into "artists" by paying a $5 registration fee to authorities.

Allegedly one union rep in Monterrey is mixed up in this exploitation of female dancers, singers and line girls. In most border spots a femme can't hold down a job unless she agrees to mingle with the paying patrons.

The chaotic situation along the entire Mexican-U.S. border has been subject to sporadic study by ANDA for some time now. Punitive action appears to be in the making against local representatives who are found guilty of conniving in the racket.

Pay scales also will be under investigation since these fluctuate between $25 to $100 a week for lesser talent. Cabarets, some of them little more than dives, number over 100 along the border. Despite attracting American tourists, they are reported not financially well off. This is because the better class crowd avoids them with the patrons confined to service men and short-budget civilians.

'EL CID' LEADING IN SWITZERLAND PAYOFF

Zurich, July 3.

During the first six months of 1962, five out of the 10 top-grossing pictures in the five Swiss key cities of Zurich, Basle, Berne, Geneva and Lausanne were U. S. films. This is the highest number of American b.o. hits in Switzerland since 1958. Top position is held by "El Cid," with a total running time of 31 weeks in the five cities.

Third spot went to "Absent-Minded Professor" (Disney-BV) which developed into an alltime record longrun at a Zurich small-seater where it is now in its 30th week. Other Yank money-makers include: "Breakfast at Tiffany's" (Par), in fifth place; U-I's "Come September" (ninth); and Samuel Bronston's Metro-released "King of Kings" (10th), although the latter fared better in the country's French-speaking region. It racked up a total playing time of over 13 weeks in four key cities.

Runnerup position is held by Italy's "Boccacio '70" (Embassy), shown here in its integral four-part version and being only slightly below the recordbreaking "Dolce Vita," moneywise, at the Corso Zurich. A French-Italian co-production, the Fernandel-Gino Cervi starrer, "Don Camillo . . . Monsignore," came in seventh.

FBFM Ranks Cool To Plan to Join Up With Brit. Film Prods. Group

London, June 26.

There has been a cool reaction within the ranks of the Federation of British Film Makers to the proposal of an amalgamation with the British Film Producers Assn., though the matter is to be explored further.

Overtures for a merger of the two producing organizations was the sole item on the agenda of a specially convened FBFM council meeting. While no decision either for or against was taken, it is understood that the majority of members were hostile to the idea.

However, it was felt that the proposal merited further consideration, and an ad hoc committee was set up to make more inquiries and, possibly have informal talks with officers of the BFPA.

Though no developments are expected for some time, a prominent member of the Federation indicated to VARIETY that while the merger suggestion was not actually dead, there was surprisingly little enthusiasm for it.

Karlovy Vary Reviews

Continued from page 6

Detstvo Ivana

saved by new director Andrei Tarkowski's obvious deep feeling for the subject.

A 12-year-old boy has seen his mother killed and has stayed behind to help the army by spying on the Germans. He is adopted by a captain who wants to send him off to school but the boy rebels and comes back. Pic details his happy thoughts of his early life and his mother.

Also depicted is a captain's love for a young femme medical soldier. Heroics are kept down but this has a rich use of camera editing and war's horror as well as its few acceptable features in making man more aware of himself.

Acting is smooth. The boy avoids any mawkishness while technical credits are firstrate. It is a measured but moving look at war through a marked child's eyes. *Mo.K.*

Zalene Obzory

(Green Horizons)
(CZECH)

Karlovy Vary, June 26.

Czech State Film production and release. With Petr Kostka, Vaclav Lohnisky, Marie Tomasova, Jana Brejchova, Josef Fulecka. Directed by Ivo Novak. Screenplay, Jan Procházka, Novak; camera, Vaclav Hanus; editor, Karel Skvor. At Karlovy Vary Film Fest. Running time, 100 MINS.

Ondrej	Petr Kostka
Cimler	Vaclav Lohnisky
Marta	Marie Tomasova
Jana	Jana Brejchova
Musilek	Josef Fulecka

Young agronomist comes to a collective and wins over many people, but alienates others. In the end he is severely beaten by rough shirkers and drunkards, but the pic intimates he will come back as he goes off to the hospital. This appears primarily a local entry.

Film is just too corny in spite of the director's feel for the visual. It places too much emphasis on the collective and its holdouts. Hence, it is just an Eastern Bloc pic. It is technically fine. *Mosk.*

Barravento

(The Turning Wind)
(BRAZIL)

Karlovy Vary, June 26.

Iglu Films production and release. With Antonio Sampaio, Luiza Maranhao, Aldo Teixeira, Lucy Carvalho. Written and directed by Glauber Rocha. Camera, Tony Rabatony; editor, Braga Neto. At Karlovy Vary Film Fest. Running time, 80 MINS.

Barravento	Antonio Sampaio
Girl	Luiza Maranhao
Fisherman	Aldo Teixeira
Daughter	Lucy Carvalho

Made by a 20-year-old boy, this look at macumba religious rituals and the plight of the Negro fishermen exploited by white bosses is more well meaning than successful. It is only for a few lingo situations abroad.

Director Glauber Rocha lets the narration lag and powders it with too much macumba dance color. But he does manage to portray a little known aspect of Brazil. The cast is colored except for one girl and her father who live in the village. They all acquit themselves adequately. Technically the film is par. *Mosk.*

Dablova Past

(The Devil's Trap)
(CZECH)

Karlovy Vary, June 26.

Czech State Film production and release. With Vitezslav Vejraka, Miroslav Machacek, Vit Olmer, Karla Chadimova, Vlastimil Hasek. Cestmir Randa. Directed by Frantisek Vlecil. Screenplay, F. A. Dvorak, K. M. Kratochvil; camera, Rudolf Milic; editor, Miroslav Hajek. At Karlovy Vary Film Fest. Running time, 85 MINS.

Spaleny	Vitezslav Vejraka
Probus	Miroslav Machacek
Jan	Vit Olmer
Martina	Karla Chadimova
Filip	Vlastimil Hasek
Regent	Cestmir Randa

After the Ingmar Bergman's medieval, religioso pix, the Czechs now delve into a tale of 16th Century superstition and religion. It is handled with tact and flair for time, place and character. But this makes too much over about what turns out to be a slim subject. Film manages enough interest, and could be an arty entry abroad on its generally well-sustained tale.

A priest rides into a little town. He is really from the inquistion on a study about a supposed case of a pact with the Devil.

A miller's house had been burned down over 100 years ago but the family survived. Now the son of the originals and his son live in it. It has been rebuilt. The father is always looking for water and knows about the land. He even knows when a building will collapse. But his reasons are scientific and material, but the fanatic churchman pegs him a sorcerer.

The Czechs have given this a materialistic sheen and somewhat overplay it. But the fine acting, moody lensing and offkey use of sound for eerie effects plus fine production values and the well-told story make for good entertainment. *Mosk.*

Tlayucan

(MEXICAN)

Karlovy Vary, June 26.

Matouk production and release. With Julio Aldama, Jorge Martinez, Norma Angelica, Anita Blanch, Noe Murayama, Andrew Soler. Written and directed by Luis Alcoriza. Camera, Rosalio Solano; editor, Carlos Savage. At Karlovy Vary Film Fest. Running time, 105 MINS.

Husband	Julio Aldama
Priest	Jorge Martinez
Wife	Norma Angelica
Spinster	Anita Blanch
Blind Man	Noe Murayama
Don Carlos	Andrew Soler

Folk saga of a little Mexican village has an added asset in the deep insight into motives and actions of this crucible pueblo which is poor but a mecca for tourists. It looms a definite Latino language entry abroad. Pic could be an arty bet if well handled.

Local priest is hard on the poor peasants for their lateness in paying for local fetes and pilgrimages. But when a sick boy has a distraught father failing to find the needed money for medicine he steals a pearl from the local Saint's crown in the church. He is caught but the pearl is lost. However he is backed by his fellow townsmen and allowed to go free. His wife finds the lost pearl and they put it back as the town wakes up to cry miracle.

The film blends social and psychological outlooks but is never preachy. The story takes a while to get going since new director Luis Alcoriza sometimes lacks the right visuals and direct statements. This is a fresh, impertinent look at human nature and has good humored ribbing of man's foibles. It is technically fine and thesping is okay. *Mosk.*

Na Malenkom Ostrove

(On A Small Island)
(BULGARIAN)

Karlovy Vary, June 26.

Bulgarofilm production and release. With Ivan Kondov, Stefan Peichev. Directed by Rangel Valchanov. Screenplay, Valery Petrov; camera, Dimen Kolarov; editor, S. Peicnikov. At Karlovy Vary Film Fest. Running time, 90 MINS.

Doctor	Ivan Dondov
Kosta Raca	Stefan Peichev
Sheko	Konstantin Kostov
Student	Ivan Andonov

The usual tale of men on an island penal colony, plus a flavoring of early Communist heroism, gets a positive push here via adroit direction and good pacing. It appears only for dualer chances abroad. A group of men in an aborted leftist uprising in the Bulgaria of 1923 are imprisoned on an island and controlled by a sadistic, militaristic captain. Film details a group of aborted escapes and the final uprising.

If the characters are stereotyped there is a gusto that makes this eminently worthwhile.

Rangel Valchanov's sharp direction, the cohesive acting, the solid technical values hint that little Bulgaria may be a rising film producing country in the Eastern Bloc and one to be heard once they leave the revolutionary films behind. *Mosk.*

Pojken I Tradet

(The Boy in the Tree)
(SWEDISH)

Karlovy Vary, June 26.

Sandrews production and release. With Tomas Bolme, Anders Henrikson, Heinz Hopf, Brigitta Pettersson, Ake Lindman. Written and directed by Arne Sucksdorff. Camera, Gunnar Fischer; editor, Sucksdorff, E. Kollender. At Karlovy Vary Film Fest. Running time, 85 MINS.

Gote	Tomas Bolme
Cervin	Anders Henrikson
Max	Heinz Hopf
Manne	Bjornie Gustafson
Marie	Brigitta Pettersson
Sten	Ake Lindman

Arne Sucksdorff once made a nature feature pic about a little boy and an otter, "The Great Adventure," that was successful. But in his first feature with live actors he comes-a-cropper despite the story about a nature-loving boy betrayed by family, life and friends. The story is just too loose and direction too wavering to make this jell. Hence, this is a dubious item for foreign placing.

Here, a teen-ager is not understood at home and takes up with two delinquent game poachers who are in it for kicks. He really loves nature and animals but goes along with them. When a local forest ranger closes in, the boys panic.

Director Sucksdorff sometimes shows a bit of his old form in the scenes of the boy living off the land. But the stilted tale, the too simple motivations and his final suicide add this up to a fairly lame, uneven melodrama.

Pic is technically good looking in well contrasted lensing but has too much of a tendency for unnecessary camera movements and erratic cutting. *Mosk.*

Na Semi Vetrach

(FOUR WINDS OF HEAVEN)
(RUSSIAN)

Karlovy Vary, June 26.

Mosfilm production and release. With Larisa Luzhina, Vyacheslav Tikhonov, Clara Luchko, Leonid Bikov. Directed by Stanislav Rostotsky. Screenplay, Alexandra Galich; camera, Vyacheslav Shumsky; editor, D. Lavorov. At Karlovy Vary Film Fest. Running time, 105 MINS.

Svetlana	Larisa Luzhina
Sudalev	Vyacheslav Tikhonov
Doctor	Clara Luchko
Postman	Leonid Bikov

Another Russo war pic with sentimental overtones, this is not up to its predecessors, either on detail or treatment. It is less likely to succeed abroad, looking to be mainly a local entry.

A girl arrives to marry her fiancee but she finds an empty house and her man off at the front since war has broken out. She waits in the house which serves as headquarters for a newspaper unit, a hospital and finally as a last stand for a besieged group.

This has some good passages and a beguiling heroine. But it is somewhat flat generally. It is technically fine. *Mosk.*

Cinema Latino Americano

(Exhibition at Sestri Levante, Italy)

El Joven Rebelde

(The Young Rebel)
(CUBAN)

Sestri Levante, June 26.

Cuban Institute of Arts and Industry production. Directed by Julio G. Espinosa. Screenplay, Cesare Zavattini; camera, Juan Marine. With Blas Mora, Reinaldo Mirevalles, Angel Espasande. At Cinema Latino Americano. Running time, 90 MINS.

As Cuban feature films, this seems to have been made with the artistic aid of European artists. This looks more palatable than some documentaries, and to have less propaganda. In "Young Rebel" there is only a mention of Castro and he is not built into a Father of the Revolution. The anti-hero is a young boy who runs away from home to join the rebels in the mountains. He arrives with the required rifle, but is disappointed when he does not find adventure and action. It is drill and discipline, rationed food. And when there is at last a battle, the boy is neither scared nor brave.

A veteran of the pre-Castro days, director Espinosa apparently has learned that all war films run along the same line. The first part, however, thanks probably to the script by Italian Cesare Zavattini, has brilliant touches. It gives a good insight into the character of the "young rebel." Acting and technical credits are good. Film will rate only as a curiosity item for film clubs. *Saal.*

Tres Veces Ana

(Three Times Anna)
(ARGENTINE)

Sestri Levante, June 26.

A Marcello Simonetti production. Directed by David Jose Kohon. Screenplay, Kohon; camera, Ricardo Aronovich; editor, Antonio Ripoll. With Maria Vaner, Walter Vidarte, Alberto Argibay, Luis Medina Castro, Lautaro Murua. At Cinema Latino Americano. Running time, 115 MINS.

Three times Anna means three sketches in which a character named Anna is featured. The first, called Earth, gives a down-to-earth Anna, in love with a clerk. The idyl is broken when she becomes pregnant. Second one, The Air, is located among beach beatnicks. Here Anna is an easy-going girl, unstable, and looking for kicks. The third Anna, in the sketch, The Cloud, exists only in the mind of a timid lay out man on a newspaper.

Director Jose Kelion has tried to pace his film according to the mood of the different stories, quick for the second part, very slow and meditative for the third. To use the same actress in three different roles might seem a tour de force, but here it only results in forced acting. The characters of the men opposite Anna are better drawn.

The film could have some chance for distribution outside South America, but film should be cut by at bit and the order of the sequences altered so that dramatic impact is stressed. Technical credits are very good. *Saal.*

Realengo 18

(Commune 18)

Sestri Levante, June 26.

Cuban Institute of Arts and Industry production. Directed by Oscar Torres (in association with Eduardo Manet). Camera, Harry Tanner; music, Enrique Ubieta. With Tete Vergara, Rene de la Cruz, Pablo Ruiz Castellanes, Ester Guerra, Rita Limonta, Gonaldo Gonzales. At Rassegna del Cinema Latino Americano, Sestri Levante, Italy. Running time, 60 MINS.

One of the first feature films to be produced in Cuba after the revolution, this special item is remarkably restrained in its conceptions. The one American who appears may seem a little ridiculous but no extra effort seems to have been made to picture him as a villain.

Story develops in a village during the '30's when, in the Realengo 18, the workers rebelled against the government. One of the leaders, a simple coffee picker, is killed by the army, in which his son has enlisted.

It is a simple pic, interesting because of its origin, and surprisingly well acted and directed. In style, it can be best compared with Russian films of the early '20's. Plot could easily be defined as a twisted adaptation of Gorki's "The Mother." *Saal.*

Berlin Festival Flims

Continued from page 6

The Weaver of Miracles

mercial possibilities, makes up a bed in the stable. The peasants believe they're participating in a latter-day miracle, and hysteria sweeps through the village as they leave the church to pray outside the stable door.

Atmosphere is well established and neatly sustained. There are excellent mob scenes as the fanatical villagers sieze the new-born infant from its cot and take it to the church, to rest in the manger used earlier in the day for the nativity play. Final sequence in which the mother claims her child at the church, only to realize that it is dead, provides a vivid commentary on the effects of ignorance.

Though production qualities are okay, acting is somewhat uneven. Principal roles of midwife and her adopted son are heavily handled by Columbia Dominguez and Pedro Armendariz. Enrique Lucero gives an unrelieved study of the basket weaver. *Myro.*

Al Zonga Talattshar

(Wife No. 13)
(UNITED ARAB REPUBLIC)

Berlin, June 26.

Gamal El Leithy Films (Cairo) production. Stars Roushdi Abaza, Chadia, Hassan Fayek, Chewikar Sakkal. Directed by Fatin Abdel Wahab. Screenplay, Abul Soud El Libiary, Aly El Zorkani; camera, Kamal Kuriem. At Berlin Film Fest. Running time, 105 MINS.

This is an unsophisticated comedy which will surely be a hit in the Arab-speaking territories, but it is unlikely to make much of an impact in Western markets.

Mourad Salem (Roushdi Abaza) is not only a very rich man, he's also a fast worker. He meets a local beauty on the beach at Alexandria, and soon he's hired her father as his manager. Within a day he's wedded.

But it takes much longer before his wife is bedded, for having learned from a jilted fiancee that she is wife No. 13, she is determined not to become divorcee No. 13. So by various subterfuges she withholds her favors from her husband.

There's not much subtlety about the plot, and the comedy is played on near-slapstick lines. It has pace and a few laugh situations. The acting, though exaggerated by Western standards, suits the mood of the production. *Myro.*

A Fulfilled Life

(JAPANESE)

Berlin, June 26.

Shochiku Company production and release. Stars Ineka Arima, Koshiro Harada. Directed by Susumu Hani. Screenplay, Hani and Kunio Shimizu; camera, Shigechei Nozano; music, Toru Takemitsu. At Berlin Film Fest.

Based on a novel by Tatsuzo Ishikawas, "A Fulfilled Life" is hampered by confused plotting and erratic cutting. The former fault may be attributable to the inadequacy of the German subtitles used for the presentation at the Berlin festival, at which if was the official Japanese entry. It's an unlikely prospect for the U. S. market.

Plot centers on a young actress, unhappily married and seeking a divorce, though her husband is still very much in love and is reluctant to let her go. Among the side issues woven into the main story line, are a demonstration against the Japanese security agreement with the U. S. Also the fate of a young widow who attempts suicide after her in-laws discover she has had an affair with a married man.

Direction appears slow and somewhat ponderous, and the performances are in the same key. Editing is most unsatisfactory with abrupt cuts from one scene to another disconcerting. *Myro.*

Pikku Pietarin Piha

(Little Presents)
(FINNISH)

Berlin, June 28.

Suomi Filmi Oy (Helsinki) presentation and release. Stars Leevi Kuuranne and Tuukka Tanner. Directed and scripted by Jack Witikka; camera, Yrjo Asitonen; music, Simon Parmet. At Berlin Film Festival, June 27, '62. Running time, 74 MINS.

Heavily sentimental yarn about an orphan boy who yearns for maternal love, this Finnish contender at the Berlin fest is likely to have its main appeal within the Scandinavian markets, though it will have some attraction for unsophisticated audiences generally.

Though the film is kept down to 74 minutes, the story unspools leisurely against its rural background. The setting is a courtyard in a tiny village, and the action rarely moves out of that confined area. There is a warm and gentle sincerity to the plot which gives it added appeal.

Acting is competent. There's a pleasantly restrained moppet performance by Tuukka Tanner, while Elsa Turakainen adequately portrays the mystery woman who is more like a fairy godmother than a step mother. *Myro.*

Mex City Crix Praise 'Spartacus'; Pic Also Near-Capacity on Run

Mexico City, July 3.

"Spartacus" (U), the spectacular which inaugurated the 2,000-seat, deluxe Diana Theatre on Paseo de la Reforma, and has been doing almost peak boxoffice, received uniformly good reviews from local crix.

The La Prensa critic said that despite some "liberties" with historic figures, the film is a well put together epic, luxuriously staged. He applauded the technical aspects including the 70m projection system and special sound system.

Critic of the Sunday paper, Redondel, found the sound a little too "strident," but the picture as a whole was rated an exciting spectacle, especially the scenes of battle sequences. Universal, a morning daily, wrote that the "immense difference" between normal 35m and this 70m epic makes for a thrilling experience as audience watches the action on the huge screen. Critic praised portrayals by Kirk Douglas and his supporting cast.

The Esto am critic found that "Spartacus" was head and shoulders above recent Hollywood spectaculars seen in Mexico. Director Stanley Kubrick was patted on back for turning out a notable picture.

Thwarted Thus Far, Capone Estate Sees Chance Via Fawcett Mag Precedent

By MORY ROTH

Chicago, July 3.

The estate of the late Al Capone lost an important first round in its suit against Allied Artists for the film "Al Capone" last Wednesday (27), but the attorney, Harold Gordon, said that he would appeal the case and amend it to fit the recent precedent-setting case against "Startling Detective." The "Detective" (Fawcett Publications) case involved a story in the magazine which graphically portrayed a kidnap-rape-murder of a girl. The mother of the girl won an invasion of privacy case in the U. S. Court of Appeals June 18.

Gordon maintains that the Fawcett case establishes that the right of privacy is transferable (in this case from deceased daughter to mother). This has been a hotly disputed point in previous motion picture cases, and the Appeals Court decision could have wide ramifications for both magazine publishers and biopic producers.

In his ruling on the Allied case, Judge Henry W. Dieringer ducked Gordon's precedent-seeking assertion that the Capone estate had property rights in the life of Capone. "If a rule were promulgated holding an estate had a property right, as claimed," the decision said, "it is conceivable that beneficiaries of the estate could be collateral heirs, in the absence of direct descendants, and such collateral heirs could bear entirely different names, have had no connection whatsoever with the deceased—perhaps never even knew him—could not have suffered damage, and yet would be entitled to recover through his estate." Judge Dieringer said that this could lead to what he considered "an absurd result."

The decision against the Capone estate dashes cold water on the gang figure estate's case against Desilu for "The Untouchables," which case comes up in July and is being handled by the same lawyer.

To Be Reissued

Gordon said that he understands that Allied is reissuing "Al Capone" and he will hold the producers, distributors and exhibitors liable again. (Allied was insured against the suit and notified exhibs that they would be protected. The defense was actually handled by attorneys for the insurance company.)

The Capone estate lawyer also said that he has been informed that Desilu is issuing a picture "The Scar-Faced Mob" compiled from two "Untouchable" shows, and that he would include that picture in his case against Desilu.

It's probable that Gordon will switch his legal attack to invasion of privacy since the Fawcett case provides for more leeway for plaintiffs in such cases. He said that the property rights approach still has merit and will be taken to the U. S. Supreme Court if necessary, but that he was primarily concerned with compensation for the Capone estate rather than setting a precedent.

DOWNTOWN DENVER BLAST

Denver, July 3.

A blast in downtown theatre district here which injured 17 persons caused the evacuation of the Towne theatre and broke every window in the RKO Orpheum theatre across the street.

At approximately 1:20 p.m. during the early matinee period, sparks from an acetylene torch, being used by workmen next door to the theatre dismantling a building for a parking lot, set fire to a pile of lumber causing an oxygen tank to explode. The resulting blast rocked the entire district and caused Manager Herb Howe of the Towne theatre to take the precaution of emptying the theatre of matinee crowds many of whom were children come to see "Jack the Giant Killer."

None of the 17 persons injured were in the two theatres. The casualties were passersby, workmen at the building being razed and an assitant fire chief who arrived seconds before the blast.

Shaws' Columbia Deal

Singapore, July 3.

Shaw Organization, the kingpin film enterprise in southeast Asia via production and the largest theatre chain in this part of the world, has signed an agreement with Columbia opening up Shaw's 130 cinemas to the Yank company.

First of the Col pictures coming in under the deal is "Guns of Navarone," launching in Singapore later this month. Shaw circuit stretches from here to Malaya and Borneo. The company's production division made "Yang Kwei Fei" (Magnificent Concubine) which won the Cannes fest Grand Prix this year.

Also due to play local Shaw theatres shortly are "Boys' Night Out" (M-G) and "Roman Spring of Mrs. Stone" (WB).

Court OKs 3 More For National But Dubious on No. 4

N.Y. Federal Court okayed acquisition of three western theatres by National General Corp., but reserved decision on bid to add a fourth situation, a 900-seat hardtop in the San Fernando Valley of Los Angeles. Acquisition brought objection from competing Panorama Theatres, a Coast circuit.

Picked up by National under the court order are two conventional houses—a 1,000-seater at Palos Verde, and a 900-seater in the Winrock Shopping centre of Albuquerque—and a drive-in on the San Jose, Calif., perimeter. Court stipulated the ozoner must not daydate with National's two hardtops in San Jose, but this proviso is up for review after 15 months.

SECRET SETTLEMENT RE 'BRAVE ONE' LIFT

Hollywood, July 3.

Suit of Mrs. Carmen Duval against King Bros. and writer Robert Rich for $300,000 alleged damages claiming "The Brave One" was based on a story written by her late husband has been settled out of court, it was disclosed Friday (29) when the case come up for hearing. Amount was undisclosed.

Action was brought July 24, 1958 and alleged Duval submitted original "Corrida de Torros" to King Bros., later credited to Academy Award winner John Rich, on which "Brave One" was based.

'Night Out' Earns $2,100

Kansas City, July 3.

Benefit premiere of "Boys' Night Out" at the Roxy here last Tuesday (26) netted $2,100 for Research Hospital's "Open the Door" campaign to build a new hospital in the city's southern sector.

Premiere was a co-project of Roxy and Station WHB, the tab of $5 per head including a swim at the new Downtowner Motor Inn, as well as attendance at the film showing. George W. Armstrong, General manager of WHB, presented the check to Henry J. Hodes, president of the hospital board of trustees. Bob Goodfriend headed the theatre phase of the project for Durwood Theatres, operators of the Roxy.

Money was added to the hospital building fund, present campaign already having raised $1,700,000 of a $4,500,000 goal, according to vice-chairman of the fund James P. Metzler.

Picture opened its regular run at the Roxy Wednesday (27).

Ozoner Near Disneyland

Los Angeles, July 3.

Pacific Drive-In Theatres opens its new La Habra ozoner today in a site near Disneyland. Facility has a 1,500-car capacity.

Inside Stuff—Pictures

"Freezing" of all 20th-Fox production activity in Italy has been asked in a plea to the local Ministry of Tourism and Entertainment by one of the Italo labor unions, FULS-CISL. Protest plea to the Ministry cites the "illgal treatment by the American producer of 'Cleopatra' of its workers and the scorn devoid of any element of correctness towards the host country," and asks that production be frozen to guarantee funds for numerous breach of contract suits entered by workers engaged in the production of "Cleo."

Also entered is a beef regarding the "grave situation" created by the importation into Italy of some 100 Yank technicians to work on the 20th pic. Italo union calls this move a "clamorous offense to the prestige of our technicians, who with their talent have been a determining factor in the successful establishment of the Italian film abroad."

FULS-CISL move, says its communique, was forced upon union by the "infinite" occasions in which 20th failed to respect the union laws of this country.

Active angels of Oldrich Vaclavek's Commonwealth Film Productions Ltd., at Vancouver, who put up the money for the $1,600,000 plant plus nearly $2,000,000 in operating costs so far, include Viscount Folkstone of England. He's chief shareholder and board chairman of Panorama Estates Ltd., which owns the property and is building up the studios. Deputy chairman is Frank M. Ross, Vancouver businessman and ex-lieutenant governor of British Columbia. Vaclavek, who has set up two subsids, was a laborer after fleeing Czechoslovakia for Canada 10 years ago, then was invited to Hollywood by a friend and learned the cinema ropes. Later he brought James Clavellthence as producer-director of Commonwealth's first feature, "The Sweet and the Bitter," with Yoko Tani and Paul Richard, with five other Hollywood and 17 Canadian actors. It's skedded for mid-September release, at an estimated cost of $350,000.

A Syrian girl from the Arctic, actress Désirée Sumarra, says she has a Hollywood producer interested in doing a film on her mother's experiences—like almost being eaten alive by sled dogs—around their home in Fort Rae, North West Territories. Included would be the farthest-north fight against segregation—when her mother insisted that U. S. Negro troops stationed there be given equal rights in the post's snack bar. Miss Sumarra, 23—real name Rae Shagory—is the daughter of Syrians and speaks Arabic. Her first lead, in her fourth feature, is that of a Russian woman lieutenant. Picture, just completed in Germany, is "Andrassay Ut 60," about the Hungarian anti-Soviet revolt. Before Hollywood, Miss Shagory was a belly dancer in Montreal clubs. In El Morocco there Rock Hudson's agent Henry Willson caught her and arranged a 20th-Fox screen test.

Fact that the Royal circuit's Queen Theatre was suspending its "art film" policy for the summer drew editorial comment in the Honolulu Advertiser, which noted that these films embrace more "realism" in their plots or more free forms in photography and visual effects that Hollywood seems to have found possible. The paper noted that the U. of Hawaii will continue its own International Film Series through the summer.

Judge-As-Critic of 'Capone' Film

['Crude Worthless Trash']

Chicago, July 3.

Circuit Court Judge Henry W. Dieringer turned film critic in his ruling against the estate of Al Capone in its suit against Allied Artists last Wednesday (27).

"At the request of all parties," the decision said, "the Court viewed the motion picture in question ('Al Capone'), and while it is not the function of a court to act as a motion picture critic, however, this Court deems it necessary to say it wasted two hours of valuable time viewing a portrayal of lawlessness, crime, and corruption with violence and immorality predominate throughout. The picture is offered to the public as entertainment, and that is for the public to decide. This Court found the picture to be crude, worthless trash, utterly lacking in any of the accepted values of our society."

The picture fared slightly better with the critics on the four Chi daily newspapers on its first run here.

Yanks Expose Selves, Reds Never; And That's Giving Communism An Easy Edge at Film Festivals

Karlovy Vary, July 3.

Frank Capra, U. S. delegate to the recent film festival here, favors elimination of all prizes at all film festivals. He believes this would bring a wider representation of product and enhance the showings. He is against the system of jurors which invariably please few and vex many.

Capra dislikes the growing tendency to artificially grade and label certain films as "festival" in type. This tends to mean that gloomy, downbeat, unpleasant themes are picked as "arty," which frequently "they ain't."

Related to the question of Hollywood, British or other western product exposing faults in their own social systems, this hands an advantage to the Communists who do not permit similar plain-speaking. Hence the Reds whoop it up for capitalist-produced exposes of capitalism while the westerners look in vain for any Communist-produced exposes of communism. It's part of the official psychology which prompted the Soviet astronaut when interviewd over U. S. television to flatly deny that Soviet missiles ever had a failure of any sort—a claim western scientists considered preposterous but typical of party-line.

Capra's point is that America makes itself a kind of "fall guy" in the propaganda struggle. And certainly both Karlovy Vary and Moscow, its alternate year festival, are propaganda showcases for Communism.

Capra is still for participation in this fest as a good spot for the exchange of cultural and personal views. He is also for sending more creative industry people. He points to the fine impression made by the articulate, assured Shirley MacLaine at the fest. With East-West coproductions now being prepped, and he himself planning a Russo-Yank pic to be made in Russia with him directing, Sophia Loren starring and based on Leo Tolstoy's "Anna Karenina," he maintains the Eastern Fests remain good talking grounds.

At a press conference Capra was quick to point out that there is no longer such a thing as a Hollywood film in the sense of machine made and formula. With only 20% of the pix made by majors today the independent thinking and outlook is completely individual.

Capra says that directors make the films they want and do not follow any system, except what may be their own ideas about content, audience reactions, etc. So a festival film to him should be any good film no matter its type or content, be it upbeat, downbeat, comedy, musical, etc.

'Birdman's' Jail Screening

Detroit, July 3.

Chapel at the Wayne County Jail will double as a screening room at noon next Monday (9) when United Artists' "Birdman of Alcatraz" will be shown to approximately 50 persons, including prisoners, the Mayor of Detroit, the Detroit Police Commissioner, the Prosecuting Attorney, several judges, and reps of newspapers and radio-tv stations.

The unusual screening was arranged by Howard Pearl, UA publicist here, who goes in for such stunts, having previously screened features in submarines, courtrooms and other locales suggested by the plot.

Exhibs' Plea Pends Re Minima For Hourly Workers

Albany, July 3.

The nine-member General Minimum Wage Board will submit by the weekend (7) its proposals to Industrial Comm. Martin P. Catherwood, on the appeal by the New York State Motion Picture Theatre Owners Minimum Wage Committee. Latter seeks an exemption, under the Jerry act passed by the 1962 Legislature, for film workers over 60 and under 22, from the provisions increasing the rate from $1 to $1.15 hourly, effective Oct. 15. The scale would go to $1.25 an hour, Oct. 15, 1964.

The Industial Commissioner is empowered, on recommendation by the Wage Board, to issue special certificates "at such wages lower than the minimum established and subject to such limitations as to time, number proportion and length of service as shall be prescribed." Among those who can be exempted are "individuals whose earning capacity is *affected* or impaired by *"youth or age"* or by "physical or mental deficiency or injury." The italicized words were added as an amendment to the 1960 statute, which, for the first time in New York's history established a state-wide minimum wage of $1 hourly.

Gov. N. A. Rockefeller, in a lengthy message of approval for the Jerry act, stressed his Administration's continuing interest in keeping open the opportunities for employment of youth. He had recommended the original statute, and this year's amendments.

Taking its cue, somewhat, from the Governor's statement, the Theatre Owners Minimum Wage Committee, via Co-Chairman Emmanuel Frisch, pleaded at a public hearing in New York for the specific exemptions.

Frisch cited figures to prove that following the enactment of an increase in the wage "floor" in October, 1959, and a further increase in September, 1960, a total of 932 jobs "were eliminated in the youth and over-60 categories—" among ushers, ticket takers, cashiers and children's matrons—"in 418 representative motion picture theatres."

Takes Over Rosenblatters

Albany, July 3.

Samuel E. Rosenblatt, former chief barker of the Albany Variety Club and associated with his brother, Fred, in realty development, has assumed full control of Rosenblatt Theatres for the past two years operated under the name of Acme Theatres Inc. He is doing the booking-buying for the group of area conventionals and drive-ins.

Rosenblatt played host to Film Row branch managers and bookers at the annual Stag Day golf-and-dinner outing at the Shaker Ridge Country Club, attended by 600 members and guests, last week. He was on the committee which arranged the show phase.

TV AND THE BATTLE OF BRITAIN

Pilkington Report Recommendations

FOR

Reconstitution of Independent Television Authority.
Second national tv network for BBC soonest.
Switch from 405-lines to 625-line definition.
Opening of UHF bands IV and V.
Introduction of color tv on BBC, ITA later.
Second national network for ITA only after reconstitution.
Separate tv channel for Wales, run by BBC.
Introduction of "local" radio, run by BBC.

AGAINST

Tollvision.
Commercial radio.
Educational tv channel.
Extension of tv broadcasting hours at present.
Censorship
Quotas on foreign material.
Continuance of Advertising Magazine programs.
Domination of the Press' financial dominace in contractors.
Public broadcasting of television.
Another national radio web.

British Press: 'Hell For ITV, Halo For BBC' In Year's Hot Show Biz Story

London, July 3.

The 150,000 word Pilkington report on the future of British broadcasting has made, without doubt, the hottest British showbiz story of the year and was splashed accordingly across all popular daily frontpages and provided the lead yarn in more sober sheets, too.

Besides the controversial recommendation that the commercial tv channel should be completely reconstituted and not given a second channel until that had taken place, the reaction of some of the industry's top brassers made mustard copy.

The bigsale Daily Mirror splashed with the banner "Pilkington Tells The Public To Go To Hell" and frontpaged an editorial slamming the Committee for trying to create an "Uncle" Independent Television Authority to hold hands with "Auntie" BBC. Paper also devoted its centre spread to report.

Daily Herald shouted: "Hell for ITV, Halo For BBC" and devoted most of the frontpage to the story. Daily Sketch posed: "Whose Finger On The Switch?" then warned: "Beware It Could Be Big Brother." All papers carried the supposed split among the cabinet ministers over the report. Times gave a full page to the report and politico reaction.

Trade reaction to the reports.' Associated - Rediffusion topper John Spencer Wills went into print with his own summary of the most important part of the document: "We find the BBC beyond reproach. Their ideals are lofty and so are their programs. We find independ-

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Harl-Kiri by TV

Tokyo, July 3.

When new methods of suicide are conceived, they will be originated by Tokyo drivers.

Newest wrinkle is being practiced by drivers who place a five-inch transistor tv set in the glove compartment of their car and watch their favorite shows.

Pilkington Study Hits Com'l Shares

London, July 3.

Main impact of the Pilkington committee's recommendations was a dropoff—as first a sharp one but later—alleviated by some "cheap" buying and bear closing—in program contractors shares.

Granada "A," f'instance, closed at 39c down on the day the report was made public at $3.01 after having been down to $2.54. Thomson Org, which owns Scottish-TV and would, under the Pilkington proposals, have to reduce its holdings in the commercial tv operation considerably, closed 18c lower at $1.93.

Shares of the set manufacturers generally went up with Thorn Electrical, by way of example, hiking 21c to $9.03. Proposal that 625-lines and color be adopted is mildly bullish on the market in that the production of receivers seems likely to be speeded up. On the other hand some experts predict that the need to sell 405/625 line "compatible" sets at somewhere near the price of the 405-line only models may reduce margins further.

Exports and imports seem unlikely to be affected as continental 625-line sets are still significantly

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U.S. Distribs Hit 'Snide Attack' In Pilkington Study

American program exporters while they didn't like the report of Britain's Pilkington Committee felt, on the whole, that the consequences of the report wouldn't spill over to other markets.

Most American program exporters bridled at the critical remarks addressed to American programs playing in Britain, contained in the report. One key exec brushed off the report's criticism of American programs as a "snide attack" from intellectuals who made up the committee.

Those who commented cautioned that the recommendations of the report are far from the law of the land in Britain at this time. Legislation which is finally passed might be completely different than the report's recommendations, they suggested. One exporter said even if the BBC is awarded the third channel, it opens up another avenue of potential programming. Most exporters felt that if all the recommendations would be adopted it would hurt American program exports to Britain.

Minority view expressed by one exec involved in the import-export programming biz is that Britain always has served as the bellwether for other tv systems in various countries. If there's a blow against commercial tv in Britain, the blow would be followed by repercussions against commercial tv in other nations.

CLIENT SPLIT TAB ON NBC-TV GRID

Mennen and Chesebrough-Ponds are splitting the tab on a weekly half-hour pro football roundup next fall on NBC-TV.

Stanza is set for 5 p.m. and will consist of recorded highlights of the previous week's National Football League games. Tel Ray will produce.

Last season, there was a similar program carried via spot placement in various parts of the country.

CLAIM 'BIAS' BY PILKINGTON & CO.

By ROGER WATKINS

London, July 3.

Britain's commercial tv biz has been cheered by an early government hint that the long-awaited Pilkington Report is unlikely to be accepted in its present form, and certainly not in detail. The Government's more considered observations will be published in a White Paper shortly. Headed by glass industrialist Sir Harry Pilkington, an 11-member committee deliberated for 21 months before publishing last Wednesday (27) a hefty document containing 120 recommendations concerning the future of British television and broadcasting.

Though both BBC and commercial tv were under the microscope it was the indies who mostly came under the hammer and commercial tv execs' reaction to the report, as well as that of many ordinary viewers, was that there was considerable "bias" in favor of the BBC. Even Reginald Bevins, the Postmaster-General, noted that the Corporation was painted "whiter than white." But, at a meeting of backbench politicians, he appeased irate Tories with assurances of the government's dislike of certain factors of the report and its general tone. Labor Party has stated that it is satisfied with the Pilkington Report, which was unanimous, while the smaller Liberal Party has openly welcomed it.

Com'l Shares Sag

The main recommendation, which filled independent tv tycoons with dismay and caused commercial tv shares to sag sharply, is that the entire constitution of the Independent Television Authority should be revamped, thus altering the construction of commecial tv as it has been accepted here since 1956. At present ITA is the government agency which rents out commercial tv transmitters and acts as overseeing body to the current 13 indie stations. The Pilkington Report would have ITA in complete control.

It is suggested that the ITA plan programming for a national web with regions able to cut out for local interest programs at the discretion of ITA area execs. ITA would also sell all ad time. Existing program contractors, such as Associated TeleVision, Associate-Rediffusion, Granada, would function as program suppliers only, selling product to ITA under a suggested three year pact. Any surplus profit made by the Authority would go to the exchequer. Many people think that this would make the independent television setup nothing but "another BBC with ads."

The Pilkington Committee feels so keenly on this point, however, that it recommends that while the BBC should have a second channel as soon as possible the ITA should not be given its second bite at the cherry until it has reconstituted as stressed above. The Committee hopes that UK would have four national video networks—two BBC and two ITA—operating within five years. It recommends a switch to a 625-line standard, as against the present 405 and the opening up of the UHF bands IV and V in order to make more channels available. This done, the BBC should be allowed to start a tint service on one of its networks.

Confidence of Pilkington in the BBC is repeatedly shown by such recommendations as the Corp. should remain the main instrument of broadcasting in Britain and that on top drawer Royal and State occasions of national interest the BBC should gets the nod as "its right and duty," where it's possible for only one camera to be present. It proposes that the BBC's Charter be renewed for 12 years and that it should continue to be financed from a license fee. However, the

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Post-Faulk Talk: How Many Will Be the Wiser for Nizer Victory? And Will It Deter Future 'Witch Hunts'?

The award of $3,500,000 (a stupendous sum for a libel suit), the romance in the name of trial lawyer Louis Nizer, the dramatic death of one of the defendants just hours before the case went to the jury, the very high degree of interest by the entertainment industry, all mark the nine-week-long trial of John Henry Faulk against Aware Inc., Vincent W. Hartnett and the late Laurence A. Johnson.

Yet for all of this, there are those who feel that the trial came too late—well after the threat "against individual freedoms" in radio and tv had passed its height. The one hope left to the people who thought Aware and its supporters should have been nailed earlier is that the results of the Faulk trial "might deter future witch hunts."

Because the richest of the defendants has died and because he died when he did, there is great doubt as to how much of the $3,500,000 Faulk will collect. It is possible that Johnson's estate cannot be held responsible for the $1,000,000 awarded in punitive damages, but it is also quite possible that it can be held responsible for $2,500,000 in compensatory damages. Defense lawyers are already fighting the jury's judgment.

Faulk filed suit in N. Y. State Supreme Court six years ago, charging that he had been fired from his job by WCBS Radio because of libelous and untrue statements printed in Aware that he was pro-Communist. Besides Aware, which printed a series of bulletins on alleged Communists and Communist sympathizers, the suit was against Hartnett, who supplied information to Aware, and against multimillionaire Johnson, who allegedly threatened Faulk's sponsors that he wouldn't keep their products in his Syracuse stores unless they cancelled out on the local N. Y. radio stanza hosted by Faulk.

The 73-year-old Johnson, who died in a Bronx motel room as Nizer was summing up the case for plaintiff Faulk, had also allegedly coerced sponsors who used other people named by Aware. But whether or not the results of the trial will help others besides Faulk, lawyer Nizer still thought the case was important enough so that he devoted months to the trial and he represented Faulk virtually for free. Indeed, Nizer is understood to have dropped about $250,000 of his own coin in the course of the case, and

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"Cap n Gown' Trend

There seems to be a new trend toward education in tv.

Next season, on NBC-TV, there will be a series built around campus life called "It's a Man's World." And proposed for '63-'64 are two other hour campus series: ABC-TV is working on "Best Years," based on an Alcoa hour, while Charter Productions is working on "Poor Little Lamb," and the series is built around college life too but, despite the title, not necessarily college life at Yale.

NBC's 'Me, Too' On Sports Specs; Bud Palmer Deal

CBS-TV has its sports spectacular, ABC-TV has its sports spectacular and, so that nobody is left out, NBC-TV will also have its sports spectacular. The reasons for the trend are obvious—these stanzas pay off handsomely in ratings and money.

Latest entry, NBC-TV's, is sportscaster Bud Palmer's idea, and the web has bought it for a Saturday afternoon slot beginning Sept. 12. Series, as yet untitled and unsponsored, is 90-minutes long, will be in color and, like the others, will travel.

However, Palmer, who will produce and host, plans to travel behind the Iron Curtain. Since the stress of the series will be on "offbeat sports events," plan is to get to Moscow to cover a soccer championship and to Budapest for a water polo match.

Deal with Palmer was closed by NBC-TV late last week, and the web has tentatively slugged 3:30 to 5 Saturdays as the time period between January and the start of baseball in the spring of '63. Lester Lewis repped Palmer in the deal.

Could be that the new sports spec on NBC-TV will ultimately end up from 4:30 to 6, but that depends on whether the "Captain Gallant" reruns are renewed in part of that time.

Skitch Re 'Tonight': 'If I Weren't There I'd Tune In Myself'

St. Paul, July 3.

Onetime Minnesota resident orchestra conductor Skitch Henderson is especially happy because, with him as a part of it, the NBC-TV network "Tonight" show, even sans Jack Paar as emcee, continues to garner its high ratings.

Reason for his gratification is "Paar believed in speech, not music," while the latter's successors have felt differently in the matter.

Henderson was brought here by the Great Northern railroad to handle the musical end of its commemoration of "the first centennial of the Iron Horse in Minnesota."

"Since Jack left and the program has been in guest hosts' hands, a series of weekly ratings have been run on the show," Henderson said in an interview. "With the exception of two weeks, which will not be identified, the new show has topped the Paar level by 4%.

"You might ask 'why.' I'm sure the reason is that there's more variety. Everyone is wondering how each host will carry on. If I weren't there, working on the program, I'd tune in myself."

British Equity Sour On Grant to BBC

London, July 3.

Hours before the Pilkington Committee report was made public, BBC-TV's quest for a second channel was condemned by Equity, the actors' union at its annual meeting.

Secretary Gerald Croasdell said: "It is absurd for the BBC to be agitating to be given a third network and to be claiming that it has the resources to move into color television if, at the same time, it seeks to maintain that it cannot bring its level of fees up to that established in independent tv while continuing to present properly balanced programs of at least their existing quality."

Whether or not the Corporation was granted a further web Croasdell predicted that it would not long remain the poor relation (as regards fees) to the commercial outlet.

Directors Guild Breach Seen Widening; At Issue: 'Is H'wood Subjugating East'?

By ART WOODSTONE

Instead of healing the breach within the guild, so-called compromise measures suggested by the Hollywood-oriented national board of governors of the Directors Guild of America threaten to widen it.

Signed by national prexy George Sidney, a proposed referendum, mailed on June 25, suggests dissolution of the organization's regional boards, leaving only one—a national—board. Plan also suggests leaving only one executive secretary, who would rep the whole organization and he, if the need arises, can hire "assistants" for N.Y. and Hollywood.

There are some people in N.Y., feeling that Hollywood is trying to subjugate them, who say that the proposed referendum is a compromise alright, but the compromise is not with dissidents in the east. It is with the harsh plan originally suggested.

Initially, certain directors (some from the east as well as most from the west who were consulted) favored a plan whereby stage managers and associate directors would not be given direct representation on the single DGA board. It is the stage managers and a.d.'s in the east who have provided the core of opposition to the national board and to Sidney, the prexy.

Evidently, this proposal was struck from Sidney's letter of the 25th because it might well have been illegal under existing labor laws.

Jerry Fritz, a stage manager and the only one in this category on DGA's national board, was questioned late last week about his reaction to Sidney's proposals. He is one of the leaders of the dissident eastern body, which, in the main, feels that Coast leaders, who have numerical superiority within the guild, seek to maintain unilateral control.

Fritz said: "While I appreciate the effort in holding the guild together, I don't feel that this particular suggestion (referring to the proposed referendum) is the answer to the problem of the Guild functioning for the welfare of all its members. One of the principals of the merger (between the old RTDG and the old SDG) was that because the centre of live tv is in N.Y., the N.Y. regional board shall recommend policy on live tv matters; and since the centre of film production is in Hollywood, the Hollywood regional board shall recommend on policy matters concerning film production.

"The proposed referendum

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Help Wanted Column

The TIO and RAB jobs are still open. It may be fall before either organization decides on a new boss.

Louis Hausman leaves as head of Television Information Office, Oct. 1 or sooner. Kevin Sweeney, head of the Radio Advertising Bureau, is leaving before that. In the latter case, a decision on successor could come any week, since the RAB selection committee has "narrowed" the field down to about a half dozen choices to fill Sweeney's shoes.

Goldberg Tapped By NAB to Head Research Project

Washington, July 3.

National Assn. of Broadcasters has appointed Melvin A. Goldberg of Westinghouse Broadcasting Co. as new director of research.

Goldberg, who holds similar position with Westinghouse, will join association about Aug. 1 on two-year contract. He'll head new broadcast research program designed to help industry provide better audience service.

NAB prez LeRoy Collins said Westinghouse has offered to turn over to association as its first research project a study on news broadcasting now under way at Northwestern U.

Goldberg, 39, whose appointment was announced after NAB board meeting, is former assistant director of research and evaluation for U. S. Information Agency. At Westinghouse, he handled depth studies in radio listening, daytime tv viewing, and radio and tv news.

In other actions, NAB board:

Ratified day and a half format recommended by staff for series of fall conferences set for eight cities from Oct. 15 to Nov. 20.

Approved schedule of future board meetings, including Jan. 14-18, 1963, at Camelback Inn, Phoenix; June 24-28, 1963, Statler-Hilton Hotel, Washington, D. C.; and Jan. 27-31, 1964, Far Horizons Hotel, Sarasota, Fla.

Was advised that next meeting of Presidents of State Broadcaster Assns. will be held at Shoreham Hotel here next Feb. 27 and 28.

NAB board also voted to conduct industry-wide survey to determine what historical material can be collected for display in proposed National Museum of Broadcasting, following report by John F. Patt, WJR, Detroit.

Dan W. Shields, special NAB aide for tv, reported to board on international broadcasting, including "exciting new promise of

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Allan Jackson & Chevy $9,000,000 AM Alliance Over a 12-Year Span

Allan Jackson in a recent June Saturday morning newscast launched, without fanfare, CBS Radio's ninth year of 12-a-week news report under the sponsorship at General Motors' Chevrolet division.

Since July 3, 1954, Chevrolet has had nearly 5,000 five-minute news broadcasts on the network, with Robert Trout and Allan Jackson alternating. There has been only one four-week hiatus during the eight years.

Total billings represented by this sponsorship, from its beginning to the '63 expiration date of the current contract, are estimated at $9,000,000. Scheduling pattern of the weekly 12 broadcasts has varied. In earlier years, there was one broadcast daily, Monday through Friday, and seven on weekends. An all-weekend schedule was adopted in July, 1958. The agency for the entire period has been Campbell-Ewald.

CBS-TV SUMMER BIZ STILL POURING IN

Additional summer biz has been racked up by CBS-TV, with Quaker Oats, Mennen Co. and Texaco joining the dog days parade.

Quaker Oats bought minutes in "Checkmate," "Mr. Ed," and "I've Got A Secret." Mennen inked for participations in "Mr. Ed," "Brenner," and "Eyewitness." Texaco's roster includes "Checkmate," "Iachabad," "Eyewitness," "Window on Main Street" and "Baseball Game of the Week."

For the fall season, Cheseborough bought 48 minutes in the morning minute plan, which runs from 10 a.m. to noon, and three alternate quarter hours in the afternoon. Corning Glass inked for 26 minutes and Lehn & Fink for 24 minutes in the 10 a.m. to noon period.

NBC's All-Star Gabbers

Play-by-Play teams for the two All-Star games being carried on NBC-TV tint facilities in July were named last week.

Mel Allen and Joe Garagiola will do tv for the game on July 10 from Washington's District of Columbia Stadium and the July 30 game from Chicago's Wrigley Field will be handled by Vince Scully and Curt Gowdy. Lindsey Nelson and John MacLean will handle the NBC Radio coverage of the first All-Star baseball game and George Kell and Jack Quinland will handle web audio for the game in Chicago.

Networks' Big Stake in DGA Rift

The television networks have a major stake in what happens within the confines of the Directors Guild of America. They'll have a tremendous problem if the guild splits because of its present factionalism, because a split might force the webs to negotiate separate tv tape pacts in the east and in the west.

The implications for the entire industry of two separate directors guilds are vast and, as one observer put it, "frightening, because it will set the east and west coasts to even greater fighting for business."

When the Radio & Television Directors Guild merged a couple of years ago with the Screen Directors Guild, it relinquished its tape jurisdiction to the newly formed DGA. However, if there is a split, it is hardly likely that the western branch of DGA (which was the old SDG) will give up its call on tape jurisdiction in Hollywood. It's equally unlikely that New York (base of the old RTDG) will give up its call.

Only way possibly to avert a jurisdictional battle over tape is if the dissident associate directors and stage managers in N.Y. breakaway and form their own guild or union. That seems remote, however, because a splinter org would have hardly anywhere near the bargaining power of a group that also contained full directors. Of course, the Coast and pro-Coast directors in N.Y. could, it has been suggested, "sacrifice" the a.d.'s and s.m.'s.

CBS Does a Burn Over NBC Deal On British Commonwealth Newsfilm

CBS is doing a burn because NBC beat its rival out of a deal with British Commonwealth International Newsfilm Agency.

The deal with BCINA is relatively small, but apparently it is what the BCINA-NBC deal portends that has CBS so miffed. It is also the way that NBC beat out CBS that has the latter angry, not that there is much CBS can or will do about reversing the situation now.

CBS News had been negotiating BCINA for days when NBC got wind of it, and cut CBS out. In sum, NBC News reinforced — or maybe the word is enlarged — a deal that it has had some four years with the foreign news outfit. It was kind of loose, with the two occasionally trading footage, but now BCINA will distribute NBC News footage regularly throughout the world, and the web in turn will, for all intents and purposes, absorb and pay for BCINA operations in New York and Washington. Web will also use BCINA footage, presumably foreign footage that NBC may miss or choose not to cover itself. But NBC will continue using its own staffers abroad, too.

There is no real money in this expanded BCINA tie now, although perhaps there will be in the future.

Certainly one of the things about a deal that was attractive to CBS was the fact that BCINA has among its backers British Broadcasting Corp. NBC has long had what is tantamount to an exclusive cross-arrangement with the British network and CBS has long coveted this.

A CBS executive, after the NBC-BCINA deal was made, questioned whether any government agency had the right to make "an exclusive with anybody." In that it is tied with BBC, ABC and CBC, all government groups in the United

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Quaal Heads Pioneers

Chicago, July 3.

Ward L. Quaal, exec veepee and general manager of WGN Inc., Chicago, has been elected president of Broadcast Pioneers. He succeeds Gordon Gray, general manager of WKTV, Utica, N.Y. Quaal is also prexy of KDAL-AM-TV in the Duluth-Superior market.

Ernest Lee Jahncke, NBC veepee, has been elected first vice-prez of the Pioneers, and CBS Radio prexy Arthur Hull Hayes second vice-president. Retired NBC v.p. Raymond F. Guy is secretary and Robert Higgins of Broadcast Music Inc., treasurer.

All-Channel Bill Finally Makes It With Congress

Washington, July 3.

Newton Minow won his legislative "big one" of the Congressional session with unexpectedly fast final Capitol Hill action Friday (29) on the all-channel receiver bill.

The measure, heralded as the breakthrough for UHF television, is at the White House ready to become law when President Kennedy signs it.

Rep. Oren Harris (D.-Ark.) quarterbacked the plays which resulted in the House accepting the Senate version of the bill without a time-taking House-Senate conference to negotiate the difference. The Senate had added one word to the bill which, some feared, might have caused some trouble.

In final form, the measure requires all-channel receivers to be "capable of adequately receiving" all frequencies allocated to television. The Senate had put in that word "adequately." There was some talk that the word "adequately" gave FCC discretion in administrating it and that Congress need not delegate such new authority to the regulatory agency.

ABC Okays Stan's Spoof

Hollywood, July 3.

Stan Freberg's tv commercial for Chun King (chow mein) paraphrasing the slogan of another product (Clairol) has been cleared for broadcast by ABC-TV's legal department. Copy was made acceptable by changing a few words but retaining the poser.

Clairol's "does she or doesn't she" was changed to "could it couldn't it." Legalites held that the shampoo firm's copyright line was thusly not breached. Other spoofs by Freberg, cleared by the network, trade on popular cigaret, cleanser and headache cure slogans.

When BBDO lost the Chun King account, the agency's Hollywood head, Bud Stefan, cracked, "that's the way the fortune cookie crumbles." Biz, up for grabs, bills $1,300,000 a year.

Brit. TV Hit By 'Jingles Strike'

London, July 3.

Last minute, three-cornered meetings between the Musicians Union, the Association of Specialized Film Producers and the advertisers failed to avert the "jingles strike" which took effect over the weekend. From now on tooters will not work in commercials until the principle of royalty payments on a par with those of actors and singers is recognized by the tv commercial makers.

According to the Institute of Practitioners in Advertising, which is repping the advertisers in this matter, the MU refused to accept a final offer of a 50% increase for the initial payment (currently $16.80 an hour). Besides the residual payment, the union has been asking for about $70 for this hour's work which, in the finished product, must not amount to more than three minutes of "jingle."

No further meetings are planned between the two sides.

Capstaff In NBC Exit; Joins Hope

Program veep Albert Capstaff is leaving NBC Radio. A former producer of Bob Hope's show, he's rejoining the comedian in a planned Puerto Rican radio station.

Some months ago, when NBC Radio topper Bill McDaniel made Robert Wogan director of NBC Radio programs, observers began to wonder how this affected veep Capstaff's future with the network. For all intents and purposes, Wogan, even though his title will remain director for the time being, will head programming. Actually, NBC Radio only has 15 hours of entertainment programming a week (all via "Monitor") and the rest of the web's contribution is news.

Besides his partnership with Hope in Mid-Ocean Broadcasting Corp. in P.R. Capstaff is becoming prexy of Eagle Broadcasting Corp. and the Virgin Islands TV Cable Corp. Eagle seeks stations in Florida and in N. Y., subject to FCC okay. Virgin Islands TV runs a community antenna system.

Capstaff came to NBC in 1935 as an engineer. In '43, he turned producer and in '44 headed broadcasting in Hollywood for Foote, Cone & Belding. For that agency and then for Y&R and BBD&O he produced the Hope show over an 11-year period. He became radio program veep at NBC in '59.

TV's War Cycle as Human Interest

The cycle of World War II sagas which will hit the tv screen this fall are not a cover for new forms of violence, but represent a searching in our history for the ideals and heroism that can sustain the American people in a troubled time. This is the approach of Selig Seligman, head of ABC-TV's company, Selmur Productions, which is turning out the hourlong "Combat" series this fall.

Seligman, an ex-GI who is vicariously returning to the scene of his wartime experiences in his new show, said: "No intelligent producer indulges in violence for violence's sake. A story has to have a valid dramatic idea and if it contains some violence, that is a basic fact of life. We won't intend to shelter the public from the reality that life can be a very brutal thing."

"Combat," according to Seligman, will not at all be stringing together scenes of battleground gore. The last war is being used as a vast dramatic backdrop to stories of human beings in jeopardy, he said. One yarn, as an example, involves a British nurse and bomb disposal officer working during the blitz of London. Seligman described it as a "tender love story."

For the "Combat" series, Seligman has rounded up an array of top feature film scripters who wanted to get one more good war story out of their system. In the literati lineup are Robert Pirosh, who wrote the film "Battleground," Harry Brown, who did "Walk In The Sun"; Bierne Lay Jr., who wrote "12 O'Clock High" and others of that genre. Seligman said the calibre of the writers was a guarantee of the high aims of the "Combat" series.

Selmur Productions, a wholly-owned subsid of ABC-TV, is also prepping pilots on two full hour shows and two half-hour shows for the 1963-64 season.

THE 'BIG TIME' FOR EDUC'L TV?

Newest Fashion In Game Shows

Like popular songs and dramatic shows, the style of game shows on television run in cycles. Currently, the vogue is all for the witty shows typified by "Password," "I've Got A Secret," "Your First Impression" and "To Tell The Truth."

Let any show producer walk into a tv network with a board game these days and he'll meet uncomprehending stares. Only a couple of years ago, however, the board games with push-button gimmicks and electrified apparatus, like "Tic Tac Dough," "Hi-Low" and "Haggis Baggis," were in high fashion. One producer Gil Cates, came up with a new board show, "Four of A Kind," but had to dress it up with a celebrity panel before he could get a network hearing.

And before the board games, there was the cycle of big money shows with their isolations booths and perspiring competitors. But that cycle never had a chance to die a natural death. It was hung up in the rigging exposes and is not likely to return until memories of the scandals completely fade away.

Space is For The Birds

TV Webs Ponder Wisdom of Future All-Out Coverage On Manshoots

As far as television is concerned, space is for the birds. In other words, the series of manshoots this year may be great for the national ego but, they've proved to be murder for network tv which has dropped about $5,000,000 on the John Glenn and Scott Carpenter three-orbital shots earlier this year.

Now facing a six-orbital shot in September, tv network execs are engaging in intensive skull practice to solve the question of performing their public duty without draining the exchequer. One network topper said that he was thinking of covering only the lift-off and the re-entry sequences on the next shot and break into regular programming with special bulletins if events call for it.

The idea of skipping 100% covering of the six-orbital shot has been generated chiefly by the sharp falloff in tv ratings for the Carpenter shot. The initial Glenn exploit seemed to hold the nation to the tv screen but the country did not pay the same kind of attention on tv during the Carpenter repeat.

Radio, however, scored potent ratings on the Carpenter shot, making the Rambler three-radio network buy of the coverage a terrific bargain. TV network execs are ready to concede that the space shot are better tailored for radio than their own medium. There isn't much to see on tv once the capsule is in outer space and the public has already become familiar with the Cape Canaveral gadgetry which made the Glenn shot so

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Interviewer Makes Good

Cec Linder, who stars on the CBS-TV daytime serial, "The Secret Storm," was interviewed recently by Joan Reid, freelance newspaper writer, for the Toronto Globe & Mail.

Interview session has led to marriage and the pair will tie the knot next month.

Vince Edwards' 10% of Profits, Big Salary Hike

Hollywood, July 3.

Vincent Edwards gets 10% of the net profits from "Ben Casey" in the agreement of the star with Bing Crosby Productions, on his new contract. In addition, he receives a hefty salary hike, going from his $1,750 a week or about $100,000 for his first season, to $5,000 a week on his second semester with the ABC-TV series.

Agreement has an escalator clause which will see Edwards receive $5,500 the following season, $6,000 the subsequent season, etc., assuming the series is renewed.

Edwards had balked at the length of his five-year pact, and wanted a cutoff so he could bow out of the series if it's still going three years hence. BCP wouldn't budget on this and he then said if "Casey" is still on a fifth season, he would appear in some segs but BCP took and held to the view that he had to stick to his original contractual obligation, particularly inasmuch as he was receiving a healthy increase plus a piece of the action.

Commenting on the agreement, Bing Crosby, Edwards' boss, said: "I think it's a very good deal for both of us. If an actor is a hit, he's entitled to a raise commensurate with his ability," despite his original contract.

Edwards' agent, Abby Greshler, had originally demanded $7,500 a week, 25% of the action plus $100,000 for development of pilots by Edwards' production company. These demands met with stiff resistance from BCP and resulted in an impasse in negotiations for weeks. BCP execs were ready to give Edwards a raise beyond his contractual hike, but considered Greshler's terms as absurd.

Italo TV Series On Nazi Offspring Finds Germans Plenty Worried

Frankfurt, July 3.

Thousands of West Germans concerned about a revival of Nazi-themed films being made in Italy, and worried about how these anti-German pictures are going to affect world opinion, have a new problem—a series of television documentaries being made for Italian television.

This series, it has been learned here, will profile the children of former prominent Nazis, show where they are living today and how their lives have been affected by their notorious parents.

One of the children being profiled in this series is 23-year-old Silke Heydrich, the daughter of former SS group commander and Gestapo chief Reinhard Heydrich. She is an opera singer, and scheduled for several major appearances on the West German stage.

Children of other Nazi leaders such as Himmler, Bormann, Frank, Hess and von Schirach are also set for the documentaries. Most of these children of Nazis have tried to avoid the limelight and settle down quietly into their own careers, hoping to detract the public from connecting them from the misdeeds of the past.

Goodson-Todman 'Roast'

Mark Goodson and Bill Todman packaging partners will be victims of honor at next season's "Close-Up" dinner, annual affair given by the N. Y. branch of the TV Academy.

The Goodson-Todman "roast" will be thrown the night of Nov. 30 at N. Y. City's new Americana. Last year, the dinner was for David Brinkley and Chet Huntley and the locale was the Astor.

NEW YORK COULD TURN THE TRICK

Chicago, July 3.

Educational television is on the threshold of the big time. Not because of the solid endorsement it has received from the federal government—to the tune of $32,000,000 in grants to promote its growth—or because of the pat on the head it has been getting from Newton Minow's Federal Communications Commission, but simply because the New York market (via Newark, N.J.) is soon to have an educational station.

It is practically axiomatic that nothing is really national in the U.S. until it involves, or has distribution in, New York City. Apart from the fact that it's the nation's largest market, Gotham is the home of the national press (Time, Look, Life, the wire services, etc.) and for all practical purposes is the place where national recognition begins in this country. It is perhaps extraneous to point out that since ETV isn't competitive with the print media for the advertising dollar it is bound to get a more enthusiastic press than commercial video.

As with performers or legit shows, the critical reports from the hinterlands may generate interesting rumbles, but it's the verdict from New York that proves loud and authoritative, making the difference between the small time and the big time. Educational tv has been rumbling in some 63 hinterland markets almost a decade but has never really been a significant factor in the total television picture. Always it has been the plain jane in horned-rim glasses on the television dial. But when WNDT (formerly WNTA-TV) signs on in the New York market next September, it is sure to reflect some prestige and glamor on the ed stations across the country, and ETV's wallflower days should be over.

In New York, educational television should reach, perhaps for the first time, that body of elite that is generally thought of as the "national opinion leaders"; and the prestige that rubs off is expected to be a boon to local ETV fund-raising, that painful chore that educational stations are stuck with every year. General press recognition of the National Educational Television "network" programs—the informative entertainments, as distinguished from the classroom style teach-vee courses—is counted on to stimulate greater local press attention to ETV fare, which thus far has been wanting in most markets.

But prestige and publicity are only two of the benefits the established educational stations should derive from the N.J. outlet in the coming months. Others are, prospectively:

(1) Stronger and more attractive NET programming, since the new station will have access to the great human resources of Manhattan. The headliners are there, whether in the field of education or show biz, and the creative and production talent figure to be somewhat more professional than in the midlands.

(2) Vastly improved chances of getting corporations to underwrite NET program series as a form of institutional advertising (they get

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No. 2 for Chi?

Washington, July 3.

The Federal Communications Commission has initiated rule making on a proposal to assign a second educational television channel to Chicago. Proposed is the reservation of UHF channel 20.

The Chicago Educational Television Assn. said that population growth and increased local interest leaves Channel 11 inadequatae to fill educational tv needs there.

To Govt. Officials in D.C. Schoenbrun Is Vital; 'In Paris I Could Drop Dead'

By MURRAY HOROWITZ

David Schoenbrun, once the "King of Paris," finds himself reigning in a much different setting, and in an altered power complex as chief correspondent in Washington for CBS News.

Schoenbrun spent 18 years for CBS News in Paris. He's been in the city along the Potomac for six months. His head had been whirling since.

"In Paris I called the turns on what is to be covered in news and how. In Washington, I can do anything New York says I can do." Schoenbrun, pausing for thought, said that the Washington job as chief correspondent required the closest cooperation with management in New York. "Even if they give me all authority, I wouldn't want it. It's just too big a job."

How does he compare covering the Paris news beat with that of Washington?

"The problem in France is finding out what was happening. The problem in Washington is to understand what is happening. France is not really a democratic country. It's De Gaulle. Government ministers are very secretive. Some of them don't know what's going on. Some of them cover up; some lie. There, they didn't care to see me. I could drop dead as far as they were concerned. What I broadcast was not directed at the French people. CBS didn't impress the French government official.

"Here I call up and say I'm Mr. Schoenbrun from CBS and they fall all over themselves to talk to me. U. S. government officials care what goes out over CBS. Rightfully so. We're a powerful medium. Officials are eager to help, and trained in publicity. Washington is an open book. Ours is an open society and the only secrets are of a military nature and even they come out eventually. There isn't much lying. The essence of the job is not to find out the truth as it was in Paris but digesting and understanding the multiplicity of information fed to you on an issue."

At 47 years of age, Schoenbrun finds he spends as much time with "homework" as a medical student cramming for that big exam. It's Medicare one day, the Estes situation another day, the nation's economy the next, cotton acreage allotments the next, and on and on. It's in his nature to try to become the expert in any field of news which he's covering. The field in Washington is far greater than it was in Paris. "American audiences didn't particularly care about France's social security system. The U. S. social security system, on the other hand, is of vital concern to all Americans. France is a small country compared to

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Jackie Makes It

Chicago, July 3.

Jackie Cooper, who has never received an award in his 37 years of acting, finally made it last week at the American Medical Assn. convention here. The award was for his role in "Hennessy," which has been nominated for five Emmies in the past three years, but has never won one.

The AMA award cites Cooper for "portraying a Navy doctor who is a dedicated physician with unflagging good taste and a depth of understanding that has brought credit both to the medical profession and to his own."

Overpopulation Of AM Spectrum A Ticklish Issue

Washington, July 3.

While assessing what should be done about overpopulation of radio stations, the Radio Board of the National Assn. of Broadcasters wants to be cautious about proposing steps which would lead to excessive federal regulation or cost the industry some of its free enterprise.

This was emphasized at the Radio Board meeting here during a discussion of the preliminary report made by the NAB Radio Development Committee. That's the group wrestling with the herculean problem of too many AMs. Chairman of the committee is George C. Hatch, KALL, Salt Lake City, who regrettably had to miss the Radio Board meeting.

No conclusions in the way of firm recommendations have been reached on the overpopulation issue either by the committee or the Radio Board.

The Radio Board voted to recommend to the full membership a change in the by-laws whereby the at-large directors from the small, medium and large classifications would be elected to represent stations by market size rather than by transmitterpower. Richard W. Chapin, KFOR, Lincoln, Neb., co-chairman of the NAB Board Composition Committee, made the motion.

Subscriptions to the Radio Code are up 22%, Robert D. Swezey, Code authority director, reported.

IKE & HOOVER'S TV INSURANCE TAB

Union Central Life Insurance has decided to sponsor Herbert Hoover and Dwight D. Eisenhower on NBC-TV next season.

Both former Presidents will appear in half-hour programs to be done by the web's special projects unit under Don Hyatt, himself lately out of a sick bed. Hoover will front a personal memoir of Woodrow Wilson, as was previously announced by NBC, and Ike is in a show on Abraham Lincoln.

The Wilson bio goes Sept. 25. The Ike seg was filmed nearly a month ago and will probably be aired on Lincoln's Birthday next year. Jim Nelson is producer of both half-hours.

McCollough Reelected

Washington, July 3.

To the surprise of no one, Clair R. McCollough was reelected by acclamation as chairman of the board of directors of the National Assn. of Broadcasters.

The choice of the much honored broadcaster for another one-year term was the first order of business when the joint radio and television boards met here.

Warm up Kilocycles For Japan Olympics; Set $8,333,000 Budget

Tokyo, July 3.

A total of 30 foreign tv stations and 80 overseas radio stations have thus far applied to Japan Broadcasting Corp. (NHK) for relays of Tokyo's 1964 Olympic Games.

NHK prez Shinnosuke Abe said that about $8,333,000 would be budgeted for Olympic tv and radio broadcast facilities. NHK will lay 3,000 telephone circuits at 18 athletic sites and offer facilities to 2,400 persons for global tv and radio relays, according to Abe. He added that NHK would also add a tv center near the main stadium to facilitate coverage.

Under study at this time, Abe continued, is possibility of simultaneous global telecasting of Games via space stations. A telecast test using a satellite is expected to soon be carried out between Japan and Britain.

Wolper's $5,000,000 Prod. Budget; 14 Producers at Work; Drama Next

Hollywood, July 3.

Wolper Productions, one of the largest indie documentary firms in the field, is expanding into dramatic production and has plans for a new dramatic teleseries, according to prexy Dave Wolper, who said company is now looking for properties. There's also a possibility of future theatrical production.

Wolper pointed out that documentaries have proved to be bigger business than most people realize. His company in less than three years has grown to point of 170 employees, among them the largest number of film editors (about 50) working in any studio in Hollywood. Company has just taken over two floors in Continental Bank building adjacent to their own offices and has two new annex buildings as well.

New on the documentary slate is "A Day of Infamy," hour long tv special on Dec. 7—Pearl Harbor Day. No producer has yet been assigned.

Wolper said he now has 14 producers under longterm exclusive contracts, among them Marshall Flaum who joined company two weeks ago after five years as associate producer of CBS' "20th Century." Flaum is doing pilot of new "The Passing Years" series and will also direct "Hollywood; The Talkies" and "Hollywood: The Great Stars," two specials for Proctor and Gamble. Jack Haley Jr. produces.

Entire year's slate, including two series and 10 specials, involving a $5,000,000 production budget, according to Wolper. Other series are "Biography," which debuted June 23 with "Fiorello," with Jack Haley Jr. producing and Official Films releasing; "The Story Of," produced by Mel Stuart, and "The Passing Years." Latter two are both for Ziv-UA.

Wolper said he is discussing both tv and theatrical releases on "The Making of the President in 1960," Theodore H. White Pulitzer Prize winning book he owns. Filming will be as two one-hour specials, with Wolper personally producing.

Company is wholly owned by Wolper. Haley and Stuart are vice-presidents, with Harvey Bernhard treasurer and, Sylvan Covey secretary.

Bruce Campbell Projects 7 Series

Hollywood, July 3.

Bruce Campbell has formed Independent Producers Associated, Inc., under which he plans a schedule of seven new tv series and two feature films during next 18 months.

Campbell is now negotiating with Jonathan Winters to star in comedy-horror feature "No Skin Off My Nose" and with Carol Burnett for musical "Love Thy Coach." Latter was originally the "Varsity Show of 1954" at UCLA, in which Miss Burnett starred. Both are original projects by Campbell.

For tv, producer is prepping "The Zany World and Lennie Weinrib," "Hollywood's Golden Years," "Celebrity Travel," "Page One," "Roguishly Yours," "Diversion 30" and "What's So Funny?" "Hollywood" is being developed as Hedda Hopper and Bette Davis starrer, with both personalities now in negotiation, according to Campbell.

WABC-TV News Capsule

With the ABC-TV network cutting down its 11 p.m. news show from 12 minutes to 10 minutes, WABC-TV, the web's N. Y. flagship, is launching a five-minute show of metropolitan highlights on July 9 in theh 11:10 to 11:15 spot. Chet Gould, who has been working on some afternoon game shows for ABC-TV, will handle the reporting for the local station.

The three-minute local weather report by Jan Crockett, which has been filling in after the 11 p.m. news show, will be switched to 6:20 p.m. daily.

KTTV INCEPTS OWN SALES REP SETUP

Los Angeles, July 3.

Indie station KTTV will expand its own sales department to represent the station throughout the country for national sales. KTTV has been represented by Blair-TV for the past 12 years.

Effective Oct. 1, the station will have expanded its New York and Chicago sales offices and have established an office in San Francisco. All national and regional accounts will be serviced from these offices. Sales staff will report to Charles D. Young, KTTV national sales manager in Los Angeles.

In making the announcement, station prexy Robert W. Breckner said that "KTTV believes that the increasing complexities of selling and servicing national advertisers buying in the highly competitive, seven-station Los Angeles market, particularly with KTTV's specialized type of population, must now require the fulltime efforts of sales personnel who are intimately familiar with the market and KTTV and who will be giving undivided attention and service to the buyers."

'Tongaloa' Series Rolls at Acapulco

Mexico City, July 3.

Jose Luis Celis, after 18 months of preparation, is now shooting tv jungle epic "Tongaloa," in vicinity of Acapulco. Payoff after all months of dickering, according to Celis, is that this is first major step in closer cooperation in production of coproductions for the homescreens.

In the jungle series deal, featuring John Carroll and Wade Preston as well as Rebeca Iturbide, Jose Chavez, Jaime Fernandez and other Mexican actors, Celis, through his firm, Celis Internacional, has 51% interest with Albert Ganaway and Colorvision Corp. holding short end of 49%. Financing came from the Bank of America since Film Bank here has nixed advances to tv producers, claiming limited resources, with these earmarked for feature length pictures.

"Tongaloa" series will cost $144,000 for 39 segments. After this one Celis has lined up "The Boy and the Shark," also 39 segments, with a budget of $50,000, with American associate in this series being CBS.

Celis said that if the initial series clicks there will be "a river of dollars for Mexican talent and technicians" with increased activity in the tv field providing more work than was the case in motion pictures.

Albany Ball Fans Left Dangling in 17th Inning; Beefs Swamp Station

Albany, July 3.

Gig Pogan, program director of WTEN-TV, Albany, recently put himself on the hot seat, by giving the order for the Capital City's station to cut away from the telecast of the New York Yankees-Detroit Tigers game, with the score tied at seven all, in the 17th inning —to carry Ed Sullivan's 14th anniversary show, fed by CBS. Announcement was made that previous "commercial commitments" caused the switch.

Almost 100 protest calls reportedly came through in the half-hour following the cutaway. Pogan, who reasoned that if Sullivan's anniversary program, with an array of name talent were not presented, "we would have clocked just as many calls criticizing the station for not staying with the heavily-promoted hour," had a good break. WTEN resumed the ballcast at 9 p.m., in plenty of time to picture Yankee Jack Reed's game-winning home run in the 22d frame.

'Bowery Boys' Into TV

"The Bowery Boys," 48 features tailored for hour-programming, has been released for telecasting by Allied Artists Television Corp.

Initial deals were made in 10 markets, including, WALA, Mobile, Ala.; KTVK, Phoenix, Ariz.; WPTV, Palm Beach, Fla.; KHJ, Los Anegeles; KSD, St. Louis; KSYD, Wichita Falls, and KING, Seattle.

Buddy Rogers In Far East Series

Tokyo, July 3.

Charles "Buddy" Rogers is in Japan for 10 days to appear in an episode of his own color series, angled around golf and tentatively titled "Adventurous Hobby."

Acting as a kind of roving playboy, Rogers will be lensed on the links of selected golf courses, where scripts call for him to meet people who will show him aspects of their country and thereby justify travelog footage.

Under banner of his New Horizons Productions, Rogers will film three 30-minute segments on current six-week Orient swing. A second episode will be filmed in Hong Kong and the third divided between Formosa and the Philippines. Additional filming in Europe and Latin America is in prospect.

Here with producer Matty Kamp, the erstwhile silent screen star said the series is being filmed on spec. "We're just going ahead and making 'em," Rogers offered. "With 20,000,000 golfers in the United States, with the great interest in color shows and with so many armchair travelers, we're trying to get a cross-section of interest," he added. "I think that with an old personality in front of the camera, the show will have popular appeal.

UPSTATE N.Y. UHF'S GRANTED FOR EDUC'N

Washington, July 3.

Upstate N.Y. cities were given two new UHF outlets for educational use by the Federal Communications Commission.

Albany, which already has a teachvee assignment, was given another, channel 23. Elmira was given channel 30. Both educational tv assignments are effective as of Aug. 10.

In another action, FCC invited comments by Aug. 6 on rule making which would switch channel 57 from Marietta, Ga., to Atlanta as an educational channel. Atlanta now has channel 30 as an educational station, operating as WETV. The Atlanta School Board, with expanded plans for in-school tv training, requested the second assignment.

Patricia Oliver Heads D.C.'s Femme B'casters

Washington, July 3.

Patricia Oliver, executive director of the Greater Washington Educational Television Assn., was elected president of the Washington chapter of American Women in Radio and Television.

Other officers of the second largest AWRT chapter in the country are:

Vice President Simone Poulain of the State Dept.; treasurer, Kay Fisher of WMAL; recording secretary, Maggi Nelson of WTOP; corresponding secretary, Mary Ann Guyol of the League of Women Voters; and program chairman, Patti Searight of WTOP.

Other officers include:

Projects chairman, Ruth Walter of the Voice of America; hospitality chairman, Jane Goodman of the National Council of Churches; publicity chairman, Lucy Cummings of Carl Byoir & Assoc.; and membership chairman, Minnie Fleck of the Voice of America.

More Herridge Sales

CBS Films' "The Robert Herridge Theatre" has been sold to Rhodesia Television, Ltd., and will be telecast starting July 17, in Salisbury, Bulawayo and Kitwe in Southern Rhodesia. This is the 14th international sale of the series.

"Angel" was sold in Southern Rhodesia also, marking the ninth foreign sale for this CBS Films series.

Declaration of an Independent

In a truly "revolutionary" programming concept, Miami good music independent WAME today (4) will turn the clock back to 1776 in a radio variation of "You Are There."

For the entire broadcast day, the music will be the music of the 1700's, with emphasis on tunes of the American revolution. Major project, however, is in the station's news broadcasts. WAME carries six hours of news a day, and, to stick with the format, six hours of scripts were written pertaining to July 4, 1776.

Program was written and produced by WAME manager Murry Woroner with help from the news department and production supervisor Richard Weiss, who handled tape editing. Historical accuracy was maintained with cooperation of Dade County Junior College, whose faculty members checked scripts and did research. Music, drama and English departments supplied voices and recorded some of the authentic music.

Actor Jay Robinson ("Caligula," "The Robe" etc.), who is appearing as Hamlet in Miami U.'s Shakespeare Festival, portrays Thomas Jefferson in one of WAME's segs with a reading of the Declaration of Independence.

Station suspended commercials for the day, but Washington Federal Savings & Loan of Miami Beach, which bankrolled the entire production, has scheduled pubservice announcements.

MGM-TV's Spires is Dubious About Bonanza Potential of Int'l Market

The international market is shaping up as a modestly profitable outlet for U. S. television properties, but it is definitely not the potential bonanza depicted by some optimistic producers. At the present time, a top network U. S. show which has been sold into 17 or 18 overseas markets will gross less than 20% of its take in the U. S. John B. Spires, MGM-TV sales chief for Europe and the United Kingdom, said that it isn't likely that many shows will be able to dig more coin out of the global sales than this.

Delusions of big coin pouring in from overseas for tv properties stems from a false parallel with the film industry. The international market now accounts for about 50% of a Hollywood film's gross. This percentage never can be approached by tv show sales, according to Spires, because of the fundamental differences in the nature of the film and tv operations overseas.

The decisive difference is that tv overseas is generally government-operated and looked upon as a culture-medium, whereas film theatres are private enterprises. Even where there is commercial tv, sharp quota limitations put a severe crimp into sales of U. S. tv properties.

The European and English tv markets are the tightest in the world. The BBC only has time for five to six hours a week for U. S. material while the commercial channel holds down overseas shows to about seven hours. France has one channel in operation with another one due in 1964. With tv running from five to six hours a day and a heavy accent placed on news and locally produced shows, there is not much opportunity for outside material. Germany was an excellent market for U. S. material about three years ago, according to Spires, but the regional stations, which combine into a national net-

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Jungle Jitters

Producing a jungle series isn't all coconuts. CBS Films' N. Y. home base, keeping tabs on the production of its jungle series, "Tongaloa," has received some hair raising information from Mexico where the skein is being filmed.

Animal trainer David DaLee has just been released from an Acapulco hospital where he spent three days recovering from injuries he sustained while trying to break up a fight between a lion and a puma. A deep laceration on DaLee's thigh required 27 stitches. Aba, the jungle boy in the series, was bitten on the hand when he tried to help DaLee. Four days after the lion-puma incident, a leopard went beserk, escaped from his cage and frightened natives. Before the "Tongaloa" crew could subdue the animal, it attacked a baby elephant, but failed to damage the pachyderm's tough hide. Needless to say, the leopard has been dropped from the cast. DaLee has put out a call for a replacement.

Diversified Sales On Ziv 'Story of . . .'

Utilities, banks, educational institutions and food product companies are among those who have joined clients riding on Ziv-UA's "The Story of . . ." series. Total market sales this week reached 63 for the David L. Wolper produced skein, slated for airing late in September.

In Phoenix, "The Story of . . ." has been bought by Arizona Public Service, and in Billings, Mont., the Montana-Dakota Utilities Co. will present the skein on KOOK-TV. In San Francisco, the Crocker-Anglo National Bank will sponsor the series on KRON-TV. Alternating advertisers in Rochester, N. Y., WHEC-TV are Community Savings Bank and Rochester Business Institute. Kroger Co. has picked up the series on WHIO-TV, Dayton.

Station sales include WRC-TV, Washington; WTMJ, Milwaukee; WIS, Columbia, S. C.; WJBT, Flint, Mich.; and KNDO, Yakima, Wash.

'Biography' Sales

Official Films "Biography" series is ticking off sales in Europe, according to Paul Talbot, Fremantle International prexy.

Fremantle, which is handling the skein abroad, has sold the skein in Finland, Sweden, Norway, Holland, Belgium and Italy. Skein shortly will be introduced in the Far East. Fremantle's Latin American division just has completed dubbing first episodes of the series and the skein is being offered for a fall start there.

JIMMY NELSON SERIES

Ventriloquist Jimmy Nelson is starring in a new half-hour comedy series being produced for syndication by Media Productions.

Leonard Axelband and Herman Spero are producing with Lee Polk scripting.

$1,000,000 Sale Of Chi Daytimer

Chicago, July 3.

WAIT, 5,000-watt daytimer long known to be on the market, was sold last week to a group headed by Chi attorney Maurice Rosenfield for a reported $1,000,000. The sale, of course, is pending Federal Communications approval. Seller was Robert Miller, managing director of the station, who along with other members of his family had owned WAIT since 1954.

(Harriet and Buddy Atlass, offspring of the late CBS veepee H. Leslie Atlass, had made a $1,000,000 offer for the station several months ago, but for some reason negotiations fell through.)

Rosenfield is also prexy of an FM property in this market, WFMF, which is owned by Functional Music Inc. His group of stockholders in WAIT include Lois Rosenfield, his wife; Howard A. and Robert G. Weiss; and the Devoe, Shadur, Mikva & Plotkin law firm.

WAIT is an affiliate of Mutual Broadcasting System.

RUNAWAY RERUN RESIDUALS

FTC's Probe of Local Ratings

Washington, July 3.

A quiet investigation of ratings, with special emphasis on the degree of accuracy of figures on local radio stations, is underway at the Federal Trade Commission.

The probe could baloon into a fullscale study of television ratings as well.

The result could be as severe as a FTC prohibition on use of ratings in advertisements. The agency is Uncle Sam's policeman on truth in advertising.

According to a reliable source, FTC's main interest at the moment is finding out if the use of ratings by local radio stations in ads tends to misrepresent the popularity of the station.

FTC wants to know to what extent car radios and transistors being carried by people are tabulated. The agency staff which is conducting the probe wants all the other facts on radio ratings too.

Community Antenna Regulation Seen Dead This Year Despite NAB's Go-Go

Washington, July 3.

Television Board of the National Assn. of Broadcasters meeting here instructed NAB to soup up efforts to get limited regulation of community antenna television systems.

But it's virtually an impossible task as far as this Congressional session is concerned. House Commerce Committee Chairman Oren Harris (D-Ark.) has already said his committee is going to sidetrack it for the rest of the year. The bill, giving Federal Communications Commission such regulatory powers, is dead until it clears Harris' committee.

The board, with its chairman, William B. Quarton, WMT-TV, Cedar Rapids, presiding, also:

—Elected Otto P. Brandt v.p., King Broadcasting Co., Seattle, Wash., to the board vacancy left by the resignation of W. D. "Dub" Rogers of Lubbock, Tex., who has sold his broadcasting properties.

—Heard Robert D. S. Swezey NAB Code Authority director, explain his recent agreement with the three networks establishing new working procedures. Swezey also discussed the new and broadened program for monitoring Code subscribers, involving voluntary submission of program logs.

—Was given the usual fill-in on what's going on in Washington on the legislative and regulatory fronts. Several members of NAB's staff and prexy LeRoy Collins did the briefing.

Oater Imports In Japan TV Decline

Tokyo, July 3.

The enormous popularity of oater telefilm imports may be heading for the last roundup here as indicated by most recent Dentsu ad agency survey of Tokyo area viewers.

Survey, taken during period of May 23-29 showed "Rawhide" slipped from fifth to seventh position, "Laramie" from sixth to 15th and that "Rifleman" dropped out of top 20.

"Untouchables," now off telewaves in renewal dispute, held 11th place and "Popeye" cartoons was rated in 13th slot to round out imports in first 20 positions. Newcomer "Ben Casey" started strong and first to be in charmed circle in subsequent surveys.

Domestic police thrillers and musicals also showed decline.

On the other hand, pro wrestling held top spot despite deaths to half-dozen elderly folks some weeks ago while watching a bloody match. "Watashi No Himitsu" (My Secret) and "Gesture Games," longtime faves, held second and third positions.

As in previous years, telecasting of night baseball games upsets normal ratings. With season under way during survey period, programs in direct competition have suffered. Those on same stations get bumped except during rainouts and must wait until autumn to resume regular schedule.

KAKC 600G Sale

Tulsa, July 3.

KAKC Tulsa has been sold to S. Carl Mark of Trenton, N. J., for approximately $600,000. Deal is pending approval of the FCC which is expected by Oct. 1.

KAKC has been operated by Lester Kamin, prexy of Public Radio Corp., which also has stations KXYZ in Houston and KBEA-AM and KBEY-FM in Kansas City. Robert J. Hoth, exec v.p. of PRC, will continue as general manager of KAKC. Mark, who has been a radio broadcaster and ad agency exec, is president of the Lit Brothers Department Store in Trenton.

NBC Int'l Cuffos Pubaffairs O'seas To TV Novitiates

NBC International plans to give away 125 hours of public affairs programming to countries "where television is now in the planning stages and where the initiating of programming poses economic problems to these nations.

NBC International sells pubaffairs in most countries where video is extant today and this provides a fair buck to the American web, but the new plan would provide gratis material to Kenya, Sierre Leone, Jamaica, Aden, Tanganyika, Gibraltar and Uganda. Unlike Britain or France or Germany, these nations would receive the NBC-made stanzas for the cost of mailing. They might also have to pay the cost of prints, which, in the case of film, are not very high, particularly if they're old prints.

"Operation Documentaries," which is what the plan is labeled, will run for two years wherever NBC-International institutes it. After then, the nations evidently will be expected to pay, although in some countries it's conceivably NBCI will renew the freebee policy for another two years.

Included in the 125 hours of pubaffairs stuff will be "White Paper," "Project 20" and "World of ..." specials, plus specials by Chet Huntley and David Brinkley. Incidentally, the project is the first of major design under NBC International's new boss Joseph M. Klein, who replaced Cliff Slaybaugh a couple of months ago.

Trans-Lux's 'Zoorama'

Trans-Lux Television will distribute the new "Zoorama" series, produced by KFMB-TV, San Diego.

Trans-Lux will distribute the new 39 half-hour episodes, as well as the 39 made during 1961-62 season. "Zoorama" is currently scheduled for stripping five days a week on WOR-TV, N.Y., for the fall of '63 and similarly on KABC-TV, Los Angeles. Series is tapped on location by KFMB-TV, a Trans-Continent station, in cooperation with the San Diego zoo.

ONE-MARKET SALE PATTERN SCORED

A king-sized headache has developed in syndication, the roots of which lie in the talent guilds' residual payment formula. The provision under attack—in these soft biz days—is the one calling for national rerun payments if one rerun deal is made in any market of the U. S.

The attack comes from syndicators who find half-hour product other than "outstanding" commercial entries difficult, if not impossible, to sell profitably in today's market of limited time availabilities in the midst of a plenitude of product. As one syndicator put it: "The agents seeking bigger and better deals for talent in the rerun field are killing the marketability of the series. It's the old story of killing the goose that laid the golden egg."

The provision calling for national residual payments if reruns are sold in a single market in the U. S. isn't new. Its effects, though, on the middle or lower category commercial series never have been felt as keenly as today's market, keyed as it is to the half-hour commercial winners.

Here's what happens in case after case: A series which has had a year's network run or less is put on the residual market. A deal can be negotiated for the larger markets such as N. Y., Chicago or Los Angeles. The indies in those markets may want more than one run though in order to amortize costs. The syndicator, if he grants the request for second, third or fourth run, must pay the national rates for the additional runs, as if the series would be sold with the same additional runs throughout the U. S. However, once the syndicator is out of the larger markets where an indie is available, his chances of selling additional runs on a middlin series is remote.

Consequence in many cases is that the syndicator simply withdraws the series from the market place. Syndicators argue for a prorated system of residual payments, that is one keyed to the actuality. If N. Y. is considered 10% of the national gross potential, it's argued that 10% of the rerun coin should be returned to the talent involved, as opposed to the present practice of returning 100% of the residual coin. It's maintained that residual payments should be a market-by-market thing, which is in consonance with the actual selling practices. National blanket payments is considered by many key syndicators as "onerous" in the current market.

One key exec said he plans to take up the problem with the talent guilds in Hollywood shortly. He called the present residual payment practice no longer realistic.

This is not to say that the highly commercial properties find the residual payments formula crippling. The big ones which have a history of network or syndication success of a long period and then are put into the rerun hopper find the national payment formula much less of an obstacle. Reruns can be negotiated in sufficient markets to make the national payment of residual coin realistic.

It's the less than outstanding properties in the half-hour field, the ones with no big network success to boast about, which find the sledding tough indeed.

The problem has been further aggravated by the wide distribution currently of off-network hour properties. If there's a late evening slot to fill and features aren't available, stations in many cases turn to the off-network hours. This lessens further the potential berth of half-hours carrying a less than big commercial tag. The big ones in the half-hour rerun field still find their way on the station's program roster. The headache, which has grown to king-sized proportion, rests with the other than "outstanding" properties.

Chi WBKB's 'Hot' Documentary; A Man's Life Hangs in Balance

By LES BROWN

Chicago, July 3.

A Chicago television station is about to take a giant step. WBKB is going to try to save a man's life.

The doomed man is Paul Crump, who has been at the brink of execution 15 times in Cook County Jail's Death Row. Convicted of murdering a plant guard in a robbery nine years ago, Crump is scheduled to die on Aug. 3 unless Gov. Otto Kerner commutes the sentence on his final appeal for clemency.

Described by prison warden Jack Johnson as the best example of a rehabilitated man he has ever seen (and, from all other accounts, a prisoner whose metamorphosis has been amazing), Crump—like the late Caryl Chessman on the Coast—has become a practical symbol for the active opponents of capital punishment. But, despite editorials in a number of state newspapers recommending that Crump's life be spared, his case has not yet aroused the general public. WBKB general manager Sterling (Red) Quinlan intends to make that happen. He believes his single campaign for Crump—because it can be so consequential—is worth a thousand video editorials on assorted local matters that television could not hope to change.

Quinlan has invested $13,000 in a 74-minute film on Crump that was shot by tv director Bill Friedkin, who until a week ago was on the staff of a competing station. Friedkin had met Crump about a year ago while he was shooting scenes at County Jail for a WGN-TV film, "Walk Through the Valley." He has been working ever since to bring the condemned man's case to the fore.

As a member of WGN-TV's creative staff, he proposed the idea of the film to the indie station's then program manager, Ed Warren. Friedkin says that Warren deemed it too journalistic for television ("something the newspapers should do," he quotes him) and rejected it. That's when he took the idea to Quinlan, who not only commissioned the film but grabbed Friedkin and his cameraman-collaborator, Wilmer Butler, away from the Trib station. They shot the picture in their own time and joined WBKB when it was finished.

There is but one hangup in Quinlan's plans for the film—the attorney for Crump, Don Moore, is not entirely sure the documentary won't antagonize certain state, county and police officials for its allegation that Crump was brutally beaten into a confession. Moore feels that at this point—as the final plea for clemency is filed—there is no apparent political op-

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Nippon Fathers Know Best

Tokyo, July 3.

Deluge of appeals from fans led Nippon Television Corp. (NTV) to contract for four years of "Father Knows Best" reruns.

Petitions came when it was learned that show was to expire when 203 first-run episodes were played out. The program, one of most popular Western imports ever to play Japan, was launched in August, 1958.

Although U. S. comedy shows seldom click here, "Father Knows Best" was accepted as "home comedy" entertainment. It has aslo influenced a number of domestic series.

Studios Gandering Feature Backlogs As Telepix Series

Hollywood, July 3.

Major film studios in tv films are once again reaching into their backlog of feature film properties for vehicles to transfer into series, this time with the 1963-64 season in mind.

Latest film vehicles now being pitched the webs for series are MGM's "Grand Hotel," 1932 release starring Garbo, Joan Crawford, John and Lionel Barrymore and Jean Hersholt; "The Bells Are Ringing," MGM's 1960 starrer with Judy Holliday and Dean Martin; the same studio's "Boom Town," starring Clark Gable, Spencer Tracy, Myrna Loy and Claudette Colbert, and "The Human Comedy." The latter two had been offered previously, have now been reactivated. All these are being pitched by MGM-TV, of course.

At 20th-Fox, they're pitching "Three Coins in the Fountain," 1954 release, as a half-hour series; also "12 O'Clock High," 1950 film starring Gregory Peck and Dean Jagger. "High" will be an hour-long series.

MGM-TV's "Bells are Ringing" is being pitched as a half-hour series and Betty Comden and Adolph Greene, who did the book on Broadway, may work on the series.

Studios leaned heavily on oldie pix for teleseries when they first entered tv, with 20th-Fox drawing on pix such as "How to Marry a Millionaire," "My Friend Flicka," "Broken Arrow" for series, plus "20th-Fox Hour," which was mainly adaptations of 20th pix; "Asphalt Jungle," "The Thin Man," and "National Velvet" at MGM. MGM-TV's current "Dr. Kildare" series is taken, of course, from its feature film series on Kildare.

Warner Bros. in its first years in tv based series on such pix as "Casablanca," "King's Road" and "Cheyenne," but the latter was the only one to survive.

Sales on WB Hours

Warner Bros. hourlong tv series have clicked off deals in San Francisco, Birmingham and Tampa.

KKGO-TV, the ABC-TV o&o in San Francisco, has bought "Maverick," "Surfside 6," and "Bronco," "Sugarfoot" for fall start. WBRC-TV, Birmingham, will present all six of the WB shows currently available — "Maverick," "Bourbon Street Beat," "Sugarfoot," "The Roaring 20's," "Surfside 6," and "Bronco."

WTVT, Tampa-St. Petersburg, has signed for "The Roaring 20's," "Maverick" and "Surfside 6."

Ziv: Nothing Like A Strong Half-Hr.

An increased demand for strong half-hour shows in rerun is reported by Pierre Weiss, v.p. and general manager of Ziv-UA's Economee Television Programs.

Weiss attributed the increased demand to stations realizing that half-hours with central characters coming back on a daily basis in the 5 to 6:30 p.m. slots produce ratings.

Economee v.p. cited "Highway Patrol" as an example. Stations which initially bought reruns of the series, he said, now are buying additional runs for continued stripping. He said additional runs have been bought in New York, San Francisco, Los Angeles, Kansas City, Nashville, Denver, Birmingham, and Portland, Ore.

The "Ann Sothern Show" introduced at the NAB Chicago convention, has been sold in 42 markets. He said sales also are clicking along on "Bat Masterson" and "Sea Hunt."

A Couple of New Ones

There's really no such place as Westfield Military Academy, or any such naval vessel as the U.S.S. Appleby.

And that may be the best news you'll *ever* hear about this country's military profile.

For the personnel of both the academy and the destroyer have but one serious dedication: to see how much laughter can be elicited from NBC viewers between 6:30 and 7:30 NYT on Sunday evenings this fall.

The first of these back-to-back situation comedies is the one about Westfield. It's called "McKeever and the Colonel," (sponsors: Texaco Inc. and the Milton Bradley Company) and asks whether it's possible for a "retired" Army officer to find true peace of mind as head of a tradition-drenched military school for some 200 boys.

Obviously, it's not (or there'd be no series), but the chief reason it's not is 12-year-old Gary McKeever, (Scott Lane), a captivating but mischievous cadet whose genius for harassment tactics seems to have come right out of von Clausewitz.



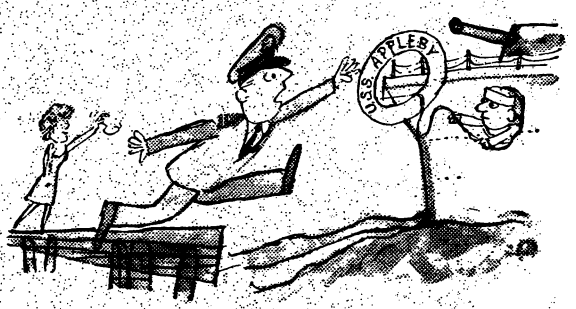
Cast as the much-harried Colonel is Allyn Joslyn, positively the most comical umbrage-taker we know. Jackie Coogan will be seen as the Colonel's GI-type assistant, eternally torn between his loyalty to the Colonel and his affection for little McKeever & Co. And Elizabeth Fraser is the school's dietitian, a pretty mother-figure who dispenses sympathy with her tea (and whatever happened to "cream or lemon")?

In any event, no one here at NBC will be at all surprised if "McKeever and the Colonel" quickly establishes itself as the liveliest and funniest military school since Winsocki. And even Winsocki didn't have the distinction of being followed by a destroyer.

THE DESTROYER is, of course, the Appleby, and it's the home-away-from-home of "Ensign O'Toole" and his shipmates, who'll be showing up each Sunday evening at seven. (Alternate sponsors: Ford, and Liggett & Myers.)

Centering on the "Ensign O'Toole" character created by novelist William J. Lederer for his "All the Ship's at Sea," this series will star Dean Jones as the personable but trouble-prone young man for whom the mis-named Pacific (and its ports) means one crisis after another.

Among his shipboard associates—braided and upbraided—who regularly find themselves wrestling with O'Toole-created difficulties, are



such veteran laugh-getters as Jay C. Flippen, Jack Albertson, Harvey Lembeck and Jack Mullaney. It's one of the zaniest and motley-est crews on record. In a nutshell, if you liked "Mr. Roberts," you'll *love* "Ensign O'Toole."

As we've intimated earlier, neither "McKeever and the Colonel" nor "Ensign O'Toole" is likely to be mistaken for a documentary. It's our guess that they'll make many an alumnus of a military school or a Navy ship wonder where he was when all the fun was going on. But we also suspect that he'll be laughing too much to care.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week eight different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S. ARB ratings cited are metropolitan area ratings.

(*) ARB's March-April 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Ben Casey; Awards-Edie (Mon. 9-10)	WBKB	38
2. Andy Griffith (Mon. 8:30-9:00)	WBBM	34
3. Danny Thomas (Mon. 8:00-8:30)	WBBM	33
4. Garry Moore; Town (Tues. 9:00-10)	WBBM	30
5. My Line (Sun. 9:30-10:00)	WBBM	28
6. Gunsmoke (Sat. 9:00-10:00)	WBBM	27
7. Bonanza; Project 20 (Sun. 8:00-9:00)	WNBQ	26
7. Candid Camera (Sun. 9:00-9:30)	WBBM	26
7. Paramount; Hollywood; Lawman (Sun. 9:00-10:00)	WBKB	26
8. Flintstones (Fri. 7:30-8:00)	WBKB	25
8. Hazel (Thurs. 8:30-9:00)	WNBQ	25
8. Naked City (Wed. 9:00-10:00)	WBKB	25
8. Red Skelton (Tues. 8:00-8:30)	WBBM	25

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Peter Gunn; Playoffs (Thurs. 9:30)	WGN		17	23
2. Wild Cargo; Playoffs (Tues. 8:30)	WGN	Lakeside TV	16	26
3. Quick Draw McGraw (Thurs. 6:00)	WGN	Screen Gems	15	38
3. San Fran Beat; Playoffs (Tues. 9:00)	WGN	CBS Films	15	24
4. Yogi Bear (Tues. 6:00)	WGN	Screen Gems	14	37
5. Huckleberry Hound (Mon. 6:00)	WGN	Screen Gems	13	33
6. Cimarron; Playoffs (Tues. 7:30)	WGN	MCA	12	21
6. Ripcord; Playoffs (Thurs. 7:00)	WGN	Ziv-UA	12	21
6. Rocky & Friends (Wed. & Fri. 6:00)	WGN	PAT	12	31
7. Sea Hunt; Playoffs (Tues. 7:00)	WGN	Ziv-UA	11	22

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Sing Along	WNBQ	23
Untouchables	WBKB	23
Ichabod & Me	WBBM	22
Report; CBS News	WBBM	12
Garry Moore; Town	WBBM	29
Report; CBS News	WBBM	13
Report; CBS News	WBBM	14
Red Skelton	WBBM	25
Dobie Gillis	WBBM	22
Donna Reed	WBKB	22
Report; CBS News	WBBM	12
Password	WBBM	13

CLEVELAND

STATIONS: KYW, WEWS, WJW *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Flintstones (Frj. 8:30-9:00)	WEWS	40
2. Ben Casey; Awards-Edie (Mon. 10-11)	WEWS	38
2. Donna Reed (Thurs. 8:00-8:30)	WEWS	38
3. Bus Stop; Moment; Hollywood (Sun. 9:00-10:00)	WEWS	36
3. Hazel (Thurs. 9:30-10:00)	KYW	36
3. 77 Sunset Strip (Fri. 9:00-10:00)	WEWS	36
4. Dr. Kildare (Thurs. 8:30-9:30)	KYW	33
5. Ozzie & Harriet (Thurs. 7:30-8:00)	WEWS	32
5. Wagon Train (Wed. 7:30-8:30)	KYW	32
6. Adv. in Paradise; Hollywood (Sun. 10:00-11:00)	WEWS	31

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	31	65
2. Quick Draw McGraw (Fri. 7:00)	KYW	Screen Gems	27	62
3. Yogi Bear (Thurs. 7:00)	KYW	Screen Gems	26	58
4. Shannon (Fri. 10:30)	WEWS	Screen Gems	25	53
5. Keyhole (Tues. 9:30)	WJW	Ziv-UA	23	35
5. M Squad; FBN 7 (Mon. 8:00)		MCA	23	37
6. Divorce Court (Sat. 6:30)	WJW	Storer TV	19	46
7. Third Man (Fri. 10:00)	WEWS	NTA	16	29
8. Champ Bowling (Sun. 2:00)	WEWS	Schwimmer	14	56
8. Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	14	50
8. Ripcord (Fri. 7:30)	WEWS	Ziv-UA	15	26

PROGRAM	STA.	AV. RTG.
City Camera; Sports		
CBS News	WJW	13
City Camera; Sports		
CBS News	WJW	12
City Camera; Sports		
CBS News	WJW	13
Eyewitness	WJW	12
Powell; Star	KYW	22
Cheyenne	WEWS	23
Premier Performance	KYW	16
Twilight Zone	WJW	30
Spts. Spec.; Bowl; Thea.	WJW	7
Movie of Week	KYW	8
City Camera; Sports		
CBS News	WJW	9
Int'l.; NCAA B.B.	KYW	27

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Hazel (Thurs. 9:30-10:00)	WLWT	41
2. Dr. Kildare (Thurs. 8:30-9:30)	WLWT	36
3. Ben Casey; News; Awards (Mon. 10:00-11:00)	WKRC	33
4. Wagon Train (Wed. 7:30-8:30)	WLWT	32
5. Joey Bishop (Wed. 8:30-9:00)	WLWT	31
6. Garry Moore; Town (Tues. 10-11)	WCPO	30
6. Price Is Right (Mon. 8:30-9:00)	WLWT	30
7. 87th Precinct (Mon. 9:00-10:00)	WLWT	28
7. Bonanza; Jacq (Sun. 9:00-10:00)	WLWT	28
7. Perry Como (Wed. 9:00-10:00)	WLWT	28

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Fascinating World (Wed. 7:00)	WLWT	Teledynamics	24	69
2. Everglades (Fri. 7:00)	WLWT	Ziv-UA	20	53
3. Beachcomber (Mon. 7:30)	WLWT	ITC	19	35
3. Wild Cargo (Mon. 7:00)	WLWT	Lakewide TV	19	53
4. Keyhole (Thurs. 7:00)	WLWT	Ziv-UA	17	55
5. Yogi Bear (Mon. 6:30)	WCPO	Screen Gems	14	38
6. Quick Draw McGraw (Tues. 6:30)	WCPO	Screen Gems	12	30
6. Third Man (Tues. 9:30)	WCPO	NTA	12	22
7. Cimarron City; Theatre (Thurs. 7:30)	WCPO	MCA	11	20
7. Shannon (Thurs. 7:30)	WKRC	Screen Gems	11	22

PROGRAM	STA.	AV. RTG.
News-Fogarty; Spts; Wea.	WCPO	8
News-Fogarty; Spts; Wea.	WCPO	10
Cheyenne	WKRC	18
News-Fogarty; Spts; Wea.	WCPO	11
News-Fogarty; Spts; Wea.	WCPO	9
News; Weather Huntley-Brinkley	WLWT	21
News; Weather Huntley-Brinkley	WLWT	25
Dick Powell	WLWT	21
Yours For A Song	WLWT	21
U.S. Route 1	WLWT	24
U.S. Route 1	WLWT	23

ATLANTA

STATIONS: WSB, WAGA, WLWA. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Wagon Train (Wed. 7:30-8:30)	WSB	39
2. Dr. Kildare (Thurs. 8:30-9:30)	WSB	35
2. Hazel (Thurs. 9:30-10:00)	WSB	35
3. Bonanza; Project 20 (Sun. 9:00-10:00)	WSB	33
4. Int'l. Showtime (Fri. 7:30-8:30)	WSB	32
5. Donna Reed (Thurs. 8:00-8:30)	WLWA	29
5. Perry Mason (Sat. 7:00-8:00)	WAGA	29
5. Real McCoys (Thurs. 8:30-9:00)	WLWA	29
6. Ben Casey; Awards-Edie (Mon. 10-11)	WLWA	27
6. Powell; Star (Tues. 9:00-10:00)	WSB	27

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Sea Hunt; Dragnet (Tues. 7:00)	WSB	Ziv-UA; NBC	26	60
1. Shannon (Wed. 8:30)	WSB	Screen Gems	26	44
1. Whirlybirds (Wed. 7:00)	WSB	CBS Films	26	54
2. Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	25	61
3. Ripcord (Fri. 7:00)	WSB	Ziv-UA	24	57
4. Brave Stallion (Thurs. 7:00)	WSB	ITC	22	55
5. Blue Angels; Pete (Wed. 8:00)	WAGA	NBC Films	17	29
5. Third Man (Sat. 8:00)	WAGA	NTA	17	37
6. Divorce Court; Concert; Vandiver (Mon. 8:00)	WAGA		16	27
6. Popeye (Mon.-Fri. 5:00)	WSB	UAA; King	16	64

PROGRAM	STA.	AV. RTG.
Everglades	WAGA	15
Checkmate	WAGA	22
Mr. Ed	WAGA	17
Peter Gunn; Panorama	WAGA	12
Rawhide	WAGA	15
Frontier Circus	WAGA	14
Wagon Train	WSB	38
Wells Fargo	WSB	16
Velvet; FRNT; Vandiver	WSB	21
Price Is Right	WSB	25
Early Show	WAGA	5
Peachtree Playhouse	WLWA	7

BOSTON

STATIONS: WBZ, WHDH, WNAC. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Perry Mason (Sat. 7:30-8:30)	WHDH	45
2. Hazel (Thurs. 9:30-10:00)	WBZ	40
3. Ben Casey; Award-Edie (Mon. 10-11)	WNAC	38
4. Dr. Kildare (Thurs. 8:30-9:30)	WBZ	37
5. Wagon Train (Wed. 7:30-8:30)	WBZ	33
6. Sing Along (Thurs. 10:00-11:00)	WBZ	32
7. Bus Stop; Moments; H'wood. Spec. (Sun. 9:00-10:00)	WNAC	30
7. 87th Precinct (Mon. 9:00-10:00)	WBZ	30
8. Naked City (Wed. 10:00-11:00)	WNAC	28
8. Price Is Right; A. Fredla (Mon. 8:30-9:00)	WBZ	28
8. Twilight Zone (Fri. 10:00-10:30)	WHDH	28

RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Best of Groucho (Thurs. 7:30)	WBZ	NBC Films	21	49
2. Danger Man (Tues. 9:30)	WNAC	ITC	19	36
3. Death Valley Days (Wed. 7:00)	WBZ	U.S. Borax	18	50
4. Brave Stallion (Fri. 7:00)	WBZ	ITC	17	40
4. Everglades (Thurs. 7:00)	WNAC	Ziv-UA	17	45
4. Highway Patrol (Thurs. 8:00)	WBZ	Ziv-UA	17	38
4. Sea Hunt; JFK (Sat. 7:00)	WHDH	Ziv-UA	17	37
5. Rescue 8 (Tues. 7:00)	WNAC	Screen Gems	16	42
5. Yogi Bear (Fri. 6:30)	WNAC	Screen Gems	16	39
6. Huckleberry Hound (Thurs. 6:30)	WNAC	Screen Gems	15	38
6. Texas Rangers (Mon. 7:00)	WNAC	Screen Gems	15	35

PROGRAM	STA.	AV. RTG.
Shannon	WNAC	14
Powell; Star	WBZ	21
Whiplash	WNAC	8
Coronado 9	WNAC	11
Wyatt Earp	WBZ	12
Donna Reed	WNAC	21
Chet Huntley	WBZ	14
Assignment Underwater	WBZ	12
News; Weather Huntley-Brinkley	WBZ	20
News; Weather Huntley-Brinkley	WBZ	20
Movie; Concert Hall	WBZ	17

(Continued on page 60)


MGM
POST '48's
BLAST-OFF
THE
SECOND
YEAR
OF
WOR-TV's
"BIG
PREVIEW"
INTO
FIRST
PLACE
IN
NEW
YORK*
MGM
TELEVISION
*Tuesdays 9—11 PM:
"Mogambo"
June 19 average ¼ hr. rating 19.6 (NIA)
beat all competition
"Don't Go Near the Water"
June 26
average ¼ hr. rating 16.4 (ARB)
beat all competition

VARIETY - ARB SY

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week eight different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

CHICAGO

STATIONS:

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Ben Casey; Awards-Edie (Mon. 9-10)	WBKB	38
2.	Andy Griffith (Mon. 8:30-9:00)	WBBM	34
3.	Danny Thomas (Mon. 8:00-8:30)	WBBM	33
4.	Garry Moore; Town (Tues. 9:00-10)	WBBM	30
5.	My Line (Sun. 9:30-10:00)	WBBM	28
6.	Gunsmoke (Sat. 9:00-10:00)	WBBM	27
7.	Bonanza; Project 20 (Sun. 8:00-9:00)	WNBQ	26
7.	Candid Camera (Sun. 9:00-9:30)	WBBM	26
7.	Paramount; Hollywood; Lawman (Sun. 9:00-10:00)	WBKB	26
8.	Flintstones (Fri. 7:30-8:00)	WBKB	25
8.	Hazel (Thurs. 8:30-9:00)	WNBQ	25
8.	Naked City (Wed. 9:00-10:00)	WBKB	25
8.	Red Skelton (Tues. 8:00-8:30)	WBBM	25

RK.	TOP SY PROGRAM—DAY—TIME
1.	Peter Gunn; Playoffs (Thur
2.	Wild Cargo; Playoffs (Tues.
3.	Quick Draw McGraw (Thur
3.	San Fran Beat; Playoffs (Tu
4.	Yogi Bear (Tues. 6:00)
5.	Huckleberry Hound (Mon. 6
6.	Cimarron; Playoffs (Tues. 7
6.	Ripcord; Playoffs (Thurs. 7:
6.	Rocky & Friends (Wed. & F
7.	Sea Hunt; Playoffs (Tues. 7:

CLEVELAND

STA

1.	Flintstones (Fri. 8:30-9:00)	WEWS	40
2.	Ben Casey; Awards-Edie (Mon. 10-11)	WEWS	38
2.	Donna Reed (Thurs. 8:00-8:30)	WEWS	38
3.	Bus Stop; Moment; Hollywood (Sun. 9:00-10:00)	WEWS	36
3.	Hazel (Thurs. 9:30-10:00)	KYW	36
3.	77 Sunset Strip (Fri. 9:00-10:00)	WEWS	36
4.	Dr. Kildare (Thurs. 8:30-9:30)	KYW	33
5.	Ozzie & Harriet (Thurs. 7:30-8:00)	WEWS	32
5.	Wagon Train (Wed. 7:30-8:30)	KYW	32
6.	Adv. in Paradise; Hollywood (Sun. 10:00-11:00)	WEWS	31

1.	Huckleberry Hound (Mon. 7
2.	Quick Draw McGraw (Fri. 7
3.	Yogi Bear (Thurs. 7:00)
4.	Shannon (Fri. 10:30)
5.	Keyhole (Tues. 9:30)
5.	M Squad; FRN 7 (Mon. 8:0
6.	Divorce Court (Sat. 6:30)
7.	Third Man (Fri. 10:00)
8.	Champ Bowling (Sun. 2:00)
8.	Death Valley Days (Wed. 7:0
8.	Ripcord (Fri. 7:30)

CINCINNATI

STAT

1.	Hazel (Thurs. 9:30-10:00)	WLWT	41
2.	Dr. Kildare (Thurs. 8:30-9:30)	WLWT	36
3.	Ben Casey; News; Awards (Mon. 10:00-11:00)	WKRC	33
4.	Wagon Train (Wed. 7:30-8:30)	WLWT	32
5.	Joey Bishop (Wed. 8:30-9:00)	WLWT	31
6.	Garry Moore; Town (Tues. 10-11)	WCPO	30
6.	Price Is Right (Mon. 8:30-9:00)	WLWT	30

1.	Fascinating World (Wed. 7:0
2.	Everglades (Fri. 7:00)
3.	Beachcomber (Mon. 7:30)
3.	Wild Cargo (Mon. 7:00)
4.	Keyhole (Thurs. 7:00)
5.	Yogi Bear (Mon. 6:30)
6.	Quick Draw McGraw (Tues.

NDICATION CHART

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. *Coupled with the rating performance of the top ten network shows on the local level, the* VARIETY-ARB *charts are designed to reflect the rating tastes of virtually every tv market in the U. S. ARB ratings cited are metropolitan area ratings.*

(*) ARB's March-April 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

WBBM, WNBQ, WBKB, WGN. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

NDICATED PROGRAMS	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
9:30)	WGN		17	23	Sing Along	WNBQ	23
					Untouchables	WBKB	23
:30)	WGN	Lakeside TV	16	26	Ichabod & Me	WBBM	22
6:00)	WGN	Screen Gems	15	38	Report; CBS News	WBBM	12
s. 9:00)	WGN	CBS Films	15	24	Garry Moore; Town	WBBM	29
	WGN	Screen Gems	14	37	Report; CBS News	WBBM	13
00)	WGN	Screen Gems	13	33	Report; CBS News	WBBM	14
30)	WGN	MCA	12	21	Red Skelton	WBBM	25
					Dobie Gillis	WBBM	22
0)	WGN	Ziv-UA	12	21	Donna Reed	WBKB	22
i. 6:00)	WGN	PAT	12	31	Report; CBS News	WBBM	12
0)	WGN	Ziv-UA	11	22	Password	WBBM	13

TIONS: KYW, WEWS, WJW. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

00)	KYW	Screen Gems	31	65	City Camera; Sports		
	KYW				CBS News	WJW	15
00)		Screen Gems	27	62	City Camera; Sports		
					CBS News	WJW	12
	KYW	Screen Gems	26	58	City Camera; Sports		
					CBS News	WJW	13
	WEWS	Screen Gems	25	53	Eyewitness	WJW	12
	WJW	Ziv-UA	23	35	Powell; Star	KYW	22
)		MCA	23	37	Cheyenne	WEWS	23
	WJW	Storer TV	19	46	Premier Performance	KYW	16
	WEWS	NTA	16	29	Twilight Zone	WJW	30
	WEWS	Schwimmer	14	56	Spts. Spec.; Bowl; Thea.	WJW	7
					Movie of Week	KYW	8
0)	KYW	U.S. Borax	14	50	City Camera; Sports		
					CBS News	WJW	9
	WEWS	Ziv-UA	15	26	Int'l.; NCAA B.B.	KYW	27

IONS: WLWT, WCPO, WKRC. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

0)	WLWT	Teledynamics	24	69	News-Fogarty; Spts; Wea.	WCPO	8
	WLWT	Ziv-UA	20	53	News-Fogarty; Spts; Wea.	WCPO	10
	WLWT	ITC	19	35	Cheyenne	WKRC	18
	WLWT	Lakewide TV	19	53	News-Fogarty; Spts; Wea.	WCPO	11
	WLWT	Ziv-UA	17	55	News-Fogarty; Spts; Wea.	WCPO	9
	WCPO	Screen Gems	14	38	News; Weather		
					Huntley-Brinkley	WLWT	21
:30)	WCPO	Screen Gems	12	30	News; Weather		
					Huntley-Brinkley	WLWT	25

S&H and Plaid Stamps' Ad Blitz As B'casters Reap Major Premiums —On Other Madison Ave. Fronts

By BILL GREELEY

The battle that has raged through several weeks in New York between S&H and Plaid trading stamps has been a bonanza for local media with estimates of ad expenditures going as high as $4,000,000. That figure is high, but at any rate the saturation war represents a sizable bundle of loot.

Plaid Stamps, the A&P entry, via D'Arcy agency, launched a blitz late in March that included saturation spots on all six New York tv channels and 26 radio stations. There also was, and still is a heavy newspaper campaign in Manhattan, Staten Island, Long Island, North New Jersey and elsewhere in the area.

S&H, long established in other parts of the country (going back at least to the 1930's) burst on the scene Sunday night, June 3, with an all-channel tv spot campaign and spots on 17 radio stations, then followed the next day with a newspaper spread that saw the use of 174 pages in area papers in a two-week period. S&H also used 19,000 subway cards for a 30-day period and weighted the area's mail routes with a direct mail campaign of 4,500,000 pieces. Sullivan, Stauffer, Caldwell & Bayles is the lucky recipient of the 15% commission.

Plaid Stamps 13-week tv campaign ended a week and a half ago, but an agency spokesman says it may be back in the fall. Newspaper ads and radio (although not the list of 26 stations) are being continued.

S&H's tv campaign, reportedly for six weeks (radio for four) tapered off considerably after the first week, but both were still running last week.

Plaid's New York pattern has been a good thing elsewhere. Opening in Albany and New England, the 13-week saturation drive moved to Chicago, St. Louis and Kansas City before opening in New York. It has since spread to Pittsburgh, Birmingham and the state of Florida among other markets.

Reports are that A&P's sales increased 20% in New York after the campaign got started (chain does more than $1 billion of its annual $5 billion gross in New York). Shoppers report that prices of certain food items also went up. Make no mistake, trading stamps are what they call in the ad industry, euphemistically, a "self-liquidating premium."

It's the contention of S&H ad men that the company held back on its New York foray so as to let the big Plaid campaign heat up the area for stamps generally. S&H, after the Plaid blitz got underway, lined up a number of outlets in New York—First National-Safeway (154 stores); Whalen Drug (230 stores); Cushman Bakeries (110 outlets); W. T. Grant and Acme and King Kullen supers.

Copy lines for the war have S&H claiming more premium value returned (Forbes Surveys did a study for the company reporting greater value per book of stamps), and Plaid claiming it is by far the most popular by volume of stamps handed out.

Jeepers!

Willis Jeep is getting its best publicity break since World War II in an unusual tie-in with Paramount Pictures on the African adventure pix "Hatari." Willis supplied the production with a fleet of 40 Jeeps in a trade for the inherent publicity and a couple of tv commercials rolled in location.

The commercials, currently rolling on two ABC-TV Sunday night shows, feature the rugged buggies getting the treatment in the hunt-down of wild game.

Deal was negotiated by "Hatari" producer Howard Hawks and Martin Davis, adpub chief at Paramount, and the motor company and its agency Norman, Craig & Kummel.

Besides the footage for blurbs, Willis dealers are furnishing Jeeps for a several-city promotion with star John Wayne and other cast members in personal appearances.

Company also used a wide-screen "African Jeep Ride" clip, narrated by Red Buttons (of the cast) at the Chicago auto show. It was so successful that the exhibit was put into Penn Station in New York for commuter viewing.

Media and promotion campaign for "Hatari" is Paramount's biggest for the year, and Jeep is getting a ride all the way in ad cuts, etc.

Melnick Slated As New ABC-TV Program Chief

Dan Melnick, ABC-TV v.p. in charge of program development, is due to move up as chief of the network's programming. He will fill the spot vacated by Tom Moore when the latter became the head of the network a few months ago in the reshuffle which saw the departure of Ollie Treyz ABC-TV prexy.

Melnick, still in his 30s, had been Moore's chief programming aide since moving over to a programming development assignment at CBS-TV. Melnick's appointment is not expected to affect the current exec lineup which has Jerry Chester as daytime programming v.p., Ted Fetter, v.p. over program direction, and Sandy Cummings, as Coast programming v.p.

Campbell Soup's Merv Griffin Buy

Campbell Soup contributed less than a quarter of the $2,000,000 gross daytime sales made last week by NBC-TV, but nonetheless the network is ready to sing "Mm, mm, good" all day if it has to. The web hadn't really had a decent slurp from the soupery in two years.

Campbell spending somewhere under $450,000, has bought 35 miscellaneous quarter hours for fall on NBC-TV pre-dark. It also made the first sale in the new Merv Griffin hour, which is added cause for NBC joy. Griffin, at 2 to 3 p.m. in '62-'63 is sold by the minute, and in this case Campbell bought 24 of them. Armstrong Cork came in almost at the same time with 16 more minutes. Besides the Griffin minutes, NBC-TV last week sold a total of 159 quarter hours.

BIG O'SEAS SPREAD FOR 'DEFENDERS'

Overseas sales of "The Defenders" now has reached 13 markets, with RAI of Italy the latest to sign for the CBS Films series.

Other markets on the roster include BBC of Britain, Canadian Broadcasting Corp., Amalgamated TV Services in Australia, Holland, Sweden, Japan, Denmark, Argentina, the Philippines and Uruguay. Series currently is being dubbed in Spanish.

In a separate development, "The Touch of Fame," a KNXT, Los Angeles, pubaffairs series has been sold to the Australian Broadcasting Commission. It's the second series produced by a CBS o&o station to be sold overseas. The other was WCBS-TV's, N. Y., "The American Musical Theatre," told to Australian Broadcasting Commission and Canadian Broadcasting Corp. "Touch of Fame" is a collection of biographical sketches that studies human creativity in its various and diverse forms.

Kaiser's Aloha Tint-Up

Honolulu, July 3.

Henry J. Kaiser's KHVH-TV, an ABC affailiate, will begin color telecasts by July 15. KONA-TV, NBC outlet, already is carrying color shows.

One source estimates there are more than 1,000 color sets in Hawaii.

London Agencies

London, July 3.

After several weeks of rumors, Crane Advertising Ltd. officially joined forces with Norman, Craig & Kummel Inc. of New York. Deal is a "financial and working partnership for the development of overseas business" . . . C. Robert Devine has been elected prexy of the International Advertiing Association . . . Mrs. Victoria Goldsworthy is new president of the Women's Advertising Club of London . . . New international ad setup has been initiated by the Swedish agency, Caldings Annonsbyra. This is the International Chain of Industrial and Technical Agencies. Members are American and European agencies specializing in industrial fields . . . Clients and associated companies of Mather & Crowther received a report on the European Common Market prepared by the agency's International division after a series of fact-finding tours.

'Light & Breezy' Themes BBC-TV's Summer Entries

London, July 3.

Most healthy of BBC-TV's departments this summer will likely be the light entertainment limb under the aegis of Tom Sloan. His influence is just about to infiltrate into the schedules—he followed in Eric Maschwitz's footsteps as light entertainment topper about six months ago—and the hefty show of variety and other forms of strictly entertainment programs slotted in the upcoming weeks is a credit to his energy.

Without doubt the vogue at the moment in U. K. video is concentrated on the dramatized documentary or in fields akin. The glamor series currently are "Z-Cars," a copcar skein, "Maigret" and sci-fi plays and serials. But in the summer Sloan is to come into his own.

Corporation's national video channel is to bring in several new shows including one called "Twist" in a latenight Saturday spot. Variety shows are inked which will alternate at the weekend between the seaside vacation resorts and London.

A Sid James comedy skein is set and there are plans to bring on another Michael Bentine show. Eric Robinson is to helm a musical series called "The Singing Summers" and "Big Parade Shows" are finalized for primetime summer spots. Comedians Jimmy Edwards and Eric Sykes will be featured while such longrun faves as "As Me Another" and "Compact" continue.

On the dramatic side, the Corp. has finally slotted the Dick Powell drama anthology bought from NBC-International. Show bows in July as a replacement for "Perry Mason." A new reel of dramatized yarns called "Expert Witness" has been pegged and the plan is to keep the current "Suspense" series going through the summer. Fresh "Andromeda" series is placed, too, and the present drama slots remain.

More cagey commercial contractors have not, as yet, revealed their summer schedules although it is evident that new U. S. vidfilms have been bought. For instance, "Ben Casey" has been picked up in five regional markets although not by Associated-Rediffusion that took the initial run.

BBC-NBC Travel Bureau

London, July 3.

To protect the title of an upcoming BBC-NBC vidpic project entitled "Waltzing Matilda," a one-hour series describing the adventures of a group of passengers travelling from London to Australia on a bus of that name, a company has been incorporated with the title of Waltzing Matilda, Ltd.

The articles of incorporation give the company the right to take passengers by bus to Australia, and already two applications—one from a group of four men, the other from a travel agent, have been received at the registered office of the company.

TV-Radio Production Centres

IN NEW YORK CITY

CBS board chairman **William S. Paley** off to Europe for vacation . . . **Emilio Azcarraga** in town last week—back from vacation in Europe . . . "Today" producer **Al Morgan** back at his desk after a 10-dayer in Dallas and Fort Worth, points of origination last week for the NBC-TV strip. Same shows has as guest panelist this week **Debbie Drake** . . . **Norm Marcus** leaving the TV Academy press agent's post to join the new Metropolitan Educational tv station as a writer . . . Friday (6) the WRFM **Casper Citron** interview stanza will have **Jack Gilford** and his wife **Madeline Lee** as guests . . . **Byron K. Adams** joining WPAT as salesman and his specialty will be to line up banks and financial institutions as sponsors . . . After an eight-year layoff, **Peter Henley** has returned to ABC Radio's "Breakfast Club" for a one-week stand as featured vocalist . . . **Bob Rogow, ABC-TV news** staff writer, has been promoted to day editor at the network's Washington headquarters . . . **David Sureck** named acting chief of UNICEF Informational Division **Douglas Fairburn's** novel, "The Voice of Charlie Pont," bought by producer **Dick Berg** for dramatization on ABC-TV's "Fred Astaire Premiere" series on ABC-TV next season . . . **Don Keck** has joined ABC-TV National Station Sales as an account exec . . . Two teenage highschool students, **Laura Weiss** and **Larry Smevik**, named winners of WABC-TV's "Youth TV Writer" contest. They'll get a chance to develop their ideas into a script for possible telecast on the station this fall.

Louis Teicher, CBS music topper, and wife, left this week for month stay in Europe, including stopovers in Rome and Spoleto . . . **Ethel Huber**, music supervisor on CBS Radio's "Suspense" and "Yours Truly, Johnny Dollar," assumes added duties as a music supervisor for CBS-TV . . . **Beau Bridges**, son of **Lloyd Bridges**, plays a featured role in an episode of his father's new CBS-TV series next fall . . . **Carol Lawrence** and **John Kerr** signed for July 25 "U. S. Steel Hour" on CBS-TV . . . **Ron Bonn**, associate producer of CBS-TV's "Calendar" announces engagement to **June Weinstein** of N. Y. Hospital Cornell Med Center . . . **Isaac Kleinerman**, producer of CBS-TV's "The Twentieth Century," has completed shooting in Greece for a documentary on the Civil War Which gripped the country following World War II. Episode will be presented next season . . . **Pat Harrington Jr.**, hosts "Stump the Stars," based on "Pantomime Quiz" series, which debut this fall on CBS-TV . . . **Cathy Nolan**, who left the cast of "The Real McCoys" recently after a long engagement, will get back into action in an upcoming episode of CBS-TV's "Gunsmoke" series. Filming on the episode in which she will appear is in production and will be telecast in the fall . . . **Sumner J. Glimcher**, former manager of the foreign news desk and producer of pubaffairs programs for WOR and WOR-TV, N. Y., has joined National Educational Television and Radio Center as program associate for the social sciences . . . **Edith Zornow** named film-tape coordinator of WNDT, N. Y. etv outlet due to begin telecasting in the fall . . . **Noah Jacobs** has joined Independent Television Corp. as New York sales exec and eastern representative . . . **Walter Glenn Hasselrooth** celebrating 10th anni as WCBS-TV "Late Show" scripter . . . **Alistair Cooke** will be the host for the special two-hour broadcast of the opening night at Lincoln Center Sept. 23 on CBS-TV . . . Australia's comedy team, Bobby Limbe and his wife, visiting U. S. to look over tv . . . Composer **Jacques Belasco** engaged to do a special musical score for "Chet Huntley Reports" to be telecast Friday (6) . . . Two North Dakota stations, KEYJ, Jamestown and KOVC, Valley City, have joined CBS Radio as affils . . . Comedian **Timmie Rogers** off to Cleveland to star on the "Mike Douglas Show" on KYW-TV. He replaces **George Jessel** as the guest host. For Rogers it's a return engagement, this time though as star for four days . . . **Robert B. Morin**, v.p. and general sales manager of Allied Artists Television, to Chicago on the first leg of a tour of ATT branches.

IN HOLLYWOOD

NBC's o-and-o, now KRCA, goes back to its old call letters of KNBC on its move to Burbank. This leaves Hollywood with no network station within its imaginary boundaries . . . **Alan Handley** and NBC-TV agreed to let his contract lapse. For the past 10 years he produced some of the net's biggest specials . . . Kenyon & Eckhardt moved **Burt Avedon** to N.Y. and brought **Al Gary** over from Technicolor to head up the Hollywood office . . . **Mike Casey** pulled up as **Bob Reagan** pulled out as KTLA publicity director . . . **Eddie Cantor** met with **Dr. Jonas Salk** to lay plans for a gigantic tv spec to raise funds for a new cancer vaccine . . . **Jimmy Ames**, whom **Jimmy Durante** called "NBC's answer to Jackie Gleason," ended his long hospital siege and taking club dates . . . Storer Broadcasting Co. parties the trade next month in observance of its 35th year in radio . . . **Jill Jackson**, queen of the New Orleans hive before moving here, being "measured" for her own program on KCOP . . . **John K. West** and **Ralph Edwards** fishing the waters around Puget Sound . . . Benton & Bowles will have a stake in 52 filmed shows next season and teletopper **Lee Rich** came out looking for more. But that's for the season after next . . . **Frank Ferrin** put together a half-hour "sample" from the 100,000 feet in color he shot in India and offering it to the networks under the title of Rudyard Kipling's "Jungle Book." Being in public domain, there's no conflict with Walt Disney's feature of the same name.

IN CHICAGO

Jack Burke, who has been midwest manager of CBS Radio Spot Sales, has taken the sales manager spot at WBBM Radio. The post has been vacant since **Bill Connolly's** death several months ago . . . **Lee Phillip** is on maternity leave from the two CBS stations but will return in the fall . . . **Herb Lyon's** son, Jeff, a student at Northwestern U. and sometime folk singer, has a summer job in WGN's promotion dept. . . . Veteran WGN announcer **Pierre Andre** is ailing in Evanston Hospital . . . **Bob Lewandowski's** "Press Internationale" rated a feature in last week's Newsweek . . . WGN added **Richard Harrington**, **Gerald Ruben** and **John Hogan** to its news staff . . . WTTW prepping a new fall show, "A Critic Looks at the Arts," with local art, music and drama crix . . . **Studs Terkel** is putting finishing touches on a special radia opus that WFMT intends to enter in the Prix Italia competition . . . **Raymond Burr** in town starring in "Critic's Choice" at Tenthouse . . . Actress **Karyn Kupcinet**, doing the radio-tv rounds in behalf of "Sunday in New York," in which she's top featured at Edgewater Beach Playhouse, included among them her pop's teleshow, "At Random," on WBBM-TV.

IN LONDON

Lloyd Williams, Associated-Rediffusion production topper, has bowed out. Producer **Ray Dicks** now on vacation, takes over part of his duties and becomes temporary acting assistant controller of production . . . Reintroduction of daily radio broadcasts to Thailand bring the number of languages in which BBC now broadcast up to 40 . . . Granada-TV picked up **Alan Young's** "Mister Ed" yock skein . . . TV Wales & West and Variety Artists Federation okayed a scheme to bring tape records of some TWW shows to hospital patients in the station's area . . . BBC-TV shows its specially commissioned opera tomorrow (5). Called "Dark Pilgrimage," the work calls on the two worlds of

(Continued on page 78)

DEAN DYNAMIC IN D.C.!



Advertising Club of Washington, D.C. Presents

"Entertainer of the Year" Award to Jimmy "Big John" Dean

Jimmy Dean receives acclaim in the city that gave him his first successes! Frank Katen, President of the Washington Advertising Club and President-elect Robert Bowerman present the plaque to Jimmy during the Club's Jamboree Dinner at the Statler Hilton in the nation's capital.

TURNTABLES FROM COAST TO COAST
ARE IN MOTION SPINNING "STEEL MAN"
(J.D.'s LATEST ON THE COLUMBIA LABEL)

A TV MEMO: JIMMY DEAN IS HOSTING
THE NBC-TV TONIGHT SHOW
DURING THE WEEK OF JULY 9TH

Direction: WM. MORRIS AGENCY

Personal Management: Sheila & Bruno Associates

Public Relations: GARY STEVENS ASSOCIATES

WALKING HARD
With Eli Wallach, host-narrator, others
Producer: Larry Johnson
Director: Alan Robertson
Writer: Len Giovannitti
60 Mins.: Tues., 10 p.m.
WABC-TV, N. Y. (film-tape)

"East Side, West Side, All Around the Town—Including Suburbia, There's Juvenile Delinquency" was the refrain of this documentary, done by ABC-TV's N. Y. o&o WABC-TV. The old fashioned refrain to describe the hourlong effort seems appropriate for the documentary was derivative in tone, offering little which was new in the way of insights and critical examination.

The goal was laudatory and there were many interesting facets to the hourlong excursion, telecast Tuesday (26) night at 10 p.m. Interesting facets of the show were those centering attention on the delinquents and the adults in the situation employing their skills to help. The big Puerto Rican Youth Board member made a fascinating character. It was the flowery script by Len Giovannitte, narrated by Eli Wallach, which time and again seemed to intrude and rob the unfolding story of its terrible and moving reality.

Examined were the problems of juvenile delinquency in the East Bronx and in the Long Island suburban communities of Nassau and Suffolk counties. Script spoke of the essential sameness of the problem, but made no mention of whether the delinquency rate is higher in the East Bronx compared to suburbia. Such a fact would be important in a critical examination. There were no qualitative comparisons as to the approaches to the problem. There was no probe whether sufficient funds to meet the problem are available.

The pictures were there, but the research, the viewpoint, the drive to get to the bottom of the story so that the problem was exposed in all its dimensions, qualities which make for good documentaries, were lacking. *Horo.*

BEST THING IN THE WORLD
With Margaret Mead, Brock Chisholm, others
Producer: Del MacKenzie
Writer: Barbara Greene
60 Mins., Mon., 9:30 pm.
60 Mins., Mon., 9:30 p.m.
CBC, from Vancouver

"If a man has a son who is going to grow pigs for a living, hell, send him to college for four years to learn how to do it. But if he's only going to grow children he doesn't teach him anything or understand that there's anything to learn—and yet the development of children is tremendously more complicated than the development of pigs, and very much more important."

Thus, calmly Canadian psychiatrist Dr. Brock Chisholm, retired director-general of WHO, pointed up a vital everyday absurdity. It came in one of a thoughtful group of interviews by Vancouver social worker Barbara Greene, a warm personality who has been on "The Jack Paar Show" and who often probed quite deep. Harry Mannis, as host, capably tied segs together now and then, and Ellen Carscallen rates a nod as program organizer.

U.S. anthropologist Dr. Margaret Mead rebutted the charge that women are shoving men out of jobs by listing once-femme chores now handled by males: obstetrics, pediatrics, burying the dead, much clerical work, many personal services. A woman married seven years and with seven kids who had to take a job after the fifth, said, "Raising a family is not enough if you want to take an interest in what's going on in the world . . . Some people have freedom and don't use it—it's such a rat race for clothes and furnishings, which don't really make for greater happiness . . . Am I fulfilling myself? No, not really." Then Dr. Mead said, "Women must give up trying to realize themselves and concentrate on world problems—such as women's excessive desire to reproduce the species, when we have too many already."

This public-service show, incidentally, was followed by an excellent though non-name longhair pianist for half-an-hour, making a straight 90 minutes sans commercials. *Gard.*

CONDITION: CRITICAL
With Charles McCuen, others
Exec Producer: Frank Jordan
Producer-Writer: Bob Lissit
Director: Tony Verdi
30 Mins., Mon., (25) 6:30 p.m.
WNBQ, Chicago (film)

NBC News-Chicago unwrapped a local situation that threatens the Windy City's indigent and poses a critical problem for the public health standing of the whole community. Cook County Hospital is in danger of losing its accreditation, and if that happens things look very bleak indeed for the people who can't afford hospitalization or medical treatment in Chi.

The sympathetic 30-minute film exploration of the hospital's 24-hour grind was a depressing eyeful of bedlam in the children's wards, overcrowdedness in all others, a carnival atmosphere during visitors hours and overworked staff. But its revelation was an important one that should stir, if nothing else, moral support for the hospital from the local citizenry. "Condition: Critical" was a clean news-in-depth beat for WNBQ and a fine job of cinematographic reporting it was.

Cook County Hospital had come up for some video criticism several months ago when "CBS Reports" exposed it as a public health institution that allegedly had a policy against giving out birth control information. Without reference to that criticism, the WNBQ report answered it. When a hospital is as under-staffed as Cook County, and as overworked—delivering, for instance, two or three babies per hour—it's hard to figure how anyone would find time to educate the patients in birth control or anything else.

Cook County is on the spot with the Joint Accreditation Committee, the program revealed, because it falls short of the accepted standards for cleanliness and bed distribution. But, as was illustrated, the surgery load around the clock precludes impeccable operating rooms and, moreover, the poverty stricken who use the hospital simply don't observe habits of cleanliness. What is needed, narrator Charles McCuen pointed out, is a public bond issue for the building of additional hospital space.

Should the hospital lose its accreditation, it will be unable to get interns because of an American Medical Assn rule. Also the hospital's nursing school would lose its accreditation, meaning it would have to be staffed with second rate help. This could result in the hospital's eventual extinction.

Bob Lissit's script was well-researched and to the point, and McCuen delivered it expertly. *Les.*

SUMMER HARVEST
With Sam Levenson, others
Writer-director: Larry Kauffman
30 Mins., Sat. (30), 12:30 p.m.
WNBC-TV, N.Y. (film)

Filmed under National Education Assn. aegis, and being offered to stations as pubservice fare, "Summer Harvest" documents the Wichita, Kans., project that has put the town's schools on a year 'round basis. No more summertime shutdown; there's too much to do, and too little time in the normal school year to do it.

So the Wichita classrooms remain open for those youngsters who wish to avail themselves the opportunity, and it's the many uses to which the schools are put that is the subject of the NEA film. The footage shows speech therapists working with preschoolers, teenagers debating foreign policy, brushing up on their French, or performing science experiments. Other youths volunteer for training in various white and blue collar skills, or just to keep fit via physical ed courses.

Sam Levenson's narration, which is neither stilted or ha-ha, sums up on a note that the Wichita plan may not suit every community, but that for many it's a fine way to exploit time that might otherwise be squandered.

Writer-director Larry Kauffman has executed an unpretentious film, reminiscent of those instructional cinematics for classroom or PTA consumption, but in any case made worthy by its subject matter of beaucoup slotting around the country. *Pit.*

WORK OF ART
With Cary Bynum, Lee Nance, others
Executive Producer: Mrs. Irving Walker
Narrator: Nance
Writer: Maggie Davis
Music: Jeff Espina
30 Mins., Tues., 10:30 p.m.
CITIZENS & SOUTHERN BANK
WLWA, Atlanta (tape)

Every year Citizens & Southern Bank, one of strongest southern financial institutions, underwrites the annual Atlanta Arts Festival, staged in May City's Piedmont Park.

WLW-A at that time was owned & operated by Crosley Broadcasting Corp. (and was recently sold to Richard Fairbank's WIBC, Indianapolis, subject to FCC approval).

Staffers decided to use festival as background for a cultural documentary and were assisted by an arty group, with Mrs. Irving Walker as executive producer. Telecaster was prepared by Maggie Davis, WLW-A public relations staff member, whose second novel, dealing with the war between the

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Foreign TV Reviews

THE HATCHET MAN
With Donald Pleasance, Maureen Leeds, Maurice Kaufmann, John Phillips, Meier Tzelniker, Terence de Marney, Anna Cameron, Ann Hamilton, Natalie Benesch, Alan Curtis, Guy Kingsley Poynter, Timothy Gray, David Bauer, Davide Taylor
Producer: John Jacobs
Writer: Nigel Balchin
90 Mins.; Fri., 9:25 p.m.
BBC-TV, from London

Strongly reminiscent of "The Big Knife" and other searing anti-Hollywood diatribes, "The Hatchet Man" was carried to a moderate success only by the neat craftsmanship of the writer. Nigel Balchin had written it specially for BBC-TV, and packaged it well.

Action centered on Harry Laws (Donald Pleasance), who did the dirty work for studio boss, George Curnic (John Phillips). He was the one who made and marred careers with ruthless efficiency, while Curnic maintained a front of jolly amiability. But Laws had fallen for an ambitious actress, Clare Lyle (Maureen Leeds), and turned producer in order to further her career.

His first film was a flop, and his second had to be abandoned when its male star died in mid-shooting. So Laws was a failure, and the payoff was his crawling back to Curnic for a job and getting the same treatment from his replacement as he'd dished out to others.

The plot was thus mechanically tidy, but too glib and watertight to carry any surprises along the way. And Balchin's theme, of the soulless shenanigans of movie tycoonery, needed more if it wasn't to seem oldhat.

Donald Pleasance had his moments as Laws, although inclined to rasp heavily in the earlier scenes. He was at his best when he tried to put on a bold face on his comeback attempt, claiming offers he'd never received. John Phillips made a striking figure of the oily gladhander, Curnic, and Maureen Leeds was fetching as the girl. Terence de Marney clicked as a movie director, and other thesps were convincing.

John Jacobs' production was excellent, credible in atmosphere and swift in deployment. In fact, it was a competent affair throughout, but it couldn't rise above the staleness of the idea. *Otta.*

THE ANDROMEDA BREAKTHROUGH
With Peter Halliday, Susan Hampshire, Mary Morris, Noel Johnson, Claude Farrell, David King, Geoffrey Lewis, John Hollis, Barry Linchan, Mellan Mitchell, Geoffrey Dunn, Frederick Treves, Sheila Conner, Anthony Sheppard
Producer: John Elliot
Writers: Fred Hoyle, John Elliot
45 Mins., Thurs., 8 p.m.
BBC-TV, from London

Last year BBC-TV mounted a successful sci-fi series, "A For Andromeda," which claimed a growing audience of a million a week during its six-week run. That

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Tele Follow-Up Comment

The International Hour

This year's "International Hour" on CBS-TV o&o stations in the U.S. came to end with Yugolsay's contribution, "The Legend of Ohrid," an hour ballet.

Telecast on WCBS-TV, N.Y., Saturday (30) afternoon, the ballet had many charming moments, both in the music and dance. The Belgrade Ballet company did the performance. The work by Stevan Hristio, based on Madedonian folk music, as danced by the Belgrade Ballet company, didn't have the sweep and electrical dance forms associated with great ballet. It was interesting, though, and the moments of charm were worth the

CBS Television Stations prexy Merle Jones came on after the show to hail the second annual program exchange inaugurated by the CBS o&o division. This year's efforts of participating countries were keyed to the music and dance of the various countries. Among nations represented in this year's "International Hour" were Italy, Argentina, Canada, Japan, and Mexico. Jones estimated that 144,000,000 viewers around the globe saw the entries of the participants. WCBS-TV opened with Eugene Ormandy's "The Sound of America," the CBS o&o entry, granting it a prime evening time slot. The other entries, though have been slotted in the afternoon. If the program exchange is worth continuing, it surely deserves better slotting in the U.S.

Horo.

Accent

In 1937, possibly fresh from a reading of "Brothers Karamazov," in which the same subject was treated brilliantly, Archibald MacLeish presented his verse play on radio. "The Fall of the City" was done again last Thursday (28), this time on "Accent" over the tv facilities of CBS. It was interesting and, because of wealth of symbolism, a little perplexing and a little stimulating. Whether this half-hour was truly effective as a warning or even good as a verse play are other matters.

Like the scenes from those portions of Dostoyevsky's book concerning the Grand Inquisitor, "Fall of the City" charges that freedom is too great a responsibility and that free men wish to be subjugated. A dictator is coming. He is unreal, empty, no threat at all, except in the minds of those willingly conquered by him. In 1937, there was the clear and present danger of Adolf Hitler and the caution was probably most apt to the radio listeners of the day. Because of other potential dangers, it is probably still apt. But somehow, possibly because this highly stylized piece was done on tv and not left to the "mind's eye," it seemed less than what it was meant to be—important drama.

For all of this, CBS-TV should be commended for putting the program on in prime time. Maybe there should be another viewing, which won't do any harm and may do some good. After all, it's hard to grasp all the facets of any complex stab at art the first time.

Acting and movement were deliberately stylized. John J. Desmond directed John Ireland, Michael Toland, Colleen Dewhurst, Alvin Epstein and other competent actors in this half-hour performance. *Art.*

Meet The Professor

ABC-TV's "Meet the Professor" Sunday afternoon (2:30-3 p.m.) educational show wrapped up its current season last Sunday (1) with four guest profs from various parts of the country who have appeared individually over the program's 25-see schedule this season.

Participating were Sanford Dornbusch, Stamford U.; Perley F. Ayer, Bearea College, Ethel Alpenfels, N.Y.U.; Huston Smith, M.I.T. and moderator Roy Price, Syracuse U. The series is produced through the public affairs department of ABC News.

This final program was particularly interesting in that it featured some of the livelier profs of the year who immediately got into conflict over various topics dealing with education, its role in society, student motivations for going to college and other items. Although their frame of reference was largely academic (with talk of "control groups" and other scholastic terms) the opinions expressed were interesting for the mass audience as well as the in-group they were confining their discussions to.

It was an often-interesting program in its highly specialized area. The series should be of interest to other outside the teaching profession too, however, like students and parents with offspring either in college or about to enter because it offers some thoughtful exploration into the field of education, its status, condition and future. *Kali.*

Hy Gardner

Wives of comedians Joey Adams, Buddy Hackett, Jack E. Leonard and Jan Murray made for a bright hour for Hy Gardner in his earlier Saturday evening slot over N.Y. independent station WOR-TV. Apart from being prettier than their better known "lesser halves" they were warmer, informative and sincere in a natural, human interest closeup on "life with a comedian."

It was good showmanship and good casting on the part of the N.Y. Herald Tribune columnist to corral the four femmes. In fact it made for two programs since, seemingly, this was a followup encore to a preceding semester on the same theme. Judging by the latter half caught there is plenty of substance in the exploration of the little woman's existence with a professional funnyman. All seemed genuinely concerned more about the domestic and marital aspects than in their husband's professional prowess. Admittedly, all were pros and all had stature in their special fields so the gals' prime closeups on their spouses dwelt more on children, how they met, the comics' personal behaviorism at home, and the like. It was an interesting hour. Gardner knew how to handle them and even knew when to slur over the occasional reaching for a little professional pride. His wife, Marilyn, who does the commercials, rounded out the Mr. & Mrs. pattern as a built-in modus operandi. *Abel.*

Tonight

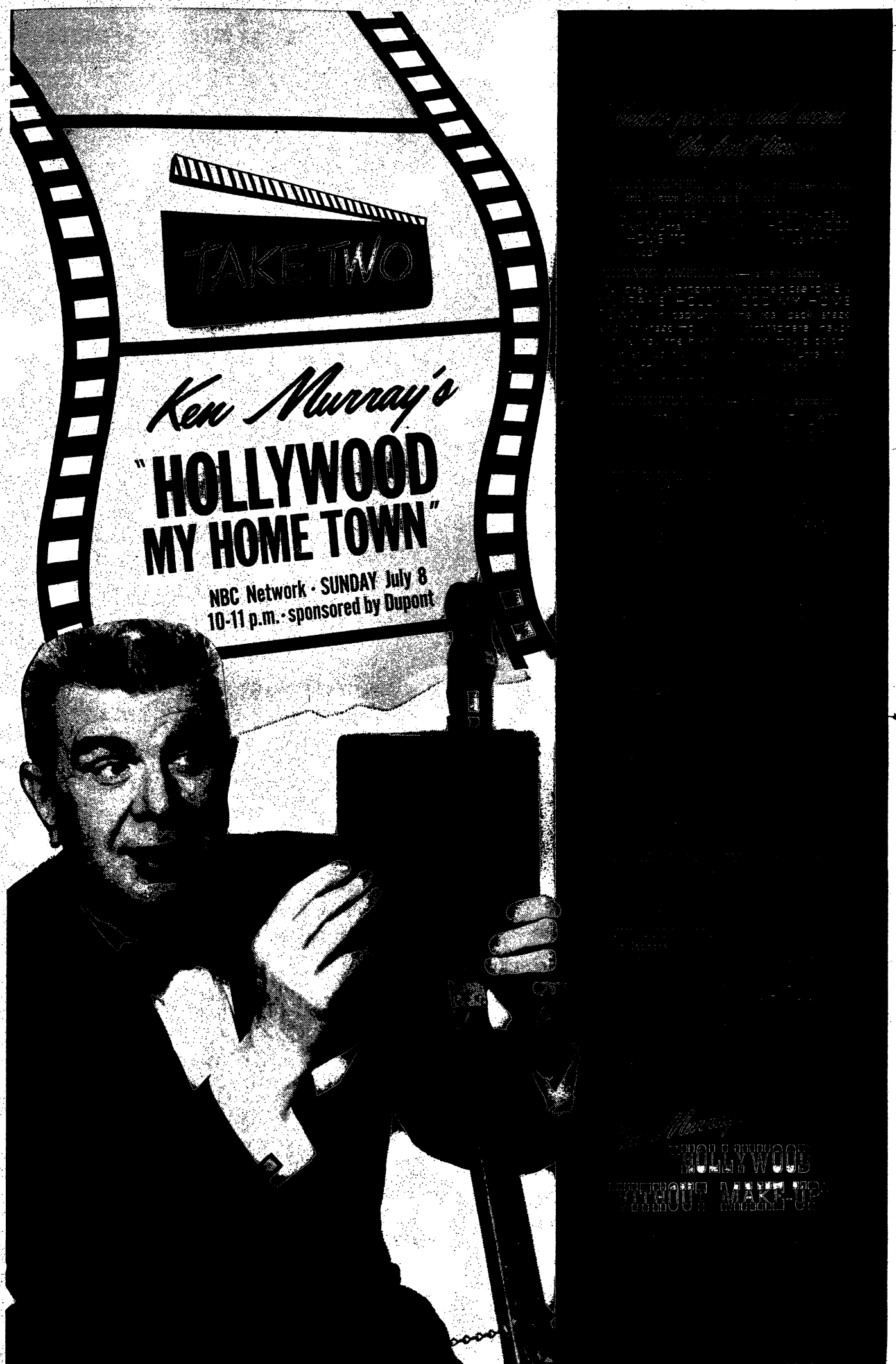
Ed Sullivan brought out the "serious" side of Jerry Lewis when he guested on the comedian's "Tonight" stanza on NBC-TV last Thursday (28). It was a wrong move. The topic close to Sullivan's heart that evening was the Supreme Court's recent decision banning the reading of a prayer in the N.Y. State schools putting his host into an area in which he wasn't too knowing.

Lewis admitted that after he had heard that this was going to be Sullivan's field of discussion, he had some notes on the subject hastily prepared for him. It wasn't enough equipment, however, to help him steer the conversation along intelligent lines. The Supreme Court decision is a sensitive one and doesn't help matters by bandying it about carelessly.

Sullivan was quite open in his resentment of the decision. George Jessel, also on the panel, admitted that he didn't know too much about it but felt that it was wrong, and Lewis suggested that in matters of this sort, the Court should have asked the advice of the schoolchildren. Lewis, in fact, thought that this could be a better world if adults, especially statesmen, consulted children, who, as he said, "Have not yet learned to hate."

Hugh Downs was the philosphical leveler in the discussion. Unemotional and factual, he explained what the Court was trying to do in this decision—and he did a good job of it.

The guests didn't come on until around midnight so the first portion of the show was devoted to Lewis' zanyisms and a neat song interlude by Pat Sazuki. Lewis puts a lot of physical effort into his work but it doesn't seem to tire him. He happily announced that he was able to rearrange his schedule so that he was following with another week on the show. *Gros.*


TAKE TWO
Ken Murray's
"HOLLYWOOD MY HOME TOWN"
NBC Network · SUNDAY July 8
10-11 p.m. · sponsored by Dupont
Murray
HOLLYWOOD
WITHOUT MAKE-UP

Foreign TV Reviews

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click has led to this followup, written by the same team of astronomer Fred Hoyle and tv staffer John Elliot, who also produces.

Climax of the previous series was the destruction of a computor, put together on instructions received from odd outer-space figures, and the drowning of Andromeda, the girl who was manufactured and controlled by the computor. This opening segment took off from there. Andromeda (Susan Hampshire) wasn't dead at all, and was taken off by Fleming (Peter Halliday) to a remote Scottish island. He was in love with the gal, and wanted to keep her out of the clutches of the Government. He had also destroyed the machine because he suspected that it was a diabolical instrument, serving the purposes of the spatial fiends.

Further complication took the form of a Middle-Eastern power who made a kidnap attempt on Fleming and Andromeda, in order to use their knowledge, his resulted in some straightforward thuggery, and made a conventional start to the new skein.

Despite its popularity, in fact, the Andromeda saga is an itsy-bitsy affair. It lacks a convincing framework of normality to highlight the scientific high jinks. The characterization is weak, and Fleming, in particular, is drawn as a tetchy and boorish fellow, quite devoid of charm or sympathy. Peter Halliday did little to relieve the uncongenial portrait, and Susan Hampshire, the new Andromeda, played her far too human to convey that she'd been run up from bits and pieces. Other thesps were strictly comic strip, although Mary Morris brought some warmth to the part of Fleming's colleague.

John Elliot's production was commonplace, slow to screw up the tension. Although the skein will probably maintain its following, it's not a very distinguished sample of its kind. *Otta.*

STRETTAMENTE MUSICALE
(Strictly Musical)
With Lelio Lutazzi, Cocki Mazzetti, Carmen Villani, Caravels, 4 Plus 4, Tony Renis, Rossano Brazzi, Nini Rosso, Lutazzi Orchestra
Director: Stefano de Stefani
40 Mins.; Wed. 10:05 p.m.
Rai-TV, from Rome (tape)

Brief and pleasant musical stanza given an easygoing tongue-in-cheek presentation by emcee-pianist Lelio Lutazzi, this one makes for easygoing summer viewing and listening.

Guest stints on show caught included Rossano Brazzi using his good singing voice on "Some Enchanted Evening," plus Italo youngter Tony Renis, who sang his hit "Quando Quando Quando" to good effect. Standby singers Cocki Mazzetti, with Spanish-inspired "Senor, Eterno Dios" and Carmen Villani, another newcomer who turned in "Potrai Fidarti di Me," proved pleasant surprises, both renderings registering strongly in style and content.

Nini Rosso's horn led a fine bit of jazz, while rest of show—per the title—was thankfully long on music and short on superfluous chatter. *Hawk.*

ONE MAN'S MUSIC
With Cleo Laine, Johnny Dankworth and orch, David Lee
Producer: Tim Hewat
Director: Mark Stuart
30 Mins., Mon., 10:10 p.m.
Granada TV, from Manchester

The old memory lane stuff got a fresh dressing in this half-hour, first of a weekly skein designed to showcase the hits of a single composer, Jerome Kern was the chosen tunesmith for the opening segment, and a selection of his outout adequately suggested his skill with a ballad, but his occasional limitations with the jauntier numbers, whose lyrics were brighter than their repetitive tunes.

Cleo Laine also gets her first half-hour with this series, and the smoky voice came over well, although the gal could still do with rather more variety in presentation. But she gave haunting accounts of things like "Folks Who Live on a Hill" and "Can't Help Lovin' That Man," and only suffered from a lack of fast tempos, which would allow her to show off her improving skill, which is considerable.

Backing was provided by Johnny Dankworth's outfit, still the best in this land, but, on this occasion, a trifle thin in sound. The band was heard on its own in a neat arrangement of "Last Time I Saw Paris," and pianist Dave Lee poured out some pointless notes in "Just My Bill."

Mark Stuart directed Tim Hewat's production in an overlarge set, complete with modish abstracts from Michael Grimes, who went in for something like gruyere cheese for the climax. The show was efficient, and remote. A more intimate approach might have been rewarding. *Otta.*

SHIRLEY SINGS AND RIDDLE SWINGS
With Shirley Bassey, Nelson Riddle and orch, the Hi-Lo's, David Jacobs
Producer: Yvonne Littlewood
45 Mins., Sat., 8:20 p.m.
BBC-TV, from London

Cashing in on their recent 10-day British tour, BBC-TV reassembled singer, conductor and vocal group for his polished musical offering. It was pointed up as an occasion by the linking of deejay David Jacobs, often booked for unperdrawer affairs in this sphere. Without forcing the epithets, he gave the impression that the revelation was at hand, and chatted up Nelson Riddle, who opined that Nat "King" Cole was the most musical and likable star to have fronted his arrangements, and threw in Sinatra as an afterthought.

Riddle sticked a British pick-up jazz band, augmented by a bank of strings. It showed off his craftmanship to near perfection, with a zesty tone and an infectious swing. Trombonist Keith Christie clicked in an up-tempo "You and the Night and the Music," and Johnny Hawkesworth, on bass, impressed in Riddle's own composition, "Barie's Loaded." Another Riddle original, "Sea of Dreams," was strictly background stuff, but in all respects, the conductor's inventive scores pleased, even without benefit of singers.

The Hi-Lo's did what has become familiar from their waxings. That is, they knocked spots off most of their contemporaries. Occasionally, the soprano bleat, which is their trademark, seemed somewhat contrived, but they came up with immaculate versions of a trio of standards, closing with a mannered "Cockles and Mussels." Little was contributed by seeing them, and producer Yvonne Littlewood was content to present them, mouths open. An additional visual gimmick wouldn't have come amiss.

The intense and volatile Miss Bassey was on top form. She belted out a vigorous "Swonderful" and got right to the mechanical l. of a couple of ballads. It was a fetching display of high geared piping, and proved once again that no local chantoosie can touch her when it comes to projecting an off the peg lyric.

Only drawback—and it applied to the whole show—was that all was sacrified on the altar of professionalism. Superbly proficient it all was, but it left a gap that might have been filled by sentiment that hadn't been so obviously calculated beforehand. Like Judy Garland.

Yvonne Littlewood, now BBC-TV's ablest practioner at this sort of show, was deft throughout, but, as indicated, might have let her imagination off the leash in some of the treatments. *Otta.*

Foreign TV Followup

The Sunday-Night Play

Especial view-catcher of Michael Voysey's "Member of the Family," slotted in to BBC-TV's indeisive "Sunday-Night Play" skein, was the stellar coupling of Eartha Kitt and Richard Todd. Miss Kitt, in particular, turned in a continuously well-drawn bit of thesping, which maintained interest in a melodrama that had a subtle notion underlying it, but was conceived in too crude and obvious a fashion to carry conviction on its own.

It began gently, with the upset caused in a rich and powerful British family through the marriage of Edwin Carrington (Bernard Archard) with the colored Sally (Eartha Kitt). The other Carringtons tried to disguise their prejudice by pretending it was something else. Mother thought the girl was too young to be satisfactory. Brother was afraid that the marriage would affect the family's financial business.

Sally was thus politely frozen out, and Edwin told that he would have to will her out of his share of the business, should he die. Die he did, and the evidence, too blatantly accumulated by scribe Voysey, led to Sally being suspected of his murder. She was innocent, of course, but brother Michael (Richard Todd) conducted a private inquisition and tried to horse trade suppressing said evidence if Sally did not suggest at the inquest that Edwin's death had been caused by his family's attitude to her.

This Sally refused to do, claiming that her dignity and her status in the family would not allow it. Thus the script got across quite a telling point about the equality of human beings, and the quiet conviction of Miss Kitt made it memorable.

In all other respects, the plot was too creaky to carry the burden, and much of the characterization was flat. Todd, as the villain of the piece, was adequate, but dull, and Bernard Archard had little charm as Edwin, who was supposed to be full of it. Minor thesps, who included Margaretta Scott and Marie Ney, struggled and more or less survived. John Warrington's production was placid. *Otta.*

Armchair Theatre

Intended to whet the appetite for upcoming ABC-TV series of science fiction stories, "The Dumb Martian," an ABC-TV drama in the fortnightly Armchair Theatre skein (Sundays 9:35 p.m.), was downright disappointing. Especially in view of such ingredients as a John Wyndham story, able artists like William Lucas, Ray Barrett and Hilda Schroder plus the producing talents of Sydney Newman.

Unfortunately, the drama couldn't be rated as even a brave attempt to reconcile the public with space age happenings, emotions or worries. It just traced out a three-cornered relationship between an ex-space pilot, a doctor and a girl from Mars.

Story had no real relation to space and could easily have been set on some desolate spot on earth. Yarn was too thin to support the dynamic production bestowed upon it and there was little dialog or inventive thought worthy of an hourlong play in prime time.

Saving grace of the production was, without doubt, the thesping. William Lucas was particularly impressive as a boorish spaceman who took a dumb Martian woman into a remote space outpost so that he wouldn't go nuts.

Miss Schroder's expressionless portrayal of the Martian girl, beaten and maligned by the pilot, was a real feat. She portrayed a great deal of feeling within a deadpan character and it came as no shock that she could kill with the same blank expression as she took insults and beatings.

Barrett was okay as the doctor, a more reasonable type than the brutish pilot, considering the advanced stage of intellect which the human race had supposedly achieved, but his role gave him no scope.

Director Charles Jarrott conjured up only the slightest of foreboding in the atmosphere, although he made excellent use of cameras and models to bring over the idea of outer space. All in all, this outing was rather like a tasteless sweet in an expensive, deluxe wrapping. Great salesmanship, dubious product. *Watt.*

Canada's 'Sightline'

Toronto, July 3.

Du Maurier Cigarets has purchased partial sponsorship of Canadian Broadcasting Corp.'s new 60-min. documentary series, "Sightline," and tees off over the CBC national web tomorrow (4), 10-11 p.m. for six weeks.

Opener will highlight Seattle World's Fair, Stratford (Ontario) Shakespearean Festival and the Dawson City recreation of scenes of the '98 gold rush. "Sightlines" deal was placed through Vickers & Benson Ltd.

From The Production Centres

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jazz and straight music . . . Malta Television Service's topper, **Edward Hamilton-Hill**, spent four days at Border-TV's newly built station to o.o. design and equipment . . . Plans afoot for new commercial tv transmitter for the London area . . . Edinburgh actress **June Shields** joined Grampian-TV as interviewer . . . Southern-TV's commercial tv area has been adjusted for the start of Channel-TV operations in September . . . Associated-Rediffusion's contribution to the Festival of the City of London was the publication of the official program book. A-R is also airing sections of the fete on its London web.

IN WASHINGTON .

D.C.-Maryland AFTRA local drew 400 for its big 25th anni dinner here honoring **Evelyn Freyman**, the local's executive secretary; participating were **Bud Collyer**, Mutual's **Robert Hurleigh**, CBS' **Ken Banghart**, WWDC's **Ben Strouse**, AFTRA national executive secretary **Donald Conaway** and others . . . **Mark Evans**, pubaffairs v.p. at Metromedia and **Ben Strouse**, WWDC prexy, installed as directors of the Citizens Crime Commission in wake of upbeat crime wave . . . WAVA intiating summer training program for teenagers . . . Maryland-D.C. Broadcasters' Assn. unanimously approved abolition of Section 315 at annual convention . . . WRC-TV's **Inga Rundvold** out of hospital and back with her "TV Beauty School for Teenagers" . . . **Arthur Faircloth**, WRC-TV local sales manager and former pro and college gridder installed in Touchdown Club . . . **Roger Lowe**, son of **Florence Lowe** of Metromedia and formerly of VARIETY, now cubbing at WRC.

IN MILWAUKEE . . .

Arizona's Rep. Senator Barry Goldwater appeared live on "Open Question," Tuesday (19) on WTMJ-TV, scoring a beat for the Milwaukee Journal station. Program, in which Sen. Goldwater was queried by a group of Milwaukee newsmen, was later vidtaped and used on a playback Tuesday (26). Incidentally, WTMJ-TV is presenting its "All-Star Preview," preceding each of the Major League All-Star ball games, again this year. First of these programs (July 10 & July 30) will spotlight Braves radio & tv play-by-play announcer **Blaine Walsh**, discussing upcoming game on each show, with palaver with a baseball star . . . **Joe Reynolds**, Towne-Riverside publicist tied-in WOKY & Littman's Furs, in contest linked with "That Touch of Mink," the Cary Grant-Doris Day film at the Towne Theatre . . . "How Is Our Society Reflected in Today's Arts?" the WITI-TV "Public Conference" program, Sunday (1) showcased U. of Wisconsin-Milwaukee (artists-in-residence) Ben Weber, Alan Schneider, Egon Weiner, with Peter J. McCormick, Milwaukee Public Library staffer moderating the panel.

IN PHILADELPHIA

Dave Wilson, formerly with WHYY, named producer-director for the WCAU-TV department of public affairs. He is the recipient of an Ohio State First Award for 1961 . . . WRCV-TV to salute area military posts on new "In Defense of Freedom" series. Sessions which preemed Monday (2) are produced by **Frank Hall** . . . **Peter Stevens**, formerly of the station's production staff, named traffic manager of WCAU-TV . . . **Dave** and **Ginny Stephens**, WCAU's musical Mister and Missus, left for Berlin, over the weekend . . . WIBG's **Bob Knox** appointed public relations director for the 77 Optimists Clubs in Eastern Pennsylvania-New Jersey area . . . WRCV-TV offering prime evening time for tv debates between Penna. gubernatorial and senatorial candidates. The debates will be made available to other tv stations in the state . . . WCAU-TV to carry Eagles pre-season game schedule beginning next month (12) . . . **Edward Goldman**, a biology instructor on WHYY-TV and director **Lionel Monages** attending Workshop on Instructional Television Production, in Toronto, sponsored by the Ford Foundation.

IN CLEVELAND . . .

Westinghouse was hit with a $250,000 lawsuit here because its local outlet, KYW-TV, refused to run a commercial which company lawyers figured was too close a parody on "What? Still using that greasy kid stuff?" spot line. Suit was brought by **Bern Mueller** on behalf of his plastic hat line . . . New morning lineup at KYW Radio features a two-man team, **Harry (Happy Hare)**, late of KCBQ, San Diego, and **Specs Howard**, shifting morningward from p.m. They'll do live remotes and everything else short of soft shoe routines . . . New afternoon man there is **Jim Stagg**, from WOKY, Milwaukee . . . **Les Clark** shifts to morning news man at WGAR, replacing **Norman Wagy**, to WJW-TV and Radio to head new editorial department.

IN MINNEAPOLIS . . .

KSTP-TV, this area's only video station equipped for color, planning to go all out in promotion of color tv at upcoming Minnesota State Fair Aug. 25-Sept. 3. KSTP's fairgrounds concession will include an array of color tv sets on which fairgoers will be able to watch the NBC affiliate's own weekday "Treasure Chest" show in color . . . KMSP-TV preemed first in series of local political programs last week. Leadoff show in series which will become a regularly scheduled feature of the 20th-Fox station this fall spotlighted DFL state chairman **George Farr** and GOP chairman **Robert Forsythe**. Series entitled "Issues and Answers" is produced and moderated by KMSP pubaffairs director **Jim McGovern**. McGovern and UPI reporter **Bob Dodor** handled questioning of guest politicos on the preem . . . **John Pete**, formerly with KYSM, Mankato, has taken over the early ayem "Night-watch Show" on WLOL. He succeeds **Jerry Telser** who has moved up to assume early and late eve deejay chores.

IN DETROIT . . .

Bob Maxwell, one of this town's top tv and radio personalities for many years, has left WWJ-TV for WCBS in N.Y. His "Phone-Opinion" show will now be moderated by **Don Perrie**. Maxwell's d-j and other announcing assignments will be split among present staff members apparently . . . **Joe Gentile**, CKLW sportscaster is the new prexy of the Detroit Sports Broadcasters Association . . . WJR assigned news editor **Frank Tomlinson** to broadcast on-the-spot reports of Michigan Day ceremonies at the Seattle World's Fair . . . Detroit Council of Churches has awarded WXYZ-TV a citation of merit for "outstanding work done by the station in presenting religious programming" . . . **Ray Engle**, former news director of WILX-TV in Jackson, Mich., has joined the WJR news staff . . . Fluoridation of Detroit's water supply to reduce tooth decay receives editorial support from WJR and a pro-and-con handling from WJBK's "Assignment Detroit" show hosted by **Bob King** . . . WJBK-TV is scheduling five telecasts of the recent **Billy Graham** crusade in Chicago. The hourlong shows will be screened in prime evening time.

IN PITTSBURGH . . .

Gerald A. Spinn, has been named operations director of KQV, the city's leading station with new, pop records. Spinn came from WHK, Cleveland, where he was program director for three years . . . **Red Donley**, sports director of WIIC, has had his show moved to the nightly 6:25 spot, followed by **Mark Schaeffer** with the local news and then **Bob Cochrane** with a new weather show just before the Huntley-Brinkley report.

CRITICS—Thanks For The Roses

BOSTON TRAVELER
Eleanor Roberts

"STEVE ALLEN SHOW WILL KEEP AMERICA UP LATE."

"The old Steve Allen came back again last night and he was a wow. Zany, bright, offbeat and original!

"All we can say after watching Steve is Johnny Carson—beware!

"There were no big-name guests aboard last night, and Steve proved he didn't need them.

"The hour-and-a-half fairly flew with Steve wisecracking all over the place in that tart, solemn, owlish, manner of his. He broke us up doing a hilarious interview with an enormous lady who played musical combs.

"A multi-faceted man of enormous musical talent, he composed-on-the-spot-a pop song from notes struck on the piano keyboard by four women from the studio audience.

"Out of discordancy came harmony but best of all it was fun.

"Like Allen's old 'Tonight,' this one was full of gimmicks—bright, amazing ones . . . There was Terry Gibbs playing 'When You're Smilin'' and 'Lady Be Good' on the vibes. And Philly Duke singing 'You Took Advantage of Me' and 'You'd Be So Nice to Come Home To' in her honey-ed voice.

"But it is Steve—witty, sparkling—who will keep America up late at night again.

"His audience interviews are back and no one is better at this art than Steve. Nor is anyone more aware of the gleeful impact audiences make, to say nothing of the facial expressions.

"If Steve keeps this up, he'll have a hit on his hands."

THE NEW HAVEN REGISTER
Rick DuBrown, UPI

HOLLYWOOD (UPI) — "Steve Allen, operating out of a theater named after him on Vine Street in Hollywood, Monday night, launched a national television show that figures to give the 'Tonight' program sharp competition in key cities.

"The graying Irishman, already has 50 national sponsors lined up, and he is off to a fast start with 21 important stations airing the syndicated, nightly, 90-minute show.

"For all practical purposes, he is doing the old 'Tonight' show, which he built to coast-to-coast prominence for NBC-TV before Jack Paar inherited it . . . adlibbing ability, graciousness, enthusiasm and spontaneity rate him way above any of the continuing 'Tonight' hosts.

"He interviewed four ladies on stage — and wound up twisting with one. He composed a song out of four notes they plunked on a piano. And, again at the piano, he tore into two torrid jazz numbers with the great vibes musician, Terry Gibbs."

THE BOSTON RECORD
Anthony La Camera

"It was like old times last night on late evening television. The spellbinder Steve Allen, returning to his original format, lost little time in demonstrating that he is still top man when it comes to conducting an informal ad-lib type of television program. The ninety-minute premiere sparkled with recurring examples of his quick and intelligent wit. If the entry can maintain the happy pace of its opener, Allen should wind up on far more than the twenty stations now carrying his Westinghouse Broadcasting Company series."

DAILY VARIETY

"Not that he ever really went away, but—Steve Allen is back. The Steve Allen of the night people; the clown prince of fringe time; the pied piper of Bohemia, U.S.A. It's a pleasure to have him back . . . Westinghouse is to be congratulated for winding up the old, original Steve Allen doll . . . Allen now appears to be settled back into that easygoing, warmer, and more philosophical groove in which he functions most persuasively and infectiously.

"Basic format of the new syndicated Allen show is the lack of a format. Just 90 rambling, low-pressure minutes of music, humor and chit-chat involving several guest stars, assorted oddballs and members of the studio audience."

Tube.

NEW YORK DAILY NEWS
Kay Gardella

"ALLEN'S RIGHT IN STRIDE IN NEW TV ALLEY—WPIX."

"Steve Allen proved again last night that performers are born to the late-night TV time slot, not made.

"An early pioneer of the free-wheeling, informal wacky-hour entertainment, Allen returned to the time his talents fit best.

"He easily sustained a high-level of entertainment throughout the 90 minutes, a task the most talented, skilled performers are reluctant to undertake.

"Having watched the revolving-door hosts of the 'Tonight' show slowly sink the series on Channel 4, we were beginning to believe the loose-knit sessions of comedy, music and chit-chat had run their late evening course.

"The answer? Steve Allen, the guy who started the whole business in the first place.

"It was the same relaxed, self-assured, witty Allen we remembered from the '50s on 'Tonight'. Older, certainly, but not in appearance. His theme song is one of his own compositions, 'This Could Be the Start of Something Big.' And it just might be prophetic.

"Aside from the entertainment provided by his guests, Allen played some fine piano and also revived many diverting features he introduced on 'Tonight' years ago. There was his 'book title' gimmick, where he mixes titles and names for a comic result.

"Too, he interviewed offbeat guests. And to all the other 'instant' products we have today, he added 'instant' music. Four ladies from the audience picked out notes on a piano which Allen quickly embellished into a cha cha tune. 'This Could Be the Start of Something Big' . . . Time will tell."

THE PITTSBURGH POST GAZETTE
Win Fanning

"I commend it to your viewing without reservation. I believe you will enjoy the effortlessness of the initial offering. Allen clowns about with the sort of disorganized abandon most of us appreciate when the big hand and the little hand of the clock are approaching and passing the after dark, straight-up position. There are not many people who can keep a program of this elastic format going."

THE HARTFORD TIMES
Tony Davenport

"Steve Allen returned to television last night. All in all, it's about the best news we've had to offer in a long time."

LOS ANGELES TIMES
Cecil Smith

"Steve Allen's newest new show, which is the best excuse for people to stay awake that has come along in years, has a homey feeling about it. It's like discovering a lost but loved pair of bedroom slippers and fitting them on again. It feels good.

"Not that any of the sharp, sophisticated Allen wit is lost in the process. To the contrary. Allen zipped through the opening show Monday night in a blithe and merry mood, dropping quips around the theater, exchanging conversation with members of the audience and people brought onstage."

SAN FRANCISCO EXAMINER
Rick Setlowe

"While 'Tonight' is thrashing around to find a substitute . . . Allen returned Monday night . . .

"Using one of the more notable songs he has penned, 'This Could Be the Start of Something Big,' as his theme, TV's answer to the Renaissance Man, writer-composer-comedian-jazz musician Allen held together the nightly 90 minute seminar for insommiacs with no more format than his own lightning wit and imagination.

"Allen has reached that point of eulogy in the arts of having a theater named after him. The old L.A. movie house in which the shows are taped earlier in the evening as been rechristened 'The Steve Allen Playhouse' . . .

"As the man with the nose says, 'Everyone wants to get into the act.' Allen not only does it, but he consistently manages to upstage some considerable talent. On the piano and xylophone he more than held his own in jam sessions with jazzman Terry Gibbs.

". . . The top banana is still the impromptu Allen. Doing a take-off on his own old controversial bit of book recommendations, he suggests 'Don't Go Near the Water'—by Dean Martin and 'To Kill a Mockingbird' — by Walter Pidgeon. His special award to unsung heroes this week went to a Spokane housewife who takes in homeless boys — and years later turns out homeless men.

"If Allen's compulsive adlib quipping and mugging occasionally gets a little silly, it's all in the name of entertainment, and not a moment is going to drag if he can help it . . ."

THE WASHINGTON STAR
Bernie Harrison

"Steve Allen is serious about his new late night assignment and his first show sped by smartly and entertainingly."

THE BOSTON GLOBE
Percy Shain

"STEVE ALLEN BACK WITH TONIC BOOM."

"To paraphrase a cigarette commercial: Remember how great late-night shows used to be? Well, Steve Allen still is.

"Steverino's return last night to the type of stanza in which he won his first fame was a most auspicious one. He sparkled and bubbled with the quick wit that makes him such a natural in this free-and-easy habitat. He kept the screen busy with gimmicks and gags galore, right down to the final credits.

"And that last statement is more than just a passing remark. Because it was literally true. When you look back on it, he really didn't have much in the way of guests. And what he did have was only tolerable at best.

"But it was the way he handled them, and the audience, too, and the clever nonsense he kept blurting out that made this the joyous session it was.

"It recalled most strongly the days of a half-decade or so ago when watching him gallop through his nightly romps was a national habit. It can become so once again if this sort of thing keeps up. It's very contagious.

"You don't look for substance at the tag end of a hard day of coping with life's problems. Admittedly, it's mostly froth and frivolity. But it can't be beat as a way of forgetting your troubles before dropping off into slumberland.

"For openers, Steve's guest list was rather scant. He had a bit of jazz session with Terry Gibbs, the swingin' vibrachonist. He introduced Ken Greenwald, a new comedian who seeems like a pale imitation of Jonathon Winters in the strange noise department. He offered as vocalist Philly Duke, a good-lookin' filly with more personality than voice. And that was all.

"The show never lagged. He had various stunts to while away the time, like making up a song from notes selected by members of the audience.

"And so it went, from the gun rampage at the beginning (as a concession to violence lovers) to the signoff. The old master was in his element and Summer televisin began to take on a warmer hue."

THE BALTIMORE SUN
Donald Kirkley

"It was an informal, friendly, flexible show, and it's apparent that more viewers than ever are going to suffer loss of sleep. Steve Allen's return was like turning back the clock to a happier time. He has picked up the thread where he dropped it."

from all of us

Milt Hoffman, Producer

Steve Binder, Director

Stan Burns, Writer

Mike Marmer, Writer

Donn Trenner, Musical Director

and

Steve Allen

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week eight different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S. ARB ratings cited are metropolitan area ratings.

(*) ARB's March-April 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

(Continued from page 72)

CHARLESTON, S.C.

STATIONS: WUSN, WCSC. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS				TOP COMPETITION		
RK. PROGRAM—DAY—TIME	STA.	AV. RTG.	RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1. Wagon Train (Wed. 7:30-8:30)	WCSC	55	1. Ripcord (Wed. 7:00)	WCSC	Ziv-UA	36	63	Everglades	WUSN	21
2. Perry Mason (Sat. 7:30-8:30)	WCSC	51	2. Wyatt Earp (Fri. 7:00)	WCSC	ABC Films	35	73	Bob Newhart	WUSN	13
3. Gunsmoke (Sat. 10:00-11:00)	WCSC	49	3. King of Diamonds (Thurs. 7:30)	WCSC	Ziv-UA	31	62	Third Man	WUSN	19
4. Ben Casey; Award-Edie (Mon. 10-11)	WUSN	45	4. Sea Hunt (Wed. 9:30)	WCSC	Ziv-UA	27	48	Hawaiian Eye	WUSN	29
4. Bus Stop; Moment; H'wood. Spec. (Sun. 9:00-10:00)	WUSN	45	5. Rescue 8 (Thurs. 7:00)	WUSN	Screen Gems	23	43	Twilight Zone	WCSC	31
4. Rifleman (Mon. 8:30-9:00)	WUSN	45	6. Everglades (Wed. 7:00)	WUSN	Ziv-UA	21	37	Ripcord	WCSC	36
5. Defenders (Sat. 8:30-9:00)	WCSC	44	7. Bugs Bunny; Lockup (Mon. 7:00)	WUSN	UAA; Ziv-UA	19	37	Disney; Pass; Pete	WCSC	33
6. Checkmate (Wed. 8:30-9:30)	WCSC	43	7. Amos & Andy (Mon.-Fri. 5:45)	WUSN	CBS Films	19	56	Action	WCSC	17
6. Route 66 (Fri. 8:30-9:30)	WCSC	43						Happy Raine	WCSC	13
								Quick Draw McGraw	WCSC	12
								Yogi Bear	WCSC	13
								Huckleberry Hound	WCSC	15
			7. Shannon (Tues. 7:30)	WUSN	Screen Gems	19	30	Disney; Big Show	WCSC	44
			7. Third Man (Thurs. 7:30)	WUSN	NTA	19	38	King of Diamonds	WCSC	31

COLUMBUS, O.

STATIONS: WLWC, WTVN, WBNS. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

1. Ben Casey; Awards-Edie (Mon. 10-11)	WTVN	36	1. Death Valley Days (Tues. 9:30)	WBNS	U.S. Borax	27	44	Powell; Star	WLWC	17
1. Wagon Train (Wed. 7:30-8:30)	WLWC	31	2. Whirlybirds (Thurs. 7:00)	WTVN	CBS Films	24	51	News; CBS News	WBNS	18
2. Perry Mason (Sat. 7:30-8:30)	WBNS	33	3. Everglades (Fri. 7:00)	WTVN	Ziv-UA	21	50	News; CBS News	WBNS	18
3. Garry Moore; Town (Tues. 10-11)	WBNS	31	4. Huckleberry Hound (Thurs. 6:30)	WTVN	Screen Gems	17	45	Home Edition Huntley-Brinkley	WLWC	14
4. Red Skelton (Tues. 9:00-9:30)	WBNS	29	4. Third Man (Mon. 8:00)	WTVN	NTA	17	33	M Squad; Concert	WBNS	21
5. Bonanza; Project 20 (Sun. 9:00-10:00)	WLWC	28	5. Best of Groucho (Thurs. 7:30)	WBNS	NBC Films	16	29	Ozzie & Harriet	WTVN	25
6. Andy Griffith (Mon. 9:30-10:00)	WBNS	26	6. Pioneers (Wed. 7:00)	WLWC	Roebeck	13	33	News; CBS News	WBNS	17
6. Flintstones (Fri. 8:30-9:00)	WTVN	26	7. M Squad; Concert; Berg (Mon. 8:00; Tues. 8:00)	WBNS	MCA	14	28	Third Man	WTVN	17
6. Lawman; Hollywood (Sun. 8:30-9:00)	WTVN	26	7. Ripcord (Tues. 7:00)	WTVN	Ziv-UA	14	32	Bachelor Father	WTVN	24
6. 77 Sunset Strip (Fri. 9:00-10:00)	WTVN	26						News-Chet-Long CBS News	WBNS	21
6. Untouchables (Thurs. 10:00-11:00)	WTVN	26	7. Yogi Bear (Wed. 6:30)	WTVN	Screen Gems	14	38	Home Edition Huntley-Brinkley	WLWC	15

DALLAS-FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

1. Ben Casey; Awards (Mon. 9:00-10:00)	WFAA	42	1. Yogi Bear (Mon. 6:00)	KTVT	Screen Gems	10	28	News; Weather Huntley-Brinkley	WBAP	13
2. Gunsmoke (Sat. 9:00-10:00)	KRLD	38	2. Peter Gunn (Tues. 8:30)	KTVT	Official	9	14	Yours For A Song	WFAA	20
3. Candid Camera (Sun. 9:00-9:30)	KRLD	35	3. Bugs Bunny; Texan (Sat. 12:00)	WFAA	UAA	7	64	Dallas; Movie-BB	KRLD	3
4. Untouchables (Thurs. 9:00-10:00)	WFAA	33	3. Huckleberry Hound (Thurs. 6:00)	KTVT	Screen Gems	7	19	News; Weather Huntley-Brinkley	WBAP	16
4. Garry Moore; Town (Tues. 9:00-10)	KRLD	33	3. King of Diamonds (Wed. 9:00)	WBAP	Ziv-UA	7	13	Naked City	WFAA	23
4. What's My Line (Sun. 9:30-10:00)	KRLD	33	3. Three Stooges (Mon.-Fri. 5:15)	KTVT	Screen Gems	7	33	Action 5; Party Time	WBAP	6
5. Real McCoys (Thurs. 7:30-8:00)	WFAA	32	3. Tightrope (Fri. 10:30)	KRLD	Screen Gems	7	28	Lone Ranger Paar; Tonight	KRLD WBAP	6 8
5. My 3 Sons (Thurs. 8:00-8:30)	WFAA	32	4. Lone Ranger (Mon.-Fri. 5:30)	KRLD	Lone Ranger Films	6	29	3 Stooges	KTVT	7
5. Andy Griffith (Mon. 8:30-9:00)	KRLD	32	4. Pioneers (Wed. 6:00)	KTVT	Roebeck	6	17	News; Weather Huntley-Brinkley	WBAP	16
6. Red Skelton (Tues. 8:00-8:30)	KRLD	31	4. Quick Draw McGraw (Tues. 6:00)	KTVT	Screen Gems	6	17	News; Weather Huntley-Brinkley	WBAP	15

'Hell For ITV, Halo For BBC'

Continued from page 65

ent television guilty — guilty of being successful."

Peter Cadbury, chairman of Westward TV, "If the recommendations are accepted by the government it will mean the virtual nationalization of independent television. This must destroy completely the regional characteristics of the companies that serve particular areas."

Sir Robert Renwick, Associated TeleVision chieftain "...a biased report which has one apparent objective—to destroy in one vicious blow the whole structure which had given the public the programs they enjoy and in its place set up a second monolithic State institution." Roy Thomson, owner of Scottish-TV, used terms like "disgusted" "biased," "socialistic" and "unrealistic."

Alfred Francis of TV Wales and West, said: "Not Since Oliver Cromwell has anyone been so cross about innocent public entertainment." Lord Derby, same station: "Our first reaction to the report is that it is a disquieting document with disturbing social implications which does not reflect a very responsible approach to the problem."

George Woodcock, secretary of the Trades Union Council: "I expect we shall find more to approve than criticize." National Union of Teachers spokesman said NUT welcomed the report and its main conclusions were in accord with the main points in the Union's evidence to the committee.

Newspapers, themselves, had some lively comments to make in leader columns. Daily Express, the anti-commercial tv national daily, said Pilkington put forward "imaginative" proposals. But advanced the theory that profits from a reconstituted ITA could be used to finance all the tv channels and therefore abolish the license fee.

Influential Financial Times backs Pilkington to some extent but refuses to accept that independent web contributed nothing to television in its six years of existence. BBC, says an FT leader, was forced to raise its standards after the introduction of commercial competition.

Tabloid Daily Sketch noted: "The people who want to run our lives and tell us what to do came one step nearer to doing it. By 1964, they hope, we shall have Big Brother TV telling us what we must see and what we mustn't."

The lofty Times says: "The report of the Pilkington Committee . . . gives three cheers for the BBC and cannot raise one for commercial television. Since this is a variance with the conferment of popular applause as expressed in the way most people use their switches, it requires some justification. This the committee offers at remorseless length — without doing it well."

There's a New Respect For TV Comedy Writers In Britain: Allan Prior

London, July 3.

Britain's tv comedy writers have emerged from their status as "second class citizens of no particular network," according to scripter Allan Prior, a leading member of the TV and Screen Writers' Guild. Today the comedy writer is a respected figure, he says, and they earn, on average, 30% higher fees than do their drama counterparts.

Says Prior: "In the days of the old music hall, a comic was a self-made man. Acts lasted a lifetime. Now, a comedy writer is a writer first and a funnyman second." For with series like "Steptoe And Son" (Galton and Simpson) "Seven Faces Of Jim" (Muir and Norden) and "Bootsie And Snudge" (Took and Feldman) currently among the most popular shows on British channels, Prior holds that the days of the pure gag-man are "more or less numbered."

Schoenbrun: D.C. vs. Paris

Continued from page 67

us. We're the capital of the free world."

As a city how does Paris compare with Washington? "My wife," says Schoenbrun with approval, "calls Washington a southern village by day and a Harvard dormitory by night." After a broadcast in Paris, I could go to Maxim's and forget my job, in the company of writers, artists and non-news people. Washington is a one industry town—politics. I go to a dinner party and the guests are news makers. I end a broadcast in the evening and if someone's hurt, my telephone rings and I spend the rest of the night answering beefs."

Schoenbrun finds his usual day begins at 8 a.m. and winds up at 2 a.m. His biggest enemy is the time needed for sleep. He's of the opinion that a serious Washington reporter must spend as much as 30% of his time in research reading. He acknowledged that coming to Washington from Paris has added to his burdens. He's had to take a fresh dip into issues which didn't concern him too much in Paris.

Can anyone jump from farm acreage problems to Quemoy and Formosa to Billie Sol Estes and expect to be an expert in everything? Schoenbrun responded by citing a project of the Rockefeller Foundation. The project was to evaluate the job of Secretary of State in the U. S. cabinet. The findings were that the job of Secretary of State was so complex that it was "impossible." The project was done by Dean Rusk, the current State Secretary. In the same sense, on a lower level, the job of chief Washington correspondent is "impossible."

"I like challenge. The nature of life is full of problems. I've come alive all over again in Washington."

Scot TV's 'Late Final'

Glasgow, July 3.

"Late Final," a new end-of-week interview program, is skedded to tee off on Scot commercial tv here July 7, and will run at first for six weeks. Program will feature interesting people of all types who happen to be passing through Scotland at weekends.

Produced by David Johnstone, head of News and Current Affairs at STV, "Late Final" will introduce to viewers as compere 36-year-old Douglas Keay, freelance scribe from London who has strong Scot links. Aiding in the interviewing chores will be Ian Ross, of the station's own current affairs team.

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HOLLYWOOD 28
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TV & The Battle of Britain

Continued from page 65

present license fee of $11.20 would be upped (according to BBC estimate) to $19.60, including a $2.80 excise duty if the recommendations for expansion of tv and sound services are okayed. But the Committee frowns on any suggestion that the license fees should be waived or reduced for any class of user, except that the present concession for the blind should continue.

Rap for Toll TV

Regarding new services the committee opines that the BBC should get the go ahead for local sound broadcasting and also be allowed to operate a separate vidchannel for Wales, but that any proposal for separate, independent Scottish and Welsh Broadcasting corporations should be vetoed. Tollvision, half a dozen differing forms of which have been nursed here in the hope that this report would give an encouraging thumbs up, have taken a knock. The report has recommended "no dice" in this field since it is the most expensive form of television and, anyway, not every viewer could have access to it. Others, who are looking forward to commercial radio here, find the report a dampener. "Not recommended," says Pilkington's Committee.

A separate educational tv web, public broadcasting of vid-programs and any immediate extension in tv broadcasting hours are also frowned on by the report. And, regarding hours, it stresses that "there should not be a marked disparity between the number of hours of tv which each of the two organizations is allowed to broadcast on any one service." It also urges that any second program by either the BBC or ITV should only broadcast within the periods when its first program is being broadcast.

The report looks exhaustively into the subject of new tv services and sniffs at proposals to start an additional public corporation providing an additional tv service or for a service of sponsored tv as done in the States. Other ideas such as the BBC and ITV jointly fathering an extra program, and that three services should be provided, one by the BBC and two by commercial companies find no favor.

Indies as 'Villain'

Regarding television today in Britain the committee is troubled. It records much "disquiet" and "dissatisfaction" among the many people the committee has consulted about the services provided by both of Britain's vide organizations. But though it admits that the BBC is not faultless, it finds that most of the charges are laid mainly at the indie web's threshold.

"Television," states the report, "portrays too often a world in which the moral standards generally assumed in society are either ignored or flouted." Stressing that their views cannot be dismissed as unrepresentative opinions of a few well meaning, but over anxious critics, since they are held all over the country "by many individuals and organizations of differing kinds," the committee goes on to state categorically that tv offers too much violence.

This violence is slammed on three counts: (1) It frightens children; (2) It may lead to dangerous and even disastrous experiments; (3) It encourages antisocial, callous and even vicious attitudes and behavior. With these thoughts the report suggests that ITA should come into line with the BBC on its views on "family viewing." In fact, that all programs skedded for showing before, say, 9 p.m. or a suitable break period around that time, should not be "unsuitable for children to watch." After that time, tougher or more adult programs could be screened. This would obviate the necessity for suggestions of censorship or adoption of the cinema's certification system, which the committee does not recommend.

Overall dissatisfaction about current tv output is expressed over a "lack of balance" in the output of a given channel, with too restricted a range of subjects, particularly at peak hours. Says the report: "Many mass appeal programs are vapid and guerile, their content often derivative, repetitious and lacking in real substance. There is a vast amount of unworthy material." In the committee's investigations they had found discontent with the poor quality of much American material, particularly on the indie outlet. But no quota on foreign material was urged.

According to Pilkington a lot of the fault lies in the ITA's "illusory" powers to control the contractors. Latter, he says, hold the initiative because they are program planners and makers, while the Authority is only a regulatory body. Hence the recommendation for the rejig of the constitution of the Authority. The report asks: "Would it suffice to add to the ITA's regulatory powers? The Committee thinks not. It is no use tinkering with a machine that can only turn out the wrong product." This "organic weakness," opines the report could be checked if selling of ad time is divorced from program making.

Continuing to probe the causes of "the penrile and vapid" programs the Committee blames the profit motvie of the commercial tv contractors which largely keeps them to a rigid, mass appeal formula. Also under fire is the way in which commeercial tv companes have evolved a network system whereby only one program at any time is on offer from the network to the affiliates. This prevents competition among the companies and prevents affiliates getting a look-in on the network for their own programs. This, in fact, means that the companies, independent though of each other in a fiscal sense, are not otherwise independent.

The power of press financial participation in commercial tv, which has been criticized in various ways, over some time, is considered in the report. It recommends that in no case should a newspaper organization have the dominant slice of holdings in a tv company. The Pilkington report states that no evidence had been submitted to them of any bias or insufficiency in the presentation on indie tv of affairs of public concern through newspaper holdings in video companies. But it is worried about the possible threat to democracy by the concentration of mass media in too few hands. So the Committee suggests that where, at the moment, the press has a dominant interest in an existing company its contract should not be renewed when it ends in 1964, unless the newspaper interest has been reduced.

In the tv-ad field Pilkington considers that the ITA should continue to lay down "the maximum and average amounts of advertising" and that it should not become a legal responsibility. But the report also recommends that ITA should keep the matter under constant review, with a view to reducing it if possible and also keep an eye cocked to see that use of the "natural break" does not bar good television.

Other recommendations regarding adverts are the abolition of ads specifically designed for children being shown in childrens' programs, a careful peek at the use of children in advertisements, on the grounds that "to exploit the emotional appeal aroused by children is degrading," and the stopping of "ad-mags."

These are often purely advertisements strung together to give an illision of an entertainment program and the report stresses that the Television Act seeks to make a clear distinction between advertising and programs. The report also considers that should these "admags" be banned, there should be no increase in the amounts of time allocated to spot advertising. It further urges some tightening up of the ITA's code of tv ad principles.

Although presenting evidence that suggests that competition from indie networks has not served to improve BBC programs it admits that it has considerably helped the news. Both ITN and BBC "are adequate; the presentation is such as to avoid distortion and their criteria for the selection of news are right." Both news services are praised and "since each is different in style and presentation they offer viewers a worthwhile choice."

In the educational field the report notes that "the BBC has made a start, but only a start "but recognizes that the broadcasting organizations are hampered with only one channel at their disposal. There is praise for both channels in their handling of schools television.

It must be stressed that the Pilkington report is merely a recommendation and that only the Government has power to alter existing methods of tv and sound broadcasting. It is an exhaustive report which will clearly come under fire from Parliament, as well as the man in the street, but Pilkington insists that his Committee was not an egghead one and that its members represented a cross-section of experience, interests and taste.

What Does It Mean?

What, then, does the Pilkington report mean to the average viewer. Maybe nothing. Maybe, in the distant future, quite a lot. Eventually, will come the necessity of new sets to get clearer pictures and, sometime, color. For the extra license money they may find many of their most popular programs either scrapped or considerably altered as, for instance, a result of the Committee's recommendation that "the maximum value of prizes for quiz programs and tv games should be greatly reduced. Where programs or games call for no skill, prizes should be of nominal value only." Only an outline of a possible shape of things to come is provided by the report but it is certain that, over the last weekend, it has caused food for thought and much speculation and heart searching.

James It Is

Those in this country who have familiarized themselves with the text of the controversial British Pilkington Report are trusting that greater reliance can be put on the judgments, appraisals and overall conclusions than in the report's appendix.

Members of the Committee, who had spent some time in this country o.o.'ing U. S.-styled tv, identify the president of CBS-TV as James Anthony Jr.

Inside Stuff—Radio-TV

The composition of the tv audience has always been somewhat of a puzzle, but a study of the mail received by Liberace when he was hot on tv in 1956 indicates that the fan mail is representative of the viewing audience as a whole. The results of the study by Dr. Charles Winick, Columbia U instructor and research psychologist, have been published in the current issue of the Journal of Broadcasting. Winick, in studying 11,368 pieces of mail received by Liberace during a one-week period in 1956 analyzed the appeal of Liberace in terms of relating to an in-group (34%), discuss oneself (17%), live vicariously (17%), identify oneself (17%), reach a symbolic figure (15%), exert influence (12%), communicate with a kindred spirit (9%), see Liberace as a son-lover (8%), communicate with a lost son (4%), express affection for a little boy (3%), and admire a little Lord Fauntelroy type (1%).

CBS-TV has donated $25,000 worth of tv equipment to the N. J. Educational Television Corp., which headquarters in Montclair, N. J.

Representatives of New Jersey-etv, which is planning to establish a statewide noncommercial educational tv network, estimate that the value of equipment, if purchased new, would amount to $100,000.

The equipment is presently being stored in the Thomas Jefferson Junior High School, Teaneck, but will be moved shortly to Glen Ridge, the site of NJ-ETV's first station which plans to begin broadcasting this year to some 800,000 North Jersey residents.

John Henry Faulk Award

Continued from page 65

at a time when he wasn't at all sure that any of it would ever be repaid as the result of the court action.

However, the $3,500,000 awarded last week by the jury is believed the highest amount ever awarded for libel. Justice Abraham N. Geller, who presided, struck virtually all the defenses offered by Aware and its co-defendants soon before the case got to the jury; principally he disallowed the defense of truth since lawyer Thomas A. Bolan was unable to prove satisfactorily that Faulk ever was pro-Communist.

Verdict specified compensatory damages jointly against Aware, Hartnett and Johnson for $1,000,000 and punitive damages of $1,250,000 each against Aware and Hartnett. This was more than Nizer had asked for of the jury.

Of course, Faulk may not be able to collect anywhere near the $3,500,000 awarded him last week. The only defendant with any substantive wealth was Johnson. Since he died before the jury decided the case, and since the other two defendants appear to be pleading near poverty, big sums are at stake. A declion on the payment is expected to be delayed for several weeks.

Income Cut Beaucoup

Since he was fired by WCBS in 1957, his lawyers pointed out during the trial that Faulk has been living a hand-to-mouth existence in Texas, to which he returned after the radio-tv lockout brought on by Aware and its defamatory charges. In fact, a small ad agency he runs supplied him last year with a net income of around $4,000 far short of his earnings at WCBS.

Brought out in the trial by Nizer was the fact that the Aware bulletin which changed Faulk with Commie sympathies (based on some alleged appearances he had appeared only after it was known made before pro-Commie orgs), the performer was running on an anti-Aware ticket in the American Federation of TV & Radio Artists. Five of the seven appearances charged against Faulk were disproved and two others, the plaintiff charged, were not before tainted organizations.

Implication throughout the trial was that Hartnett and Aware, sensing the AFTRA politicking threatened their functioning, were out to get Faulk, one of the leaders of the opposition.

Thomas A. Bolan, lawyer for the defense, said a few days before the trial ended that Johnson, at 73, was too ill to appear. He got a doctor to back him up. Nizer also got a doctor, but this doctor said that Johnson, will was evidently well enough to drive his own car for great distances, was also well enough to appear in court without serious additional damage to his health.

Johnson never got to court. There is still some question as to what the millionaire, who resided in Syracuse, was doing in the motel outside of N.Y.C. were he had evidently driven himself.

Big Coverage

The trial, particularly at its dramatic close, drew heavy press and broadcasting attention. After the award of $3,500,000 was announced, Nizer and Faulk and other members of the plaintiff's team held a press conference at the Algonquin Hotel and it was noticed that the only major broadcasting outlet that didn't cover the event was CBS News, which belongs to the same corporation as WCBS Radio, Faulk's former place of employment.

Part of the reason certainly for all the notoriety—besides the civil liberties involved—was that Nizer was handling the case for Faulk. Colorful and famous, Nizer is the lawyer who also successfully carried through a libel suit by Quentin Reynolds against columnist Westbrook Pegler a case the veteran trial lawyer describes at length in his recently published book, "My Life In Court."

Employer groups, including ad agencies and networks, have officially maintained all along that there was never any such thing as an organized blacklist in radio and tv. Closer to the generally accepted truth, however, is that blacklisting has fallen off greatly since the late 1950's. Whether it's completely gone is another matter. The effectiveness of Aware is said to have diminished but there is, some feel, a continued diffidence on the part of employers to give work to alleged communist sympathizers.

Stettner Quits, Hatos Set on '1st Impression'

Hollywood, July 3.

Resignation of Fred Stettner as producer of NBC-TV's "Your First Impression" and the appointment of Stefan Hatos to the vacated post was announced today by Monty Hall and Art Stark, packagers of the daily half-hour quiz show.

Stettner, who formerly produced "Do-Re-Mi" and "Life Begins at Eighty" resigned to set up his own indie production company in Hollywood and will concentrate on "Double Dare," a new game he is preparing as his company's first project. He also has begun preparation of a 15-minute syndicated film property.



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TV Webs Capture Mex Hoopla on JFK's Visit; 'Eyewitness' a Click

By HERM SCHOENFELD

There was no shortage of news on the three tv networks about the triumphal visit of President Kennedy and his wife to Mexico over last weekend. In fact, the event was given a step-by-step coverage with the cameras everywhere except in the private parleys between the U.S. and Mexican heads of state.

Both the ABC and CBS networks devoted two half hours each to the visit while NBC wrapped up the gala proceedings in a half-hour Sunday evening. More or less the identical film footage was used on the three webs in detailing the tumultuous welcome accorded to the Kennedys in Mexico. In evidence were the thronged streets, the blizzard of confetti, the colorful mariachi bands and everywhere the smiling face of the President and his wife, both of whom spoke often and warmly about "The Revolution," a phrase of mystic significance to the Mexicans.

CBS "Eyewitness" on Friday night (29) came up with the best show on Mexico even before the Kennedys visit was really underway. Touching upon the ceremonial aspects the visit for a few miutes, the CBS stanza was the only one of the three networks to give some of the background to Mexican-U.S. relations, particularly with respect to Mexico's efforts to overcome its economic poverty.

ABC's two shows on Saturday and Sunday was competently presented with Fendell Yerxa as the New York anchorman with Bill Lawrence and Paul Good in Mexico City. The descriptive commentary was adequate and Lawrence's political speculations were safe.

Charles Collingwood, for CBS, contributed some trenchant remarks, pointing out that Pres. Kennedy was setting a precedent in embracing a Mexico that was more socialist in domestic affairs and more neutralist in international outlook than the U.S. would like.

It remained for NBC cameras to pick up one of the most fascinating shots of Pres. Kennedy. In this sequence, the President was handed a sombrero by a Mexican ballerina. She asked him to wear it, but he politely brushed her off. It was an incident that NBC's Ray Scherer underplayed neatly, pointing out that another person has now an aversion for hats.

Noteworthy too was the fact that all three networks tried to pierce through the circuses and confetti to the real political meaning of the visit. And the general implication was that results of the Kennedys visit may not have been as overwhelming as the choruses of "viva."

FFC Orders New Hearing On Largo, Fla., TV Grant

Washington, July 3.

Federal Communications Commission stayed the effectiveness of its Jan. 17 grant of Largo, Fla., television channel to WTSP-TV, Inc., ordering new hearings before an examiner, with five other applicants for the same channel participating.

FCC directed the examiner to collect facts on programming by the company's AM station in St. Petersburg (WLCY) since the closing of the record on the tv case in May 1960.

British TV Stocks

Continued from page 65

different in shape and no Continental manufacturer with a hungry home market is likely to be tempted into the near-saturated and certainly difficult U. K. market. Rental companies stand to gain more, however.

Clearest bear points are directed at the commercial tv contractors since the pasting they took from the report. If the reports stand—and the market doesn't appear to think it will, sources report—the companies will become purely suppliers of programs and are hardly likely to make sizeable profits from a monopoly buyer. But whatever the government recommends, it is anticipated that commercial contractors' profits will be slashed.

For the Birds

Continued from page 67

fascinating. Now, the network topper said, "we should carry the ball at the beginning and at the end and let radio take it from there."

One or another solution has to be found for the tv networks on handling the space shots in some reasonably economic manner. The problem is becoming particularly acute because of the acceleration in the space program with manshoots now scheduled almost every couple of months.

Even if it was feasible to give all-out coverage to the three-orbital shots, the next venture into space will be a six-orbital flight running for over eight hours. Under these circumstances, the webs don't see how they can commit their facilities fulltime to this project.

CBS Does a Burn

Continued from page 66

Kingdom, BCINA is considered by some government agency, too.

NBC News has never had its news footage syndicated abroad, although its own NBC International does syndicate regular pubaffairs programs outside the U.S.

BCINA has on its board three members of BBC, with which NBC also has a rather close tie on reciprocal use of news material.

It used to be that BCINA would pay NBC about $50 for every NBC News film story it used. Now BCINA will reportedly guarantee a year-round minimum to NBC.

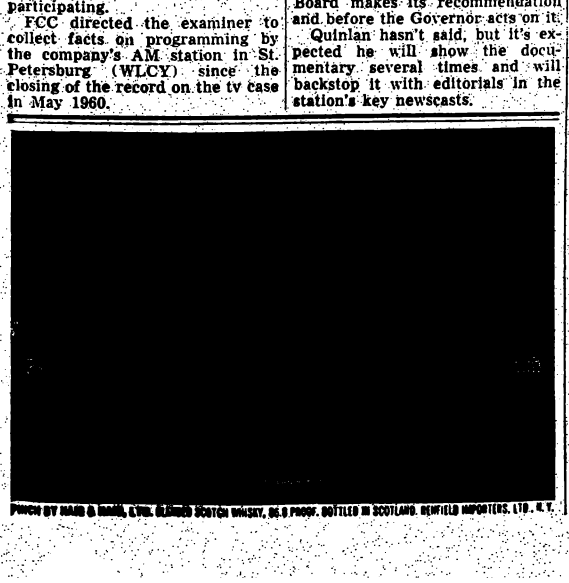
Chi WBKB

Continued from page 69

position to the Crump case, and he fears that Friedkin's film, in arousing the public, just might complicate matters.

On the other hand, Crump himself and Warden Johnson, who have seen the film, believe it is their last hope. Quinlan thus is on the horns of a dilemma: he wants to launch a campaign in Crump's behalf but is chary of possibly queering the case. It's still to be decided when WBKB puts the film on the air. Probably it will be shown the day the Parole Board makes its recommendation and before the Governor acts on it.

Quinlan hasn't said, but it's expected he will show the documentary several times and will backstop it with editorials in the station's key newscasts.



Fordham Conclave

A complete survey of the contemporary educational television scene will be presented at a five-day conference to be held at Fordham University's Rose Hill Campus, N. Y., July 16-20. The university's Communications Arts Department, under chairman Rev. William K. Trivett, S.J., is sponsoring the conclave.

Conference will mark 10th anni of ETV and discuss the advent of WNDT in N. Y., the closing of the first year of the FCC's UHF Channel 31 experiment, the pending all-channel receiver legislation and the passage of the bill which will make $32,000,000 available for new ETV stations.

Opening day's session will be addressed by WNDT's top execs, including John F. White, president of National Educational Television & Radio Center; Dr. Samuel B. Gould, prexy of WNDT; and Richard D. Heffner, the station's general manager. FCC Commissioner Robert E. Lee will introduce a full day's discussion devoted to "UHF and Television Expansion." Seymour N. Siegel, director of WNYC and Channel 31, will describe the latter operation. Several other educators and FCC staffers are due to address the conclave.

Educ'l TV

Continued from page 67

"presented by" credit on the closing crawler). Actually, NET does try to "sell" programs to sponsors, but thus far it's been hard to interest companies in the idea of building a corporate image through sponsoring education when the nation's No. 1 market isn't included in the market coverage. WNDT will change that, and, of course, it should be easier for NET to sell New York-based industries on the concept when they can see it operating in their own communities.

Program underwriting by corporations has served to ease the burden of fund-raising in educational tv. The underwriter picks up only the production tab and doesn't have to pay time charges to get exposure in 63 NET markets.

(3) Recognition of hinterland ideas and creativity. Through noncommercial television, the "voice" of such cities as Albuquerque, Denver, East Lansing, Mich., New Orleans, Buffalo, Memphis, St. Louis and Chicago—all of which produce programs for NET—will at last be heard in New York City.

(4) Lastly—and when this happens, ETV will truly have arrived in the big time—a chance to influence commercial television. Educational tv, which doesn't have to be competitive with commercial video, is more likely to experiment with new program formats because it has less to lose. Let ETV come up with a single hit show, one that may cut sizably into the prime time audience of the networks and with WNDT in the picture, that's entirely in the realm of possibility), and it's a sure bet that the commercial networks will latch on to the format. The influence can only be a healthy one.

FFC Revokes Licenses Of 2 AM B'casters

Washington, July 3.

Federal Communications Commission last week revoked the licenses of two radio stations and fined another $5,000.

Merchants Broadcasting System of Dallas Inc. lost its license for KCPA-FM for going silent last Aug. 12 without FCC authorization.

Palms Broadcasting Corp. had the license of WGRC, Green Cove Springs, Fla., revoked because of an unauthorized transfer to Frank Van Hobbs of St. Augustine. In the same action, Van Hobbs was ordered to cease and desist from unauthorized operation of the station.

The proposed $10,000 fine on Storz Broadcasting Co., operator of KOMA, Oklahoma City, was reduced to $5,000. FCC said the daytimer operated after midnight and with too much power.

Bergmann's 'Have Charter, Rarin' To Go'; Pacts Linkroum, Haight, Levin

George Haight, Dick Linkroum and Michael Levin are producers who are presently working through Charter Productions Corp., a new packaging house that has as its chief backer and prime mover Ted Bergmann. The former chief of the defunct DuMont network who has also been a McCann-Erickson muckamuck and head of advertising for Revlon, Bergmann has a group of silent partners. He says most of them are or were involved themselves in other phases of broadcasting.

Bergmann figures the large majority of indie producers don't have a chance in tv today, because they come to a web or advertiser without the backing or without the organization in which so much faith is generally placed.

Purpose of Charter, he says, is to provide the backing and the organization. Bergmann and his partners intend supplying producers with "whatever is necessary, from a treatment to a pilot," in order to close a tv series sale.

Besides the money, Charter will do the selling for the "single program producer." And if the series is sold, Charter and the producer, who supplied the idea and the actual creative work, will split 50-50 on the take.

Linkroum, a former NBC-TV veep, is working on an hour tv film series called "The Lawmakers," based on the private lives of four fictionalized Congressmen. Won't be controversial, Bergmann says. Haight, once radio-tv veep at McCann, and who is holding down the West Coast operation of Charter, is working on an hour called "Poor Little Lambs," built around campus life. Levin, formerly tv director for Erwin Wasey agency, has a program of his own in the works.

Bergmann has been talking to several other tv producers, among them John Aaron and Jesse Zousmer, who produced "Person to Person" and since have done specials for NBC-TV. But no definite agreements with the others have yet been reached. It's doubtful at the moment whether the production of specials will be a serious part of Charter activity.

Coltart's Scot TV Slot

Glasgow, July 3.

Ronald S. Coltart is named as administration manager of Scottish Television, commercial tv program company here.

He will supervise all administrative and cost control practices in all departments and ensure uniform application of the company's policies in these matters. He will also be responsible for all station advertising and will undertake general supervision of the work of the legal and contracts, personnel and business departments.

Espanol TV In Program Spurt; Set Sales Better

Barcelona, July 3.

When tv came to Spain about three years ago sets were being sold at high prices and were accessible only to people of means and were too much for the average viewer. On the other hand programs were simply bad, so that tv was scarcely a fact in this country. As time went on, some sporadic programs proved interesting such as the Balduin and Fabiola wedding in Belgium. The latter being Spanish stirred plenty of interest and some tv sets were sold for the occasion.

Next came football games which greatly interested the young people and steadily tv began to count. Following this, the sets manufactured in Spain lowered prices and lately began to sell by installments and this operated the "miracle."

Since Jan., 1962, more and more sets are being sold every day. Programs have improved a little, not much, but real life programs such as royal weddings (Juan Carlos and Sophia in Greece), football world championships, regular weekly games keep alert the interest and tv now counts. During the cold winter nights pic house impresarios complained about lack of patrons, but this must not all be charged to tv. Pix have been very poor entertainment this season and tv set sellers have not lost the opportunity to sell and distribute hundreds of sets all over Spain.

Joel Chaseman To Coast

Joel Chaseman, general manager for WBC Productions Inc., the Westinghouse operation, is moving to the Coast to become exec producer of the Steve Allen show.

Chaseman's switch was cued by the exit of Allen Sherman as producer of the Allen package after a couple of shows were taped.

Milwaukee—Cy Nelson has been named news and public affairs director at WOKY, the Bartell station in Milwaukee. Nelson joined WOKY news staff about a year ago.

Geo. Smith Comes Out Of Retirement to Aid Lee

Washington, July 3.

George S. Smith, prominent Washington broadcasting attorney for many years, has left retirement to become legal assistant to FCC Commissioner Robert E. Lee.

Smith is a former president ('1957) of the Federal Communications Bar Assn. and served two terms in the House of Delegates of the American Bar Assn. From 1942 until his recent retirement, he practiced communications law as a partner in the D.C. firm, Segal, Smith and Hennessey.

He was among the first employes of the old Federal Radio Commission, working there from 1928 until 1932.

Lee's last legal assistant, Arthur A. Gladstone has been appointed a hearing examiner for FCC.

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Television Reviews

Continued from page 76

states, is scheduled to be published early next year by Macmillian.

Atlanta artist, Jon Kollock, whose art films were featured at the festival in May, did the photography. Actor Cary Bynum, formerly with the Academy Theatre and now on active duty with the Navy, was the focal point of this artistic film, made in color, but, alas! telecast in black and white.

Bynum, as a struggling artist, was shown catching a bust and lugging his kingsized painting to the park for display at the war festival. He gave a whimsical performance as he hung and rehung his canvas in an effort to show it off to best advantage. He stood guard over it, cast admiring glances at it, shied away when the judges showed up . . . and didn't win a prize. He was philosophic about it as he grasped it for the long trip home, again via bus with a determination to try again next year.

Displayed in the 30 mins. of the show were the performing arts as well as the graphic arts. Ballet dancers went through their paces, handcrafters fashioned jars and vases and objects d' art in front of the camera, would-be buyers gawked at canvases displayed out-of-doors and there was an air of carnival throughout the production.

While an art exhib't, even on so large a scale, is an unhurried thing, a television show is something else and this program was much too leisurely to be classified as entertaining, except possibly to the art aficionados but shown in color, it certainly would have had more appeal.

WLW-A deserves a big E for effort on this one and the bank that sponsored it likewise should get its share of the credit. *Lucc.*

THE GREATEST MAN IN THE WORLD
With Jack Creley, Don Francks, others
Producer-Director: David Gardner
Writer: James Thurber
Adapter: Irving Gaynor Neiman
60 Mins.; Wed., 8 p.m.
ASPIRIN, SPIC & SPAN, PHILIPS
CBC, from Toronto

This was an adaptation of the James Thurber space-hero satire CBC quickly postponed when Col. John Glenn's space shot was skedded about the same time. Penned in the '30's, it was skillfully adapted by Irving Gaynor Neiman and inventively directed, mainly for chuckles, but with a quota of yocks, by David Gardner, Christopher Plummer, currently starring at Stratford, Ont., Shakespeare Festival, introduced the show.

A U. S. plane-owning pilot, appropriately yclept Jack Smurch (played to the hilt by beat actor-singer Don Francks) suddenly decided to circle the moon and, did so in 38 days, provisioned with 100 pounds of salami and 10 cases of Old Glockenspiel bourbon. Presprop, government agency charged with creating a favorable American image abroad, tried to handle the Smurch headache and succeeded till he arrived at N. Y., where he lurched off the plane, bottle in hand, and lunged lustfully at a girl assigned to floralize him, then passes out cold. Presprop announced he's ill and confined him but couldn't keep him off the sauce and he finally met the press as the mercenary, lecherous lush he really was. Scribes respond nobly with headlines like "'Someone Up There Guided My Hand'." Then he met the VIPs, 13 stories above the crowd roaring "We Want Smurch!" As he perched on the penthouse edge, waving his bourbon and shouting down, Presprop's chief shoved him over and the American Image was saved.

Among neat touches were English subtitles over scenes of Italian, Russian and Chinese populaces cheering as "Jolly Jack" Smurch soared above (to be greeted with headlines like "From the Cornfields of Iowa to the World of Green Cheese"); quick airport-crowd shot of Smurch's scrubwoman mother (who has said, "I hope he drowns!" with her mouth taped shut; his plane inscription, seen as "Son of A." swiftly changed on arrival to "Son of Mom"; tv interviewer (lively job by Ron Hartmann) winding with "And now stay tuned for 'One Man's Frankenstein';" juxapositio of Smurch smirking, "Tell the broads to line up on the right" and headline "'I Fear My Achievement Has Been Exaggerated'—Smurch."

U. S.-Born Jack Creley was excellent as the harassed Presprop chief, ably supported by Barbara Hamilton, John Horton and several in cameos such as Eleanor Beecroft as Smurch's mom. An often sharp and always delightful show. *Pag.*

A LOOK AT EDUCATIONAL TELEVISION
With Donald E. Schein, Msgr John F. Bourke, M. H. Yager, others
30 Mins., Mon-Fri., 9:30 a.m.
WRGB-TV, Schenectady (live & film)

A week's sampling of programs produced by various educational television stations, coupled with a 10-minute interview on behalf of Mohawk-Hudson Council's new WMHT outlet plus a current campaign to raise $348,000, must have interested many viewers of the country's pioneer commercial station, to take a longer look at educational tv. The net result was to stimulate viewer interest in the potentials of ETV yet the shows left this interest somewhat unsatisfied.

For instance, the cut-off on a half-hour primarily devoted to George M. Cohan came at an inappropriate moment — the singer-pianist-commentator was just moving into a number after a lively, nostalgic session with "45 Minutes From Broadway."

A roundtable on "Low Market Retailing" (in effect, discount store operation) was similarly interrupted at an untimely point. Three highly articulate Bostonians, with varying views, participated under the able moderating of a "Market Review" editor. Their agreement that low-scale retailing will continue to expand has sociological implications was not lost on any discerning would-be-purchaser.

A third program, produced by KQED-TV, San Francisco, in "The Measure of Man" series, and specifically concerned with the question, "Are Americans Civilized?" unfortunately ended as Commentator John W. Dodds (not otherwise identified) was striking a balance between the merits and demerits of "American culture." This highly provocative and highly quotable analysis professionally delivered by Mr. Dodds, contained —among other things—pertinent observations about mass media, motion pictures and tv commercials, at the "cut" signal.

Filming of the educationals seemed to be a bit on the grey side. Occasional fluffs, too, went uncorrected.

Of the live periods caught, Donald E. Schein, executive director of the Mohawk-Hudson Council on Educational Television and the man largely resposible for putting WMHT on the air, was featured with M. H. (Doc) Yager, Albany auto dealer and chairman of the fund drive. Yager proved fluent in the "pitch" that morning, as on the others.

Monsignor Bourke, superintendent of schools in the Albany Catholic Diocese and vice president of M-H Council, spoke on the value of educational television, especially in "challenging" present day students—"to be much better informed than those of 20 years ago."

Richard Bolton, vice-president of National Commercial Bank & Trust Company of Albany, persuasively talked about the value of an educational television station.

WRGB rates a nod for airing this series, as well as for its long-time generous donation of time to Mohawk-Hudson programs. *Jaco.*

So Many Show Biz Deals In Championship Bout, Fight's But Incidental

Hollywood, July 3.

Although Graff-Reiner-Smith Enterprises has guaranteed Championship Sports Inc., minimum of $2,000,000 for the ancillary rights to the Floyd Patterson-Sonny Liston heavyweight championship fight in Chicago Sept. 25, which includes closed tv, radio, motion picture and community antenna systems, Patterson after one year will become heir to all film negatives under his arrangement with the promoters.

Payment of $2,000,000 to CSI calls for $300,000 first year with $100,000 for next 17 years, according to Sheldon Graff, BevHills financier. With him on the deal are David J. Reiner, closed circuit tv exec and engineer and a principal in Pacific Projection Co., and Martin Smith, associated with Reiner in PPC.

United Artists, which handled several previous title bouts with theatre distributions, Paramount, Warner Bros. and Universal-International are reported interested in handling films for theatres with GRS. No talks have yet been held but are expected to be held shortly. Highest bidder will get the deal.

GRS has world rights to all but gate receipts, according to Graff. Local "promoter" will handle closed tv pacts. Graff explained term "promoter" could include exhibs, special agents and not necessarily fistic interests.

Idea is to first sound out local areas and auditoriums on closed circuit exposure before contacting theatres. However, wherever the b.o. possibilities loom greater these outlets will wind with the rights. Drive-ins also may come into local deals, according to potential grosses as compared with hard top, it was stated.

GRS expects to net between $3 mil to $4 mil after paying $2 mil. Group competed with Teleprompter on open bid, after closed bid of $1,200,000 was thrown open under spread of yearly payments.

Directors Guild

Continued from page 66

would do away with this principle and would leave unanswered such questions as who is responsible for okaying arbitration, local contracts, setting policy and all the business of the regional boards."

N.Y.-based directors Tom Donovan and Fielder Cooke some days ago wrote a joint proposal to Hollywood. They recommended dissolution of the regional boards and Hollywood obviously agrees. But they also mentioned frequent meetings of the national board, a point not reaffirmed in Sidney's letter.

To this Fritz said: "Since no provision is made for more frequent meetings of the national board, I can only assume that decisions would be left in the hands of paid employees, something neither coast envisioned when we merged . . . I also believe that the lack of communication that both coasts have complained of can only grow greater under such an arrangement and it also goes further in separating categories on each coast from working with each other."

The N.Y. members on the national board split right down the middle on whether to go along or fight Sidney.

There are many members who feel that the regional boards were superfluous and without any authority in the first place and that their dissolution might bring an end to the factionalism.

The dissidents in N.Y. point out that since the national board is better than two-to-one from Hollywood, the N.Y. members will have very little effective voice in major policy decisions—"that's if the board ever got to meeting in the first place."

Goldberg

Continued from page 66

worldwide communications through use of space satellites.

Board also approved appointment by radio and tv boards of three members of each group to sit in as observers at meetings of other. The six will act as liaison to make recommendations to joint board.

In further activity, board reaffirmed recommendation by radio board that full membership change bylaws to allow six at-large radio directors to be elected on basis of station market size rather than transmitter power.

Board also adopted resolution expressing appreciation to P. A. (Buddy) Sugg, former member of radio board, for past services and wishing him well on retirement as exec veepee of NBC.

At luncheon following meeting here (29), board members paid tribute to Mrs. Ella Nelson in recognition of 30 years of service on NAB staff. Mrs. Nelson was given stereo hi-fi set.

Spires

Continued from page 68

work, are now loaded with inventory.

Italy's RAI is improving as a market with the addition of a new channel around the Rome area. Spain is having a slow growth while Portugal, which has commercial tv, has only 60,000 sets.

Spires said that one of the most active tv markets in Europe is Finland where a good portion of the material on the government channel is foreign. There's also another tv channel operated by the University of Helsinki students. Sweden tv is on only three hours a day and very selective in its purchase of programs. Danish tv is very close to Sweden's in overall format. Norway is little beyond the experimental stage.

Spires pointed out that it's strictly a buyer's market in Europe where there is no competition and where the government is less interested in the ratings than in the quality of the programming offered.

Ottawa—Peter Jennings, of the announcer staff at CJOH-TV in Ottawa, telephoned his resignation from his European vacation to accept a gab job with Canadian Broadcasting Corp. television. He will be succeeded at CJOH-TV by John Pozer.

Top B'casters Aid Freedom of Info

Washington, July 3.

Some of the industry's big name executives were tapped for places on the National Assn. of Broadcaster's 1962-63 Freedom of Information Committee.

Committee, according to NAB prexy LeRoy Collins, will continue pushing for equal access for tv newsmen to news events.

Frank Fogarty, executive vice president of Meredith Broadcasting Co. of Omaha, Neb. was reappointed as chairman for this year.

From executive suites, NAB called on Richard Salant, president of CBS News; James Hagerty, vice president of ABC; William McAndrew, executive vice president of news, NBC; Weston Pullen Jr., vice president of Time Inc. and Stephen McCormick, vice president of Mutual Broadcasting.

Ann Corrick of Westinghouse Broadcasting is the Radio-Television Correspondents' Assn. representative on the committee.

Robert H. Fleming, ABC's Washington bureau chief, will represent the Radio-Television News Directors Assn.

Other members of the committee are:

Grover Cobb, vice president and general manager, KVGB of Great Bend, Kans.; John Guider, vice president and sales manager WMTW-FM and WMTW-TV of Poland Springs, Me.; Jack Harris, vice president and general manager of KPRC and KPRC-TV of Huston, Tex.; and J. W. Woodruff, Jr., president and general manager, WRBL and WRBL-TV of Columbus, Ga.

Howard Bell, NAB's vice president for industry affairs, will be staff executive of the committee.

Hudson's 'Battlefront'

Hollywood, July 3.

Producer Hal Hudson skied to England and France to investigate foreign-based production for his upcoming tv film series, "Battlefront," a World War II project.

Hudson plans to film in London, with locationing on the Normandy peninsula.

The producer also is taking with him two feature film properties requiring Italian backgrounds, and will meet on these in Rome with Titanus Productions prexy Goffredo Lombardo and Paul Baron of Galetea.

Dallas—FCC head Newton N. Minow will be Mike Shapiro's guest on the latter's "Let Me Speak to the Manager" program which is aired each Suday at 10:30 p.m. on WFAA-TV. Minow will tape the interview for airing here on July 8.



TV, THE TEACHER: This scene was repeated in hundreds of classrooms in Catholic schools in Connecticut and Massachusetts on May 23, 1962 when WTIC-TV televised the two and one-half hour Solemn Pontifical Mass and formal opening ceremonies from Hartford's magnificent new Cathedral of St. Joseph. On the eve of the formal opening, WTIC-TV also presented a 30-minute documentary, "A New Cathedral Must Rise," which told the story of the destruction of the old cathedral in a 1956 fire and the construction and consecration of the new. The documentary has already won a citation from the Catholic Broadcasters Association. (Advt.)

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IVORY BOOM UPS DISK SALES

AFM's TV Alliance Pact Caps Long War to Ban Canned Tunes in Telepix

Hollywood, July 3.

A far-reaching agreement banning the use of canned music in vidpix was reached last week by the Alliance of Television Film Producers and the American Federation of Musicians. It's the greatest advance made by AFM since it launched its campaign against the use of foreign-made canned music in tv years ago.

The three-year pact goes into effect July 1, and contains the same terms and conditions as those in the agreement between AFM and members of the Assn. of Motion Picture Producers, which also bans canned music.

The AFM-Alliance deal calls for a minimum of six three-hour sessions for each 13 vidshows, and scale for such sessions is $57.75 per musician plus cartage. The Alliance pact obviously will up employment in Local 47. While AFM execs declined to predict just how much their members will benefit as a result, they said under the major pact covering films and tv, average per session has been 15-17 men.

Few Producers Unsigned

AFM counsel Henry Kaiser said the Alliance agreement means in effect that "with but few relatively small producers unsigned, the entire industry is under obligation to use live music." The only significant gap left was closed with inking of this deal, he asserted.

Kaiser said now that the Alliance-AFM agreement has been reached, AFM is "determined to do everything in its lawful power to get the same deal from everybody not yet signed," meaning indies, of course, since the nets and majors are in the AFM fold. Kaiser said the federation plans to launch an intensive campaign against producers and sponsors of series involved, if the companies don't sign.

Alliance companies inking the new deal were Bellmar Enterprises, Bing Crosby Productions, Calvada Productions, Desilu, Four Star, Mayberry Enterprises and T. & L. Productions. Latter is a joint venture company formed by Danny Thomas and Sheldon

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U.S. Air Force Jazzmen Rout Czech 'Dixielanders' At Finnish Festival Bash

Wiesbaden, July 3.

The U.S. Air Force in Europe's Ambassadors Danceband scored an unscheduled victory over a Czechoslovakian "Dixieland band" in a recent battle of the trumpets in Oulu, northern Finland.

The USAFE Ambassadors were invited to participate in a two-day Finnish-American Festival here, playing for two concerts and two public dances. But no one had informed the Americans that the Red band was also participating.

Although the Communist jazzists received hefty advance publicity, it was the Americans who drew the crowd. Booked into the 1,800-seat Sports Halle, largest gathering place in the town of 56,000 population, the Ambassadors' event sold 2,200 tickets while the "Dixieland Jazzists" from Czechoslovakia pulled only 150 visitors down the street.

Even though it was a hot night for Finland, the crowd stayed at the Ambassadors' dance until past midnight. No one left during the five-hour performance. Tremendous bursts of applause and screams of approval ended the event.

On the repeat the second night, the Ambassadors again sold out to the tune of 2,200 hep visitors, while only 100 customers showed up for the Czech jazz fest.

The Ambassadors, considered successors to the World War II Glenn Miller Air Corps Orchestra, are noted for their Dixie section. Obviously it provided a much greater draw to the jazz-hungry Finnish audience than the Red-inspired Dixie variety.

Lissauer V.P.-Gen. Mgr. As Youmans Expands

Robert Lissauer has been named v.p. and general manager of the Vincent Youmans Co. The pub has acquired the seven catalogs formerly controlled by Lissauer.

The catalogs of the four ASCAP firms, Mode, Michele, Treble and Lad Music Corps., will be incorporated into the present Youmans Co. setup. The three BMI catalogs, Scope, Jason and Ample, will all be in a new company operated under Youmans' aegis to be called Scope Music. This is the first move in an expansion plot which Lissauer is planning to effect.

Chi Arraignment Starts Drive Vs. Illegal Songbooks

Chicago, July 3.

In what is considered an important first step in stopping the traffic in illegal song books, two men were arraigned in Federal Court here last week. The defendants, Irwin S. Rosenberg and Melvin A. Gershun, waived reading of the indictment and pleaded not guilty. Trial date was set for Oct. 15.

The drive against the under-the-counter sale of the book has been spearheaded by the Music Publishers' Protective Assn. The MPPA cooperated with the FBI and the U.S. district attorney in the Chi case, which is expected to be the first of a series of similar prosecutions across the country.

The indictment states that the defendants distributed 61,000 copies of books containing music for 1,000 songs without permission of the copyright holders. The books were sold since April, 1959, for $3.50 to $15. Sheet music for comparable amount of songs would cost $500. Maximum possible penalties for the offenses are one year's imprisonment and $1,000 on each count. The Chicago defendants are charged with six counts.

The Chi law firm of Hartman & Magid is handling the precedental case here, representing the MPPA's New York legal counsel of Wattenberg & Wattenberg.

NEWPORT BRACES FOR JAZZ BUFFS' INVASION

Newport, R.I., July 3.

With the infamous 1960 riot only a memory, Newport once again is preparing for its annual onslaught of jazz fans. Back at the helm of the Newport Jazz Festival this year called Newport '62 is Boston impresario George Wein. An impressive, if somewhat more modest than usual, lineup of talent is billed for the three-day jazz-travaganza Friday (6) through Sunday (8).

Housing accommodations are even more scarce than usual because of a heavy yachting schedule at Newport this summer. But the Chamber of Commerce is doing its best to fill the needs. Area eateries also are preparing for the heaviest business of the year.

While there will be little out-and-out Dixieland, the accent seems to be more on swing era sounds than on the "hard bop" and more progressive styles. The program, with three evening and two afternoon performances, has none of the "third stream" blending of jazz and classics currently in vogue today.

Highlights slated include the teaming of pianist Thelonius Monk with the Duke Ellington orchestra playing a Monk work. And pianist Oscar Peterson will be featured with the Count Basie orchestra.

COS. EYE MORE PIANO TALENT

By MIKE GROSS

The keyboard is developing into the key to big sales at the record companies. In the pop, jazz and classical fields, piano diskings are attracting lots of consumer attention again and the companies are on the prowl to bolster their rosters with piano talent.

The ivory boom is especially noticeable in the longhair area and it's been estimated that the record companies are now selling about four times as many piano recordings as they do the violin repertoire. Currently leading the pack in the 88-er sweepstakes is Columbia Records which last week signed 33-year-old Gary Graffman, a student of Vladimir Horowitz, who, incidentally, joined the Col roster in February. Both pianists were former RCA Victor pactees.

Columbia's keyboard roster now includes Alexander Brailowsky, Robert and Gaby Casadesus, Ivan Davis (another Horowitz pupil), Phillipe Entremont, Leon Fleisher, Glenn Gould, Charles Rosen, Rudolf Serkin, and the duo-piano team of Gold & Fizdale.

Col's Longhair Spurt

The diskery attributes a major portion of its hefty sales rackup in the longhair field to its keyboard contingent. In April, Col reported that sales for its classical product had shot up to 86% for the first quarter of 1962 over the same period the previous year. Part of the success, says Col, was due to the series of Carnegie Hall concerts by a non-exclusive artist Svyatslov Richter.

In addition to the activity at Col, there are movements at other companies, too. It's understood that with Capitol de-emphasizing its longhair activity in favor of its Angel subsid, pianists Leonard Pennario and John Browning will be available for work elsewhere. There are strong possibilities that Browning will wind up at Victor.

Victor, meantime, has been scoring heavily with piano diskings by Sergei Rubinstein, Van Cliburn and young Loren Hollander. Mercury, too, has a hot keyboard contender in Byron Janis. A number of Russians like Gilels and Richter have spread out in the U. S. among a number of labels, pointing to the interest reflected for their pianistic services by the diskeries.

Concertos on Top

In the longhair market, the concerto albums still far outsell the solo recordings—and in the concertos, it appears that the axiom is "the more schmaltz—the more sales." Combinations like Horowitz and Rachmaninoff or Liszt, Rubinstein and Chopin or Greig, etc., have grown surefire sellers.

Schuyler G. Chapin, director of Col's Masterworks division, has scheduled Graffman's first album session, a solo recital, for the coming month. The LP, to be produced under the direction of Paul Myers, will be released in November.

Graffman, himself, is set for a full summer season highlighted by appearances at New York's Lewisohn Stadium on Aug. 2, and at Tanglewood on Aug. 15. He also heads for Berlin later that month to open the Berlin Philharmonic, then doubles back to New York to take part in the opening weeks' festivities at Lincoln Center before returing to Europe for added dates prior to the official beginning of his 1962 season in the U. S. starting in November.

Graffman's popularity in the international musical arena may have been a strong factor in Col's nabbing him for its Masterworks fold. Columbia's launching of the CBS Record label to expand its overseas operations indicates that the label will give serious consideration to the overseas values of all new attractions from now on.

Orch Leaders Lose Suits to Force AFM & 802 to Drop Certain Taxes

Two suits brought in N. Y. Federal Court by Charles Peterson, Joseph Carroll and Charles Turecamo of the Orchestra Leaders of Greater New York against the American Federation of Musicians and Local 802 seeking abolition of the union's 10% traveling surcharge and the local's 1½% tax were dismissed last week by Judge Richard H. Levet. His findings make no clear-cut victory for either side.

The basic reason for dismissal of the case is Judge Levet's ruling that Peterson, Carroll and the OLGNY are not proper plaintiffs in the case because 1) Peterson and Carroll aren't union members, and 2) it wasn't sufficiently established that the OLGNY is truly representative of all orch leader attitudes. Therefore the suits are not class actions as brought, the judge felt.

Just what will happen with the tax and surcharge remains to be seen. Counsel for the union and local is moving that the temporary injunction against these measures be killed. Counsel for the plaintiffs, on the other hand, is moving that the temporary injunction be upheld. There is, of course, a squabble over costs.

If the temporary injunction is removed, then the union can proceed as it has for years to collect and pass on to locals portions of the 10% which is levied on traveling bands or those who employ tooters from outside jurisdictions. If the injunction is upheld, then the surcharge and local tax are still not collectible.

Plans New Complaint

In either case, Godfrey P. Schmidt, attorney for plaintiffs, plans to file the complaint again, only this time using union orch leaders as plaintiffs. He is taking the step on the grounds that the only reason the case was dismissed was that the plaintiffs weren't union members. The court ruled that, since they aren't subject to the tax in the first place, nor subject to any of the penalties involved for non-payment, nor adequate representatives of union orch leaders, they have no case.

But there is another action, set for trial Oct. 29, through which the same plaintiffs are seeking to pin antitrust charges on the AFM. They want to establish orch leaders as employers engaged in interstate commerce so that they can bargain with the union as to scales, etc. Presently most orch leaders are union members and must abide by union-set scales in dealing with purchasers.

Judge Levet said that, in his opinion, orch leaders are definitely

(Continued on page 88)

Merc Taps Tom Bonetti As Western Sales Mgr.

Tom Bonetti has been appointed western regional sales manager for Mercury Records. He will cover 11 states and report to Kenny Myers, Merc's veepee in charge of sales.

Bonetti has been a staff salesman for the past five years with Merc's San Francisco distributors, C&C Distributing Co. He'll continue to make his hadquarters in S. F. Bonetti replaces Lee Mendell in the regional sales position.

In another sales shift, Glenn Miller, Merc's midwest regional sales manager, has moved from Omaha to Evanston (Ill.) and will operate out of the diskery's Chicago headquarters.

Firm also added Don Bowman to its national promo staff. He will work out of Seaboard Distributors, Hartford, Conn.

Newport Panels To Be Headed By 'Jazz Priest'

Boston, July 3.

Something new for jazz bashes comes to Newport this year when Father Norman J. O'Connor, Catholic chaplain at Boston U. who conducts a radio jazz program here and is known as "the jazz priest," heads panel discussions on "Jazz and the Church" and "Economics of the Jazz Community."

"Jazz has been going to church regularly these days," says Rev. O'Connor. "Usually religious people see that they get there, but jazz appears to go without reluctance." "Jazz and the Church" panel goes on Sunday, July 8, at 1 p.m. as part of George Wein's "Newport '62 Jazz Festival," July 6-8 at Newport.

Other members of the panel include the Rev. John Gensel of Advent Lutheran Church in New York City; the Rev. Eugene Callender, Presbyterian minister of the Church of the Master, N.Y.; Clara Ward, gospel singer; Sonny Rollins, saxophone player; Maxwell Cohen, N.Y. attorney for jazz tooters. Ticketholders for the Sunday afternoon concert will be admitted cuffo for the panel discush.

Economic interrelationship of the problems of all facets of the jazz world as they affect the nightclub operator, agent, personal manager, performer, concert promoter, critic and recording industry will be aired during "Economics of the Jazz Community" July 7, at 1 p.m. This panel includes:

John Hammond, a&r director Columbia records; Art D'Lugoff, Village Gate nitery op, N.Y.; George T. Simon, jazz columnist, N.Y. Herald Tribune; Joe Williams, singer; Charlie Mingus, musician, and Kay Norton, owner of the Jazz Gallery, N.Y. Wein will moderate.

AD LIB INTO POP FIELD VIA POP-LINE SUBSID

Ad Lib Records is moving into the pop field. The diskery has signed some artists, purchased some masters and set up a subsid label called Pop-Line. Signings include Eddie Thompson, blind English jazz pianist who opened last Monday (2) at the Embers, N.Y. He'll cut an LP for the label next month. Singer-writer-instrumentalist Gino Belletiere has also been inked.

Masters purchased have been made from Jerry Ross' Sheryl label. They are "One, Two Button My Shoe" and "I'm Comin' Home." The company has also taken on two sides produced by Tony May in the rhythin & blues groove.

Disneyland Label Shifts Personnel as Fall Sales Drive Picks Up Steam

Disneyland Records, currently prepping a big sales push for the fall, has done some staff juggling. The disk division of Walt Disney's picture and tv operation has set a sales drive which will emphasize platters pegged to various Disney film and video activity and has reorganized its sales staff for this and future pushes.

Bob Elliott has been named national sales manager of the line. Formerly western sales manager for the diskery, he'll headquarter in Burbank. Phil Sammeth, formerly national sales manager working out of New York, is moving to the Coast to assume new duties in the character merchandising division of Walt Disney Productions.

Kelly Camarata, who recently joined the Disney organization after some years work in music publishing and disk activities with Capitol Records and others, has been named eastern sales manager. Bob Larsen, another new Disney staffer, has been set as Elliott's assistant. Andy Anderson, who is based on the Coast, is assuming responsibilty for all production and inventory control on both coasts.

'Music Man' Track, Elvis' 'Luck,' Wade's 'Hits' Top Current LPs

"THE MUSIC MAN" (Warner Bros.). Meredith Willson's joyous tuner, which was given an original Broadway cast album treatment by Capitol, several years ago, makes a solid soundtrack product. Pic version is fortunate in getting the services of Robert Preston who created the role on Broadway. His "Seventy Six Trombones," "Ya Got Trouble" and "Gary Indiana" are again delivered in a flavorsome manner that abounds with good feelings. Shirley Jones supplies a potent assist, especially on "Till There Was You" and "Goodnight My Someone." Happy comic relief is offered by Buddy Hackett on "Shipoop!" and Hermione Gingold on "Pick-A-Little, Talk-A-Little." Ray Heindorf's musical supervision wraps it all up into a neat package. It should be a hot seller once the pic starts making the rounds, and so, for that matter, should the original Broadway cast set, which Capitol has re-packaged for a push in conjunction with the film's release.

ELVIS PRESLEY: "POT LUCK WITH ELVIS" (RCA Victor). This latest Elvis Presley grab-bag is loaded with goodies and can be counted on to continue his long string of LP clicks. The Presley fans have plenty to enjoy here in that he goes through a varied repertoire to suit all tastes. There's a Twist ("Gonna Get Back Home Somehow"), a romantic ballad ("I'm Yours") and a free-wheeling swinger ("Such An Easy Question") among other vocal delights. The boy's still got his touch—in fact, he's even sounding better.

ADAM WADE: "ADAM WADE'S GREATEST HITS" (Epic). In his first assignment for Epic since his moveover from the Coed label, Adam Wade reprises some of the tunes that brought him to the forefront in the singles market. "Ruby" and "Tell Her For Me" were his major clicks and they are worthy of the encore given them by his new disk affiliation. His warm and winning way with a song also shows up pleasingly on "Linda," "As If I Didn't Know" and "Tonight I Won't Be There."

CY COLEMAN: "BROADWAY PIANORAMA" (Capitol). Cy Coleman knows what to do with a showtune to bring it to life in a refreshing manner. His keyboard styling never interferes with the composer's intent yet he still manages to sharpen up the musical values. Backing his nifty 88 is a rhythm section (guitar, bass and drums) and the boys help pour it out in an extremely likeable manner. As an added fillip, there are three femme voices to supply a short taste of lyrics fore and aft. The repertoire includes the works of Rodgers & Hammerstein, E. Y. Harburg & Burton Lane, Alan Jay Lerner & Kurt Weill, Irving Berlin, Johnny Mercer & Harold Arlen and Frank Loesser, among others. Included, also, is "Tall Hope," from "Wildcat," which Coleman wrote with Carolyn Leigh.

THE JORDONAIRES: "SPOTLIGHT ON THE JORDONAIRES" (Capitol). The Jordonaires are on their own here and they come through in fine style. Longtime vocal background supporters on disks made by Elvis Presley, Don Gibson, Ferlin Huskey, Jim Reeves, Marty Robbins and others of the Nashville set, the group knows a good thing when it hears it. The good things are the clicks they recorded with the aforementioned singers which come across strongly and truly even without the star attractions. Among the well-remembered tunes are "Oh Lonesome Me," "Young Love," "Little of New Orleans," "Don't Be Cruel" and "Lonesome Town."

SHELLEY MANNE & JACK MARSHALL: "SOUNDS UNHEARD OF" (Contemporary). The stereo buffs have some sound pleasure in store for them. It fits into the percussion and guitar groove that has delighted audiophiles for some time. Drummer Shelley Manne and guitarist Jack Marshall join in an exciting musical romp that employs as many as 25 percussion sounds to back the Spanish guitar. The music is based on a firm foundation and holds up under the imaginative stereo sound techniques. The repertoire, too, is of firm stuff and includes such nifties as "My Funny Valentine," "Begin The Beguine," "I'll Remember April" and "The Piccolino." The sound treatment gives them all a new dimension.

BUDDY GRECO: "BUDDY & SOUL" (Epic). Buddy Greco comes across strongly in this package with a slick display of vocal schizophrenia. He's a two-sided personality and each balances the other. On one side of the LP, he stresses his familiar free-swinging mood as in the topnotch rendition of "Come Rain Or Come Shine," while on the other he warms over his sentimental style with a flavor some string effect as in "I'm Gonna Laugh You Out of My Life." The vocal savvy brought to both sides make it a spinners' pleasure.

THE DON RANDI TRIO: "WHERE DO WE GO FROM HERE" (Verve). Don Randi has an impressive jazz flair. In his mid-20's, Randi has a musical know-how that belies his age and makes his work musically impressive. His piano lead is ably supported by Leroy Vinegar on bass and Mel Lewis on drums. The trio whips up lots of enthusiasm as it shuffles through a varied selection of blues moods and an especially peppery Latino version of Cole Porter's "I Love Paris."

RAY BRYANT: "HOLLYWOOD JAZZ BEAT" (Columbia). Ray Bryant spreads out in this roundup of pic tunes and he's quite effective. The spreadout comes in his backing which has been enlarged from his usual jazz combo form to a full-blown orch. He's completely at home in this setting and his pianistics are as potent as ever. Richard Wess has provided some lively arrangements which Bryant takes in his stride. "True Love," "Laura," "Ruby," "The High And The Mighty" and "Three Coins In The Fountain" are some of the film tunes that benefit from his touch.

RUTH BROWN: "ALONG COMES RUTH" (Philips). Ruth Brown's debut on the Philips label is a plus for the blues. She's been packing a vocal wallop for a long time, now, and this package brings it to the fore with full impact. In addition to the wailers, she also shows up favorably with a free-wheeling rhythm number like "Jim Dandy." Dramatic blues, however, is her forte, and she shows it best on "Mama, He Treats



LAWRENCE WELK

Presents a New Dot Album
"YOUNG WORLD"
A New Sound—Recorded by the New 35 mm Film Recording Process!

Your Daughter Mean," "It's Too Late, He's Gone" and "Love, Love Love."

"BAYANIHAN SINGS!": (Monitor). This package is another gem for the folk faddists. The Bayanihan troupe spread the folklore of the Philippines in the U. S. last year on its cross-country tour and through two previously released albums on Monitor. Here again, the Bayanihan troupe dishes out a lot of local color as they roll through a string of Philippine specialties. Only offbeat note in the package is "Deep In The Heart of Texas," but even the Texan partisans won't mind.

Berkshire Music Barn Schedules 18 Concerts

The Berkshire Music Barn, Lenox Mass., has set a slate of 18 concerts this summer. The season opens July 8 with Pete Seeger and will run through Sept. 2. Included in the calendar will be jazz, folk and flamenco programs.

Participating artists comprise Seeger, Louis Armstrong, Carlos Montoya, Count Basie, Shelly Manne, Stan Kenton, the Weavers, Les Brown, George Shearing, Olatunji & Co., Duke Ellington, Dave Brubeck, Miriam Makeba, Maynard Ferguson, Cannonball Adderley & Nancy Wilson and the Modern Jazz Quartet. Both the Weavers and the Dave Brubeck Quartet will perform twice during the season.

Longplay Shorts

RCA Victor has nine pop albums on its July schedule including the soundtracks from "My Geisha" and "Adventures of a Young Man"... Decca has rushed "And Now" and "Don't Worry 'Bout Me" singles from its "Vincent Edwards Sings" LP... ABC-Paramount has eight pop albums in its July slate, including an "All-Star Cast" platter which contains performances by **Ray Charles, Eddie Fisher, Lloyd Price, Ferrante & Teicher, Brian Hyland, Paul Anka, Eydie Gorme, Steve Lawrence, Don Costa, Teddy Randazzo, Johnny Nash** and the **Four Aces.** Its jazz subsid, Impulse, has nine platters ready and Chancellor, which ABC-Par distributes, has two sets.

Atlantic waxers, **Carl Holmes & The Commanders** left last week for a set of club dates in France and Italy, where they'll be for eight weeks... **Cathy Carr** will cut an LP of fireside tunes for Laurie label... Violinist **Ruggiero Ricci** has waxed a set for Decca in which tonal secrets of legendary violin makers are explored... Wonderland Records is repackaging some of its children's disks this month with a deluxe treatment featuring eight pages of illustrations. The label will also unveil a "Young People's Introduction to Famous Composers" series, platters by **Tom Glaser** and **Sandy Becker** and another science set called "A Child's Introduction to Atomic Energy and Outer Space"... **Dukes of Dixieland** have cut an album of folk songs, "Dixieland Hootenanny," which Columbia is rushing for July release.

King Curtis, Ralph Carmichael, Cy Coleman and **Roy Rogers & Dale Evans** make their debuts on Capitol LPs this month... Syndicated columnist **Earl Wilson,** his son, **Slugger,** and **Leonard Whitcup** have their tune, "It Happened Last Night," included in **Connie Francis'** new extended play album on MGM... Decca will release a single of **Irving Fields'** "I Love Paris" and "La Mer." Both tunes are part of his current album, "Champagne and Bongos"... Folk singer **Martha Schlamme** will record a new album for MGM this week... **Leroy Van Dyke, Eddie Layton** and the **International Concert Orchestra** are featured in Mercury Records' latest release... **Bill Dana** will record a new Kapp album, "Jose Jiminez Speaks to Teen-agers of All Ages," at Schoenberg Hall on the UCLA campus July 5-6.

Carl Sandburg and **Paul Scofield** in two early July releases from Caedmon Records... Originally slated for a September release, **Tony Bennett's** Carnegie Hall album is being rushed by Columbia for a July 17 release date... **Bob Morgan,** Columbia artists & repertoire staffer, produced **Bobby Vinton's** first LP for Epic, "Roses Are Red." He also recorded **George Maharis'** new single on Epic and **Jerry Vale's** LP on Columbia.

Mike Nichols & Elaine May, after three click albums with Mercury, are contemplating a switch to Columbia.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

GEORGE MAHARIS ..... **THEY KNEW ABOUT YOU**
(Epic) ..... **Love Me As I Love You**

George Maharis' "They Knew About You" (Dymor) is a warm ballad followup to his "Teach Me Tonight" click and will make him an even more potent entry in the pop sweepstakes because of the way he takes to the appealing lyric-melody blending. "Love Me As I Love You" (Mariellet) also shows some nice ballad touches through the vocalizing and the rich orch and chorus backing.*

* * *

JAMES DARREN ..... **MARY'S LITTLE LAMB**
(Colpix) ..... **The Life of the Party**

James Darren's "Mary's Little Lamb" (Aldont) is a brightly swinging entry with a fresh lyric switch on the nursery rhyme which this singer belts for maximum results. "The Life of The Party" (Allied) is an okay uptempo number with a downbeat lyric.*

* * *

BILLY VAUGHN ..... **A SWINGIN' SAFARI**
(Dot) ..... **Indian Love Call**

Bill Vaughn's "A Swingin' Safari" (Rooseveltt) is just that, a brightly marching tune which this orch has put into a highly colorful setting. "Indian Love Call" (Harms) is a neat reprise of the oldie.*

* * *

DION ..... **LITTLE DIANE**
(Laurie) ..... **Lost For Sure**

Dion's "Little Diane" (Disal) is a hard-driving rhythm song with the kind of beat and lyric which the Coke set will go for. "Lost For Sure" (Disal*) is another interesting Latin-flavored ballad.*

* * *

BURL IVES ..... **WHAT YOU GONNA DO, LEROY**
(Decca) ..... **Call Me Mr. In-Between**

Burl Ives' "What You Gonna Do, Leroy" (Cedarwoodt) is a swinging rhythm song which this folksinger handles expertly with a good choral assist. "Call Me Mr. In-Between" (Pampert) is another bouncy ballad with a happy sound.

* * *

THE LAFAYETTES ..... **LIFE'S TOO SHORT**
(RCA Victor) ..... **Nobody But You**

The Lafayettes' "Life's Too Short" (Duchesst) is a standout teen-angled entry by an arresting combo whose lead singer delivers some unusual blues twists. "Nobody But You" (Duchesst) is another first-rate rocking side.

* *

JIMMIE RODGERS ..... **WANDERIN' EYES**
(Roulette) ..... **You Are Everything To Me**

Jimmie Rodgers' "Wanderin' Eyes" (Weiss & Barryt) is a straigh-forward, pleasing ballad which this fine performer delivers with commercial appeal. "You Are Everything To Me" (Favorite) is a big romantic ballad also handled very well in a lush arrangement.*

* * *

THE UTOPIANS ..... **AIN'T NO SUCH THING**
(Imperial) ..... **Dutch Treat**

The Utopians' "Ain't No Such Thing" (Travist) is a clever, swinging rhythm number with a message that the jures will understand in this smart vocal format. "Dutch Treat" (Travist) is another bright side by this fresh-sounding combo.

* *

THE BOBETTES ..... **LONELINESS**
(Jubilee) ..... **Over There**

The Bobettes' "Loneliness" (Teddy Vannt) comes across as a solid jive-slanted ballad delivered with a good sound by this femme vocal combo. "Over There" (Vannt) is another pleasing side although less striking.

* * *

TOMMY ROE ..... **SHEILA**
(ABC-Paramount) ..... **Save Your Kisses**

Tommy Roe's "Sheila" (Eager-Nitetimet) travels down a bright rocking groove with a drum-thumping sound in the background helping to add drive to this singer's okay vocal. "Save Your Kisses" (Tuneville-Nitetimet) is another good side in the teenage groove.

* *

JONI JAMES ..... **TENDER AND TRUE**
(MGM) ..... **It's Magic**

Joni James' "Tender and True" (Shapiro-Bernstein) gives this songstress a tender ballad with a folk quality which she projects with sensitivity. "It's Magic" (Witmark*) is a classy workover of this oldie which is always in for jock programming.*

* * *

LENNIE MILES ..... **STAY WITH ME**
(Groove) ..... **Hercules**

Lennie Miles' "Stay With Me" (Suffolkt) is a fine slow ballad delivered in highly effective blues style by this singer for strong impact with the juke set. "Hercules" (Tobi-Annt) is an uptempo entry with an original lyric idea with enough appeal for the teenagers to grab plenty of spins.

* * *

JACK SCOTT ..... **I CAN'T HOLD YOUR LETTERS**
(Capitol) ..... **Sad Story**

Jack Scott's "I Can't Hold Your Letters" (Acuff-Rose†) is an easy-moving country-styled ballad with a solid lyric which this singer projects in a winning groove. "Sad Story" (Wolfpack-Sesac) returns to a familiar rocking groove with a jive-styled torch song.

* *

DON ROBERTSON ..... **STAND IN**
(RCA Victor) ..... **You Don't Need Me Anymore**

Don Robertson's "Stand In" (Ross Jungnickel) is a simple country song with a good lyric idea which this backwoods singer handles with broad pop appeal. "You Don't Need Me Anymore" (Robertson*) is in a quiet ballad groove that also has chances.*

* *

JACK LEE ..... **BUMPY**
(Sure) ..... **Hungarian Rhapsody Boogie**

Jack Lee's "Bumpy" (Aqua) is a fast-moving twisting instrumental spotlighting some pounding pianistics against a hard-hitting orchestra. "Hungarian Rhapsody Boogie" (Aqua*) is a rhythmic organ spoof on a classical piece which will probably survive this treatment.* Herm.

*ASCAP. †BMI.

West Germany's GEMA Still Battling To Collect From Yank Forces' Radio

By HAZEL GUILD

Frankfurt, July 3.

GEMA, the powerful West German music union which is the counterpart of ASCAP here, is continuing its struggle to collect composers', lyricists' and music publishers' fees from the American Forces Network (AFN) headquartered near here.

Two years ago, GEMA started a lawsuit against AFN and some of its top officials, demanding that the American military-run station which is broadcasting essentially for the U. S. forces in Germany and France also pay the union fees for playing music of GEMA members.

The suit, long held up in redtape, has come to no definite end. But GEMA chief Dr. Erich Schulze recently returned from a trip to the U. S., Canada and Japan. While in the States, he met with State Department officials who agreed, he says, that in principle his union is entitled to ask for the fees.

At AFN headquarters in Hoechst, a suburb of Frankfurt, none of the officials has heard any further word as to whether payment will be demanded or made. Likewise, the U. S. Army's top headquarters in Europe at Heidelberg has had no word from GEMA or from the U. S. State Department as to whether any negotiations were underway for collections.

AFN, however, is exempt from paying any fees to ASCAP for music played by ASCAP members under a special exemption made to the Soldiers' network during World War II and renewed during the Korean conflict. The military network has always maintained that it is not liable to pay the GEMA music union fees either.

GEMA, in cooperation with ASCAP, collects fees from West German radio and television stations and film theatres when any music is played that is protected by ASCAP, and transfers these funds to the U. S.

All-time High Revenue

GEMA has just announced that during 1961, it collected in West Germany an all-time high of 92,500,000 German marks (or about $23,125,000) for composers, lyricists and music publishers whom it represents. This is an increase of

(Continued on page 89)

'Jimmy Smith's 'Bashin' Clicks as Verve LP But Not Everybody's Happy

There was a little horsetrading technique applied to the deal which gave Verve one of its hottest albums in recent months. The LP is Jimmy Smith's "Bashin'" and the negotiations between Smith's regular label, Blue Note, and Verve have stirred some ill will among some of the participants.

The original idea, as designed by Verve a&r man Creed Taylor, was to present Smith in a new setting—with a big band. Smith was approached and he in turn asked Blue Note whether it would produce such a session for him. Saying no to the idea, the label released him to cut the package for Verve.

Verve, however, has given Blue Note the option to wax one of its artists on a one-shot deal. Who the artist will be and what will be cut hasn't been decided. Blue Note doesn't have the run of Verve's whole roster but has to choose from three undisclosed performers.

The resulting Smith LP is not entirely what was expected, however, and thereby the ill feeling from some of the participants. Although the set is predominantly big band, there are also some combo numbers included. It is in this latter format that Blue Note has always recorded Smith and one of the reasons he was released in the first place was because it was understood that he was going to be doing something completely different for Verve.

Nonetheless, Verve has a big record in "Bashin'" and Smith got most of his desire for a new setting fulfilled. Blue Note, incidentally, recently hit a hot item with Smith in an LP called "Midnight Special" so at least he has divided his coin-catching abilities equally for the companies.

Erroll Garner Back From 8-Wk. Cont'l Concert Tour

Erroll Garner, jazz pianist, returned to the U.S. from London Sunday (1) following an eight-week concert tour of Europe which he completed in Rome last weekend. He appeared in 10 programs in England and also performed in Munich, Berlin, Amsterdam, Naples, Zurich, Berne and Paris. It was his first foreign junket in five years.

While in Amsterdam, he made a special video appearance for the Dutch government. He also did a broadcast for the French Radio-diffusion in Paris and filmed two tv shows in Naples. Plans for his return to Europe within the year are in the works with the possibility of the pianist returning to the countries he just played as well as Sweden, Israel, Denmark, Africa, Belgium, Scotland and Ireland.

Back in the States, Garner opens at Chicago's London House tomorrow (Thurs.). It will be his first Chi club date since 1957.

Buffalo Settles With Music Local

Buffalo, July 3.

Following a month's exchange of recriminations between the management of the Buffalo Philharmonic Orchestra and Musicians Local No. 43 a compromise two-year contract was signed this week. Orchestra members will receive $5 a week raise in addition to the average minimum of $110 a week. Overtime pay is increased from $6 to $10 an hour. The current season will be for 28 weeks and the 63-64 season for 29 weeks. Medical-plan fringe benefits are also added.

The settlement represents a month of negotiations during which the musicians union okayed the contract offered by the orchestra society but the members of the orchestra turned it down. Widespread criticism of conductors' salaries, the number of conductors, the organization's deficits and other matters of management was voiced by the Union. Management finally issued an ultimatum threatening to cancel the season and the interposition of the Mayor into the picture featuring an eleven-hour session in which a compromise was hammered out resulted in settlement. Present situation probably represents an uneasy truce but will enable the orchestra society to function for the coming season.

FOLK MUSIC BUFFS' CONCERT-ON-HUDSON

Folk music buffs will be in for an offbeat way to enjoy their music this summer. On Aug. 17 Bitter End Productions will present the first of a series of folk concerts. It'll be called "Hootenanny on the Hudson" and will be staged aboard a 3,000-seat cruise boat which has been chartered for a special voyage during the concert.

The "Hoot" will be run by balladeer Ed McCurdy and will include a slate of some 25 folk performers. Along with the pro entertainers, guests will also be performing during the four-hour excursion around Manhattan Isle. The radio program, "Theodore Bikel at Home," will also be taped during the junket with special guests.

Peer to Rep Mex Pub

Peer International Corp., an affiliate of Southern Music, has set a deal with Ediciones Mexicanas de Musica to handle publication and rental of catalogs of the Mexican firm exclusively throughout the world, except in Mexico.

Among the composers in the Ediciones Mexicianas de Musica catalogs are Carlos Chavez, Rodolfo Halffter, Luis Sandi, Blas Galindo, Manuel M. Ponce, Miguel Bernal and Jose Moncayo.

Artist-Disk Deals

Columbia: Tobin Mathews

Tobin Mathews, 21-year-old singer, has been added to Columbia's artists' stable. His first release will be "Susan," a pop version of the "Villa" waltz from "The Merry Widow" operetta. The disk was produced under the direction of Al Kasha.

Philips: Yves Montand

Yves Montand will now record for the Philips label. For several years the French singer had been released in the U.S. market under the Columbia and MGM banners. His initial Philips' sessions are being scheduled for the near future.

United Artists: Mike Clifford

United Artists Records has pacted teen singer Mike Clifford, formerly with Columbia Records. His UA sides will be produced by Jerry Lieber and Mike Stoller. Clifford returned recently from Caracas, Venezuela, where he appeared on several tv shows and is now in New York prepping his first UA session.

Decca: Steve De Pass

Decca Records has inked folk and calypso singer Steve De Pass. Best known for his on-the-spot improvisations of topical material, he has been active on tv and in niteries. He'll cut both albums and singles for Decca. His first release will be out shortly.

Tribute: Yvan Daniel

Tribute Records has signed chirp Yvan Daniel. The Canadian thrush has appeared on several tv shows top of the border and also plays niteries there. Her first Tribute release is "I've Come a Long Long Way" and "Twist the Blues Away."

Beat Vs. Sweet As Singers Change Tune in Britain

London, July 3.

News that cheered the British music industry was that singer Johnny Gentle changed his name to Darren Young. Not that the trade particularly disliked the name Gentle. But, with the switch in moniker, he revealed that he'd changed it because he didn't want to be included in the flocks of rockers-and-rollers hereabouts.

Move follows several other indications that the non-rock singer is reemerging as a saleable commodity. And more straight singers are managing to earn a comfortable living, industry sources report.

Rise in fortunes of the balladeers can be traced to Shirley Bassey, Matt Monro, Danny Williams, and Petula Clark. Each has crashed the teenage market with a non-rock, non-jazz disk and lifted it to considerable heights up the sales chart.

Effect of these singers is being felt throughout the trade—Gentle to Young and a coincident change from rock songs to ballads, for instance—and examination of the current British pop 30 sees 16 big-beaters, nine ballads, four jazz numbers and a comedy disk.

Of late, even those chanters who have made their name using the beat as a crutch are setting their sights on the higher plain of the "old-fashioned" song with intelligent lyrics. Examples are in abundance, but it is sufficient to point out that most successful, chartwise, is Cliff Richard's "Looking Out The Window." This is his first departure from beat to serious ballad.

Straight singers are becoming more frequent on hitherto rock-jazz radio shows as astute disk jockies scent what's in the wind. In fact new names are emerging—like Clinton Ford and Dinah Kaye. Both have steered clear of beat teen-aimed or otherwise.

Disk executives are engineering this situation to some degree, it is felt, because of the restraint they are using in releasing American rock disks. In the main, U.S. beat records seem to be giving way to smoother items such as Brian Hyland's "Ginny Come Lately," Burl Ives' "Funny Way Of Laughing," Jimmy Rodgers' "English Country Garden,"

British Music Men Making Annual Trek to Seaside—But Is It Worth It?

By ROGER WATKINS

London, July 3.

The British music biz has packed its bags and headed for the coast, leaving only skeleton staffs to watch the store. Reason for this temporary migration of top and lesser executives to major holiday resorts is, simply, because it's "opening fortnight."

This is the two-week period during which all the sunimer season shows on the shore make their bow—featuring the best in British variety, musical and broadcasting talent to catch vacationing Britishers' holiday coin.

But the question facing music men today is whether or not the annual trek to Blackpool, Great Yarmouth, Weymouth, Torquay, etc. is still worth it. Some believe that it no longer pays to shell out large travel and entertainment expense coin when most of the talent is prepared only to voice their current disk songs or number, from a publisher with which they have certain ties.

A Plugger's Paradise

Another school of thought, and this seems to be the larger of the two, contends that the expense is worth it if only for personal contact with performers. And, as many resorts have between 30 and 40 artists working within a comparatively limited area, the sea towns become a plugger's paradise.

One subscriber to the second point of view is vet music man Lawrence Wright, currently in Blackpool to huddle with such artists as Edmund Hockridge, Sheila Buxton, Bert Weedon, Danny Williams and Lonnie Donegan. Wright, as usual, plans to visit each show and will not return to London until each one is underway.

Kassner Music London topper Max Diamond has gone to the sea in a major effort to introduce tunes from the upcoming stage musical, "Gentlemen Prefer Blondes," starring Dora Bryan.

Stress Broadcast Value

Other execs from major pubs are peddling not so much "bread and butter" catalog material at the resorts not so much to have been included in the surfside shows but for the broadcast value. For herein lies the importance of plugging a performer at, say, Blackpool, a favorite eastcoast holiday town.

Broadcasters—both radio and television—are forced to seek their light entertainment fare from the sea resorts for that is where most of the talent has installed itself for about four months. Consequently, such features appear on the webs as "Blackpool Nights," "Fun By The Sea," and so on, which get national exposure.

One source puts it this way: "In this business like any other it's all a case of balancing your books. If you incur overhead at Blackpool that completely outweighs your return in plugs, PRS (performing rights fee) and so on, then you are doing bad business.

"It is cutthroat and tough around the summer shows with so many pluggers from the disk companies as well as the publishers, all badgering artists for plugs. You can spend a fortune and get only negligible results."

Como Pirated 'My Only Love,' Tunesmith Claims

Harry Eric Gross, a songwriter, has filed an infringement suit in N.Y. Federal Court against Perry Como, doing business as Roncom Music Co., Radio Corp. of America, Mitchell Ayres, Ray Charles, Carl Stutz, Edith Lindeman and Green & Shapiro for allegedly lifting his copyrighted tune, "My Only Love."

The complaint states that prior to Dec. 3, 1958 Gross wrote and copyrighted the tune. He asserts that the defendants have, since May 22, 1959, infringed without consent and with full knowledge of his rights by publishing, selling and recording a tune called "I Know." He also contends that unlawful arrangements of the song were made and published.

The suit seeks an injunction, damages sustained and an accounting, plus impounding of all allegedly infringed material.

Mfrs., Distribs In ARMADA Split

Miami Beach, July 3.

The record manufacturers and the distributors have come to a parting of the ways in their ARMADA (Assn. of Record Manufacturers & Distributors of America) setup. Split came at the organization's annual meeting here last week.

ARMADA will now be in the hands of the distributor end of the business with the record manufacturers relegated to associate membership without any voting power. The ARMADA name will be retained but will now stand for Record Merchants & Distributors of America.

Distributor takeover of the organizations stems from the fact that leading members maintained that their interests were different from those of the manufacturers and that they needed an org, dominated by distributors, to solve their own problems.

Amos Heilicker, distributor in Minneapolis, was named new ARMADA president. For the past two years, the organization had been prexied by Art Talmadge, president of United Artists Records.

L.P. SALES TO DISTRIB TWO SPANISH DISKERIES

L. P. Sales Corp. has set a deal to handle exclusive U. S. distribution of Montilla and Toreador Records of Spain. Toreador features Spanish pop music while Montilla spotlights classical Spanish sounds, bullfight music and flamenco.

The distrib pact will make the disks available in the U. S. for the first time in several years. The entire catalogs of both labels will be placed here almost immediately. Around 200 LPs are involved in the deal and Fernando Montilla, who founded both firms, will continue producing both lines, turning out at least two new releases for U. S. distribution each month.

Artists on Montilla include guitarists Sabicas and Escudero and Spanish tenor Alfredo Kraus, who is slated for the Ed Sullivan tv show this fall. Whereas in the past the lines have been packaged to appeal to the Spanish market in this country, L. P. Sales will slant releases in two ways to try and corral both Spanish and American buyers.

Kline Joins London

Dick Kline has been named southeastern district manager for London Records. He'll supervise sales and promotion on all London and London Group product in the Miami, Charlotte, New Orleans, Atlantic and Richmond areas.

Until recently, Kline was with Disneyland Records as assistant to the sales manager and prior to that was associated with King Records in the South. In his London spot, Kline will headquarter in Miami.

Victor Execs Hit Road To Rome for 'Butterfly' Waxing at New Studios

RCA Victor execs are hitting the road to Rome this week for the recording of "Madame Butterfly," the first opera to be recorded in its new studios there.

Leading the junket will be George R. Marek, veepee-general manager, who takes off Saturday (7). Other Victor personnel who will be at the recording sessions include: Richard Mohr, Red Seal musical director, who will produce the new album; Jack Pfeiffer, Red Seal audio administrator; Al Pulley, administrator of audio engineering, and Lewis Layton, RCA Victor's chief recording engineer.

The opera's cast will be headed by Leontyne Price, Richard Tucker, Philip Maero, Rosalind Elias, and Erich Leinsdorf conducting the orch and chorus. Orchestra rehearsals on July 4, 6, and 9, will precede the recording sessions from July 10 through July 22.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	36	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
2	2	10	**RAY CHARLES** (ABC-Par) **Modern Sounds in Country & Western** (ABC 410)
3	4	11	**ANDY WILLIAMS** (Columbia) **Moon River** (CL 1809)
4	3	9	**ACKER BILK** (Atco) **Stranger on the Shore** (129)
5	5	34	**HENRY MANCINI** (Victor) **Breakfast at Tiffany's** (LPM 2362)
6	10	11	**NO STRINGS** (Capitol) **Original Cast** (O 1695)
7	8	20	**KINGSTON TRIO** (Capitol) **College Concert** (T 1658)
8	6	37	**ELVIS PRESLEY** (Victor) **Blue Hawaii** (LPM 2426)
9	12	6	**KINGSTON TRIO** (Capitol) **Best of Kingston Trio** (T 1705)
10	7	76	**CAMELOT** (Columbia) **Original Cast** (KOL 5620)
11	9	10	**HARRY BELAFONTE** (Victor) **Midnight Special** (LPM 2449)
12	13	7	**PETER, PAUL & MARY** (WB) **Peter, Paul & Mary** (W 1449)
13	20	48	**JUDY GARLAND** (Capitol) **Judy Garland at Carnegie Hall** (WBO 1569)
14	11	17	**FRANK SINATRA** (Reprise) **Sinatra and Strings** (R 1004)
15	27	3	**DAVID ROSE** (MGM) **Stripper** (E 4062)
16	17	28	**CHUBBY CHECKER** (Parkway) **Your Twist Party** (P 7007)
17	28	3	**ROME ADVENTURE** (Warner Bros.) **Soundtrack** (W 1458)
18	19	7	**GEORGE MAHARIS** (Epic) **George Maharis Sings** (LN 24001)
19	41	2	**VINCENT EDWARDS** (Decca) **Vincent Edward Sings** (DL 4311)
20	22	6	**JIMMY SMITH** (Verve) **Bashin'** (V 8474)
21	16	10	**STATE FAIR** (Dot) **Soundtrack** (DLP 9011)
22	15	22	**RAY CONNIFF** (Columbia) **So Much in Love** (CL 1720)
23	—	1	**ELVIS PRESLEY** (Victor) **Pot Luck** (LPM 2323)
24	33	3	**WALK ON THE WILD SIDE** (Choreo) **Soundtrack** (A4)
25	—	1	**MUSIC MAN** (Capitol) **Original Cast** (W 990)
26	36	8	**LAWRENCE WELK** (Dot) **Young World** (DLP 3428)
27	31	111	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
28	14	45	**DAVE BRUBECK** (Columbia) **Time Out** (CL 1397)
29	13	34	**WEST SIDE STORY** (Columbia) **Original Cast** (OL 5230)
30	32	6	**MANTOVANI** (London) **American Waltzes** (LL 3260)
31	39	12	**KENNY BALL** (Kapp) **Midnight in Moscow** (KL 1276)
32	24	25	**LAWRENCE WELK** (Dot) **Moon River** (DLP 2314)
33	26	17	**ROGER WILLIAMS** (Kapp) **Maria** (KL 1266)
34	34	29	**FERRANTE & TEICHER** (United Artists) **Tonight** (UAL 3171)
35	25	19	**LETTERMEN** (Capitol) **Song for Young Love** (T 1669)
36	35	10	**BILLY VAUGHAN** (Dot) **Chapel by the Sea** (DLP 3424)
37	47	24	**LIMELITERS** (Victor) **Sing Out** (LPM 2445)
38	—	1	**FERRANTE & TEICHER** (UA) **Golden Themes from Pictures** (3210)
39	21	25	**FLOWER DRUM SONG** (Decca) **Soundtrack** (DL 9098)
40	29	16	**JOHNNY MATHIS** (Columbia) **Live It Up** (CL 1711)
41	23	30	**JOAN BAEZ** (Vanguard) **Joan Baez, Vol. II** (VRS 9094)
42	42	10	**RAY CONNIFF** (Columbia) **Continental** (CL 1776)
43	38	7	**SANDY NELSON** (Imperial) **Drums Are My Best** (LP 9168)
44	43	8	**BURL IVES** (Decca) **Funny Way of Laughin'** (DL 4279)
45	30	14	**FRANK SINATRA** (Capitol) **Point of No Return** (W 1676)
46	45	15	**MITCH MILLER** (Columbia) **Rhythm Sing Along** (CL 1727)
47	49	4	**ACE CANNON** (Hi) **Tuff Sax** (HL 12007)
48	40	27	**JOEY DEE & THE STARLITERS** (Roulette) **Doin' the Twist at Peppermint Lounge** (R 21566)
49	46	2	**ORIGINAL MOTION PICTURE THEMES** (UA) **Various Artists** (UAL 3197)
50	44	31	**FERRANTE & TEICHER** (UA) **West Side Story** (UAL 3166)

Atlantic Inks 2d Pact With Lu Pine Records

Atlantic Records has set a deal with Lu Pine Records to handle distribution of a disk by Benny McCain & the Ohio Untouchables. The platter is "That's My Desire" and will remain on the Lu Pine Label.

This is the second deal between the two companies in recent months. Not too long ago Atlantic distributed the Falcons' "I Found a Love" for Lu Pine. Subsequently the Falcons signed with Atlantic.

Orch Leaders

Continued from page 85

employers and, in another statement, felt that they were engaged in interstate commerce. He said that AFM publications and practices establish interstate commerce and the purchaser of the music is not the employer of the sidemen.

No Surcharge Ruling

He made no ruling as to the legality of the surcharge or local tax, both of which OLGNY claims are illegal. As to reprisals claimed by Peterson and Carroll regarding tooter boycotting of their groups, the court said it didn't find sufficent evidence to substantiate this charge. He added that musicians are within their rights to protect their mutual interest by refusing to work with non-union members.

The result is no clear-cut victory for either side and even the full fate of the taxes will not be known until the ruling on the injunction.

The union's big battle is to hold onto the 10% surcharge which brings in considerable revenue both to it and its locals each year (it is divided between the two). The AFM is not as concerned with leader status because many leaders are also sidemen and would have to remain in the union anyway. The matter of collective bargaining among musicians wearing two hats is something that will have to be settled by the courts in the fall and the union is confident of its position in this matter.

AFM's TV

Continued from page 85

Leonard, which produces the Thomas series.

Three Alliance companies decided not to take part in the negotiations so that they would not be bound by any agreement, it was learned. These are Gene Autry's Flying A Productions; Brennan-Westgate Productions, which makes "The Real McCoys," and Lassie TV, producer of the "Lassie" series, and owned by Jack Wrather.

Majors Previously Covered

Major studios in telefilms covered under previously-signed pacts are Screen Gems, subsid of Columbia Pictures; Warner Bros., 20th-Fox and MGM.

There will be a hike in the minimum on Nov. 1 since terms of the AFM-major studio deal signed in 1960 called for a raise in minimums last October, which brought them to the present level, and another in November.

Revue Studios and Mark VII were not repped in the Alliance negotiations since they had previously signed with the AFM under terms of the major studio deal.

Alliance reps in the successful negotiations were Alliance proxy Richard W. Jencks; John Sinn; Marvin Faris, repping Bellmar, Calvada, T & L Productions and Mayberry; George Elber and Amil Roth, Four Star; John Pommer, Saul Weisiow, Crosby; Dixon Q. Dern, Desilu.

AFM reps were proxy Herman Kenin; John Tranchitella, proxy of Local 47; Kaiser; Phil Fischer, international studio rep; Ernie Lewis, presidental assistant, and Sam Middelman, assistant to the international studio rep.

Meanwhile, on another Alliance front, Composers and Lyricists Guild of America filed a petition with NLRB, seeking certification as collective bargaining rep for approximately 60 composers and lyricists recently employed by Alliance companies. CLGA had first sought to negotiate a deal with the Alliance, which informed it it was not its policy to bargain with a group not recognized as a bargaining unit.

CLGA has jurisdiction with AMPP and is negotiating a deal with UA producers.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	2	5	**ROSES ARE RED** Bobby Vinton	Epic
2	1	9	**I CAN'T STOP LOVING YOU** Ray Charles	ABC-Par
3	5	6	**STRIPPER** David Rose	MGM
4	3	29	**IT KEEPS RIGHT ON A-HURTIN'** Johnny Tillotson	Cadence
5	4	7	**PALISADES PARK** Freddy Cannon	Swan
6	9	6	**WOLVERTON MOUNTAIN** Claude King	Columbia
7	14	5	**JOHNNY GET ANGRY** Joannie Sommers	Warner Bros.
8	7	6	**AL DI LA** Emilio Pericoli	Warner Bros.
9	13	2	**WAH WATUSI** Orlons	Cameo
10	6	16	**STRANGER ON THE SHORE** Acker Bilk	Atco
11	8	5	**SNAP YOUR FINGERS** Joe Henderson	Todd
12	10	7	**CINDY'S BIRTHDAY** Johnny Crawford	Del Fi
13	24	2	**SEALED WITH A KISS** Brian Hyland	ABC-Par
14	23	2	**GRAVY** Dee Dee Sharp	Cameo
15	11	7	**PLAYBOY** Marvelettes	Tamla
16	25	2	**THEME FROM DR. KILDARE** Richard Chamberlain	MGM
17	45	2	**SPEEDY GONZALES** Pat Boone	Dot
18	12	8	**MAN WHO SHOT LIBERTY VALANCE** Gene Pitney	UA
19	15	6	**SHARING YOU** Bobby Vee	Liberty
20	29	4	**WEST OF THE WALL** Toni Fisher	Big Top
21	28	4	**I'LL NEVER DANCE AGAIN** Bobby Rydell	Cameo
22	16	7	**THAT'S OLD FASHIONED** Everly Bros.	Warner Bros.
23	—	1	**AHAB THE ARAB** Roy Stevens	Mercury
24	19	8	**SECOND HAND LOVE** Connie Francis	MGM
25	17	9	**FOLLOW THAT DREAM** Elvis Presley	Victor
26	30	4	**HAVING A PARTY** Sam Cooke	Victor
27	26	5	**STEEL GUITAR AND A GLASS OF WINE** Paul Anka	Victor
28	22	8	**WALK ON THE WILD SIDE** Jimmy Smith	Verve
29	31	11	**ONE WHO REALLY LOVES YOU** Mary Wells	Motown
30	33	3	**LIMBO ROCK** Champs	Challenge
31	18	10	**LOVERS WHO WANDER** Dion	Laurie
32	41	7	**VILLAGE OF LOVE** Nathaniel Mayer	Fortune
33	—	3	**TWIST AND SHOUT** Isley Bros	Wand
34	20	3	**BORN TO LOSE** Ray Charles	ABC-Par.
35	—	1	**BREAKING UP IS HARD TO DO** Neil Sedaka	RCA Victor
36	21	4	**CROWD** Roy Orbison	Monument
37	27	8	**I LOVE YOU** Volumes	Chex
38	32	4	**ANY DAY NOW** Chuck Jackson	Wand
39	39	2	**BRISTOL TWISTING ANNIE** Dovels	Parkway
40	—	1	**DANCING PARTY** Chubby Checker	Cameo
41	—	1	**MADE TO LOVE** Eddie Hodges	Cadence
42	—	1	**LITTLE BITTY PRETTY ONE** Clyde McPhatter	Mercury
43	36	3	**SWINGIN' GENTLY** Earl Grant	Decca
44	38	7	**DON'T PLAY THAT SONG** Ben E. King	Atco
45	49	3	**JOHNNY LOVES ME** Shelley Fabares	Colpix
46	—	1	**KEEP YOUR LOVE LOCKED** Paul Peterson	Colpix
47	48	9	**NIGHT TRAIN** James Brown	King
48	—	1	**HAVE A GOOD TIME** Sue Thompson	Hickory
49	35	3	**THEME FROM BEN CASEY** Valjean	Carlton
50	—	1	**LITTLE RED RENTED ROWBOAT** Joe Dovell	Smash

W. Germany's GEMA

Continued from page 87

10.2% over the sum it brought in during 1960. It paid out to its members in West Germany and in other lands about $19,575,000, which is 10.9% more money than it handed out to its members in 1960.

The rest of the money went to support the GEMA union itself, which has 999 employees in West Germany, headed by Dr. Schulze, and to GEMA associates in other lands.

The money that GEMA collected from West Germany's film theatres in 1961 declined about $23,000 under the 1960 receipts, reflecting the downward trend in the film business generally in this country and in other nations as well. Total take from the exhibitors was about $50,770 in 1961.

The major problem of GEMA in getting fees for its composers and lyricists continues to be its battle with the tape recording industry. GEMA maintains that literally thousands of private individuals are now taping GEMA-controlled music played on radio and television performances, and making copies of friends' platters. Every time this occurs, a GEMA member is deprived of his legitimate fee, the union claims.

Its biggest battle for the last couple of years has been to get the West German government and courts to protect GEMA members against the tape industry. Now Grundig has just built a new tape recording factory, in Nuernberg which has 2,500 workers, and Uher has built a new $500,000 centre which is currently turning out 150 tape recorders a day. GEMA reveals. Both BASF and Phillips are concentrating on sales of tape equipment. All these indications are that the fees granted to GEMA members will drop off, as more people buy the fee-free tape recording equipment.

GEMA has asked that when a retailer sells a tape machine, he must also acquire the name and address of the buyer, so that eventually either the seller will collect an additional 10-mark ($2.50) fee for the GEMA music, or the union itself can collect later from the purchaser.

So far, in a test case in the Berlin court, it appears that the court feels this is an invasion of privacy. Also, maintains the lawyer representing the tape recording manufacturing firm of Grundig which is involved in the test case, some buyers may use the machines for dictating letters, recording personal messages, etc., without ever copying any protected music.

Since 1958, the Red-inspired officials have ruled that at least 60% of the music played for dances, concerts and entertainment must originate from Soviet Zone composers, who are not members of GEMA. The bands performing in East Germany can occupy only 25% of their performing time with the songs of the western world including modern American popular compositions, of course).

However, GEMA members are protected in other lands, and during 1961, the members of the union in West Germany including West Berlin received 20.5% more than in the previous year from performances of their works in foreign countries.

Through its foreign associates, including ASCAP, GEMA collected $1,040,250 in fees in other lands during 1961. GEMA likewise paid out to its foreign associates considerably more than it had in previous years, a 30% rise from the 1960 total, for a gross of $4,045,000 distributed to other countries during 1961.

The GEMA union has set Oct. 17 for a mass general meeting of its members to discuss further problems.

Copyright Rule

Continued from page 2

to see if it paid to print in the United States.

In 1949, the manufacturing clause was amended to allow a greater period for "ad interim" and to allow a limited number of books to be imported.

Finally came the Universal Copyright Convention which became effective Sept. 16, 1955. The United States, in order to become a party to the Convention, over the opposition of the printing unions, amended its copyright law, Public Law 743 of 1954, to eliminate the manufacturing clause as it applied to works of foreign origin by foreigners.

Except for nationals of those few countries not in the Convention, the clause now applied only to works of U.S. citizens or of aliens domiciled here. If in a foreign language (Marton's case), then there is no copyright protection, but if in English, then there is still the ad interim provision as a measure of relief.

While originally the purpose of the manufacturing clause, a labor clause, was to affect the foreign author, it now affects the American author.

The recent Report of the Register of Copyrights on the "General Revision of the U.S. Copyright Law" advocates complete elimination of manufacturing clause (P. 124). If labor needs protection, it should be in a tariff or other act and not in the Copyright Law.

Theodore R. Kupferman.

(Kupferman is the coeditor of "Universal Copyright Convention Analyzed"; Chairman of the Committee on International Copyright & Trademark Relations of the Section of International & Comparative Law of the American Bar Association, and Professor of Copyright & Trade Regulation at New York Law School. He is former General Counsel of Cinerama Productions Corp.—Ed.).

HENRY SZERYNG GOES OVER TO MERCURY

London, July 3.

Mercury Records has signed a longterm exclusive contract with Henryk Szeryng, violinist. Contract stipulates that the recordings are to be given worldwide distribution via Mercury and Philips. Szeryng's previous recordings were with RCA-Victor.

First of the new series will be waxed in London in July, with Anton Doratti conducting the London Symphony. Next waxing in the U.S. in August, site and conductor unset yet. There will be a minimum of three two-siders a year for the next seven years.

Sugar Ray 'Still Swinging' Via Continental Records

Sugar Ray Robinson, seven times middleweight boxing champ, will take a swing at the disk album market via Continental Records. The vocal package will be tagged "Still Swinging."

Robinson has been studying singing for the past several years with Prof. Jaharral (teacher of Marian Anderson). The album will feature the title song, a blues written especially for him by Don Jernigan. The other 11 tunes will be both blues and rhythm vocals.

Robinson took a show biz fling several years ago when he went out on the nitery circuit as a dancer. In addition, he also "sat in" as a drummer with the Count Basie, Duke Ellington and Lionel Hampton orchs.

Kennedys & Berlin

Continued from page 2

Astor and others. The Washington committees include countless notables, Democrat and Republican.

Seats in first balcony, $35; and second balcony, $15. The Kennedy charities will get all the money, since Lord & Taylor agreed to pick up the costs of the performance.

The musical, which will be on tryout here, is being produced by Leland Hayward with music and lyrics by Irving Berlin, book by Howard Lindsay and Russell Crouse and direction by Joshua Logan.

Those who purchase the $100 tickets get dinner invitations to the home of a Washington celebrity, see the show and then attend a grand ball at the British Embassy afterward. The most prominent people in town are being asked to contribute a pre-show dinner without knowing who the guests will be until later.

Mancini's 'Sounds'

G. Schirmer, the music publisher, is distributing Henry Mancini's "Sounds & Scores," which his own Northridge Music Inc. is publishing. Composer-arranger takes his firm name from the Northridge, Calif., home where he is based.

It's a practical guide to modern professional orchestration by a multiple Oscar-Emmy and other award-winners. Mancini accents his "Peter Gunn" and "Mr. Lucky" themes to point up his orchestral techniques to the music students.

Rodgers Gives 150G to Columbia U.; Gets Accolades on 60th Birthday

Richard Rodgers was on the giving and receiving end at a luncheon celebrating his 60th birthday last Thursday (28) at New York's Waldorf-Astoria. He received accolades from a host of VIP's from varied walks of life and he gave, through the Rodgers & Hammerstein Foundation, $150,000 toward the principal theatre which Columbia U. expects to build in its new Arts Center.

The overall sentiment of the occasion was penned by Alan Jay Lerner (with whom Rodgers is now collaborating on a musical) for the foreword of a photograph album covering Rodgers' career presented by the American Society of Composers, Authors & Publishers.

Lerner wrote: "In the world of oil and canvas, painters and critics alike agree that Picasso, in his 80's and Braque, in his late 70's, are still the youngest men of painting. Today Richard Rodgers is a mere 60, and he is, as he has been for 40 years, still the youngest man in the musical theatre.

"One has only to follow his career to trace the rise and growth of the musical theatre over these last 40 years. I suspect that gleam in his eye may well be its future.

"On his birthday today one can only regret that happiness returned will not be equal to happiness given. In the case of Richard Rodgers, it cannot be done. He has been far too extravagant."

In making the announcement of the donation to Columbia U., Dr. Lawrence H. Chamberlain, university's veepee, said that Dr. Grayson Kirk, the university president who is abroad, has suggested that the theatre be called the Rodgers & Hammerstein. Rodgers is a member of the Executive Committee of Sponsors for the Columbia U. Arts Center, which will contain two theatres.

Chairman of the Rodgers' birthday luncheon was Howard S. Cullman. Due to illness, he was represented by Robert W. Dowling, cultural executive of New York. August Heckscher, special consultant on the Arts to the President of the U.S., presided.

Others paying tribute to the composer included Commissioner Robert Moses; Bennett Cerf, speaking for book publishing; Mary Martin, speaking for the theatre; David M. Keiser, president of the Philharmonic-Symphony Society; Peter Menin, the newly elected president of the Juilliard School; William Schuman, president of Lincoln Center, and ASCAP president Stanley Adams. The piano team of Arthur Whittemore & Jack Lowe played a suite of Rodgers' melodies.

Another tribute came from President John F. Kennedy, who wired: "I am delighted to join with you all in greeting Richard Rodgers on this significant birthday. He has written the music which this generation sings—songs of land and sea, of war and peace, reminding us in charming ways of the strange and wonderful experience it is to be an American in the 20th Century. The musical theatre in our country has reached new heights, in considerable part due to his gifts. With all of you, I wish for Mr. Rodgers many more years—and many more songs for our delight."

In his brief note of appreciation, Rodgers mentioned that he had spoken to Lerner earlier in the day about what to say in his speech. Lerner's advice was, "For God's sake don't be humble." Rodgers noted that throughout his career he had never done anything alone and that his success was the result of collaborative efforts, of the dancers on the stage, musicians, etc., and that at age 60 he has a one word philosophy—"Help."

THE WIT OF THE WEEK

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A PARAMOUNT Picture

FAMOUS MUSIC CORPORATION

THIS WEEK'S NEWS

New York Journal-American

By LOUIS SOBOL

. . . Lass rushing up Central Park South — one of our big league songwriters — Gladys Shelley. Her latest: "I Dig Her Wig" . . . Snapshots!

Women's Wear Daily

Shopper-Stopper

ALMOST two years before other stores realized there wuz gold in them thar fake-curls, Saks 34th started turning over window-space to wigs.

This week Saks 34th's display-director Alfred Kay uses the new teen-age recording hit "I Dig Her Wig" as a gimmick for a Broadway wig-window. Records and sheet-music blow-ups of the kookie song are used as backgrounds for wigs displayed on wig-forms, while the music is piped outside to the sidewalk via a P.A. system.

Wig-cases — those amazing notion department successes—form natural props in this shopper-stopping display. L. G.

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See AGVA Probe's Affect on Acts' Taxes and Any 'Sweetheart' Deals

Washington, July 3.

The Senate Investigating Subcommittee, chairmanned by Sen. McClellan (D-Ark.), may produce some important legislative results because of its probe into the affairs of the American Guild of Variety Artists.

Despite the testimony on B-girls, the most important likely result will be legislation which will make it mandatory for nitery owners and other show biz enterprises to withhold income, social security and other taxes from the weekly pay envelopes of all performers. Currently, this is done in the case of chorus girls.

Another likely result may be a provision to the Landrum-Griffin Act to make it mandatory that all parties to a labor agreement enforce the provisions of the pact to the letter. This would make it illegal for a union to discriminate against any one nitery owner who has signed a contract with the union. It would also prevent "sweetheart contracts" which gives one operator an advantage over another who has signed a similar pact.

Other important legislative changes may come about, although these two are the most important. For example, there may be stiffer laws to prohibit an entertainer from soliciting customers to buy food and liquor for them. There could even be a strengthening of the Mann Act, forbidding the transportation of women across state lines for immoral purposes to cover B-girls as well. This would make a cafe owner directly responsible to Federal law for such violations.

Social Security, Other Taxes

However, the most complex legal problem will be provided by legislation to withhold income and social security taxes. For many years, AGVA tried to collect social security in the case of all performers. However, the major stymie has been the Radio City Music Hall case which classed performers doing an act there, with no significant direction from the operator, as independent contractor rather than employee. This put talent in the class of professional people, such as doctors or lawyers, who worked for a great many enterprises or individuals during the course of the year, and therefore are not subject to the provisions

(Continued on page 93)

Nassau Nightclub Talent Touring Canada to Win Friends & Influence Biz

Vancouver, B.C., July 3.

Top entertainers from half a dozen Nassau, Bahamas, niteries, plus airline and tourist promotion buffs, successfully invaded Vancouver last week to soft-sell the advantages of Bahamian holidays via a newly-inaugurated jet service to these British Caribbean islands.

Featuring traditional "native" entertainment comprising fire and limbo dancing, goombay music and calypso songs, the troupe of 11 performers was under the overall guidance of Alvin Bailey, from the Cat & Fiddle Night Club. Unit included Peanuts Taylor, a drummer who runs his own Goombay Club, Becky Chipman Oliver, fire dancer at the Goombay; Apache Martin, limbo dancer from Dirty Dicks; Johnny Kemp, calypso singer and emcee at Dirty Dicks; the Montagu Beach Hotel Trio Plus One, led by Martin Cunliffe, piano, with vocalist Pat Rolle, bassist Everett Hepfield, and saxman Ed White; and George Simonette, king of calypso, from Blackbeard's Tavern.

Acts put on six shows in three days, performing at shopping centres, the Riviera Inn and New Westminster's new Royal Towers Hotel.

Junket was a co-promotion of Trans-Canada Airlines and the Bahamas Development Board, which flew the 22-member group from Nassau to Vancouver. Following the three-day round here, they proceeded to similar stops in Calgary, Edmonton, Winnipeg, Toronto and Montreal.

USO's First Fla. Unit To Tour Pacific Bases

USO is sending out a unit from Florida for the first time. Troupe, formed in Miami Beach, leaves this week for an eight-week tour of the Pacific. Producer is Bert Wishnew of the USO staff.

Package will comprise guitarist-singer Fred McKenzie, Gerick Twins, dancers; singer Stella Garra and comedian-magico George Carolly. In addition, there will be three musicians.

Checker's Date Cues ANDA Beef

Mexico City, July 3.

Chubby Checker may have to answer to the American Guild of Variety Artists for alleged "lack of respect of the Mexican public" in his two stands at the National Auditorium here recently, apart from a 10-day nightclub run.

Emcee Carlos Amador has filed a complaint with the National Assn. of Actors, urging the union to take up the matter with AGVA. Beef stems from fact that Checker, unwittingly, committed a faux pas in inviting members of the audience on stage to do The Twist. About a half dozen spectators answered his call and were in the midst of frantic gyrations when police escorted them off the stage.

Checker allegedly became peeved, spoke some "disagreeable" words in English over the microphone, knocked it down and stalked off stage without finishing his turn.

The Office of Public Entertainments wanted to fine Checker because of his actions and fact that he had invited public on stage, an action prohibited by the Office.

Azzi Replaces Walters

Tony Azzi has been named entertainment director of the Flamingo Hotel, Las Vegas, succeeding Lou Walters who recently resigned. Azzi had been acting as coordinator between the hotel and the Folies Bergere which has been playing there the past few years.

Azzi first hit American show biz as assistant to the late Nachat Martini who briefly operated the Casino de Paree, N.Y.

Hung Jury Ends 16-Day Trial Of Ratterman Case

Cincinnati, July 3.

A "hopelessly" hung jury in the alleged frameup case of George Ratterman before his election last year as reform candidate for sheriff of Campbell County, Ky., opposite Cincy, was discharged by Judge Mac Swinford, who will set another trial date Sept. 24. He overruled defense motions for verdicts of acquittal.

The trial ended last week in its 16th day after 15 hours' deliberation by the jurors, three women and nine men, in Federal Court, Covington, Ky.

Six defendants, charged with a frameup in Ratterman's arrest May 9, 1961 with stripteaser April Flowers in a bedroom of the Glenn Hotel-Tropicana Club, Newport, Ky., included Tito Carinci and Edward Buccieri, associates in the hotel nitery at the time. Others were Newport police chief and two detectives, and an attorney, who has represented gambling interests in Newport.

Ratterman, former Notre Dame and Cleveland Browns football star, was an ABC-TV pro football announcer the past two seasons. Many Newport hotspots have closed since he took office Jan. 1.

Cost of the trial to the Government was estimated to exceed $75,000.

Biz Disappoints as Music Fests Roll At Randall's Is. & Forest Hills Stadia

Franklin Geltman, who is presenting a concert series at Randall's Island Stadium, New York, has unleashed a large bankroll in the boxoffice battle with the Forest Hills Club Stadium. It's one of those situations where headliners alone will not do the trick. The accessibility of either spot will be an important factor in getting in the coin. In this respect, Geltman seems at the short end because of the transportation involved.

However, Geltman made a notable start on Saturday (30) despite the weather bureau's dire prediction of a fierce storm moving into New York. The rain never came off, but the effects of the weather warning were felt. Less than half of the 22,000 seats were occupied at a $5.50 top for the Bob Hope-Keely Smith soiree.

However, the event added up to a rewarding evening. Hope remains one of the great comedy craftsmen of this era. He has smoothness, charm, taste and virtually every other necessity including a hard-working and hep set of writers. He started with topical gags, went into special material and called

Bob Hope-Keely Smith

With Buddy Morrow Band, Art Ford. Presented by Franklin Geltman at Randall's Island Stadium, N.Y., Saturday, June 30; at $5.50 top.

upon some of the workhorses of the comedic catalog as well. Although he uses up a huge amount of lines and stories, each one seems to be an illustration of how these lines should be delivered.

His work differs little from his video shows. Indeed this bill was not much different in any respect, except the outdoor setting, than those at the Paramount Theatre, N.Y., a decade ago. Hope hasn't changed much—well maybe a little around the middle. Indeed some of the stories he told Saturday

(Continued on page 92)

Bobby Darin headlined the opener at the Forest Hills Music Festival last Saturday (30), drawing around 7,000 patrons to the Forest Hills Tennis Stadium for a fairish gross of about $22,000. Limelight Productions is presenting its second season at the 31,908-seater, but this year the outfit has opposition from a similar operation at Randall's Island, N.Y.

Also on the bill with Darin were Si Zentner & his Orch and The Terriers. The Zentner unit backed Darin sans Zentner and the leader himself came on to open the second half of the program with a few numbers. Terriers soloed and Darin also joined with them for some tunes. It's a package that has played several concert dates together.

If Darin suffers from anything in concert, it's trying to do too much in one show. He's a versatile

Forest Hills Music Fest.

Bobby Darin, Si Zentner & Orch. (10), The Terriers (4) $4.85 *top.*

showman, who sells a song with style and flash. Vocally, he displays a wide range of ability, handling material in the pop, rock, folk and even country & western grooves. It's all done with polish and solid crowd-pleasing salesmanship.

For his Forest Hills appearance, however, his turn could have used some overhauling. Although his routines were all smoothly presented, some of the bits didn't register to fullest advantage in a place like the Stadium. The sound system was generally okay but couldn't handle the subtler tones so some numbers were thrown away (one of his mikes had a tinny, thin sound). Darin's impressions of various show folk worked out vocally but any mugging was lost via Stadium distances. Even though he can handle some instruments in okay fashion, bits toward the end of the gig on

Seattle's Floating Inns Slice Rates, Beef Up Shows to Spur Low Occupancy

Seattle, July 3.

Biz on three floating hotels on Seattle's waterfront has not been good and operators have cut prices and are beefing up entertainment to hypo slow biz.

The Mexican liner Acapulco has cut cost of drinks and room rates and is installing an economical buffet dinner on the Lido deck, rates for singles have been trimmed to $10 and other rates are in process of change. Executive staff has been pared and original guarantee by local backers to the Mexican government and the Natumex Line of $8,100 per day has been sliced to $5,000.

Dwight Spracher, former theatre man, is now managing the ship. He said more entertainers are coming from Mexico City to join present troupe of 26 musicians on board.

Best business has been done by the Dominion Monarch, huge tour ship bankrolled by E. A. Black, local waterfront executive, and operated by Western Hotels Inc. Black said the Dominion is grossing $10,000 to $16,000 per day, but expects biz to increase. He said first class rooms are mostly taken but dormitory accommodations, at $3 per night, aren't finding ready takers.

Black noted that a piano bar was being added in the Tudor cocktail lounge and a banjoist and singer in the Palm Court. The Jerry Lester orchestra plays for dinner and dancing in the Veranda Lounge.

Other floating hotel, the coastal ship Catala, has had disappointing biz, but pace is picking up. Prices on the Catala are generally lower than on the Dominion or Acapulco. There is no boarding charge for the Catala, but both the Dominion and the Acapulco charge $1 admission to get aboard.

London's Establishment Ops to Open N.Y. Branch

London, July 3.

Nicholas Luard, who with actor-writer Peter Cooke runs the West End nightspot, The Establishment, revealed they are to start a Greenwich Village equivalent later in the year. Said Luard: "The present company will go to New York in November, and a new one will be formed for London."

The Establishment's entertainment is based on satire and in-the-news parody. He anticipates no difficulty in playing to Yank audiences. "They enjoy it in London and they print newspapers in English there, too," he pointed out.

Darin-Basie Unit Hits Snag in Hub

Boston, July 3.

Bobby Darin package, Count Basie and the Tarriers, bombed at the Arena here Wednesday (27) with under 2,000 in the 7,200-seat grunt-and-groan parlor. To make matters worse, the sound system was erratic and Darin, obviously irked, advised patrons to ask for their money back (some did). He told the audience he'd come back again, "but not here" and said "the place should be razed."

To make up for the sound problems, mainly in the first half of the show, Darin worked doubly hard to score with the majority of the fans who stayed on. He did an extended second half with songs, imitations and performances on drums, vibraphone, piano and xylophone.

Darin, in on a one-nighter, part of a 10-city tour, is traveling by bus with the package. He was feted at a press party earlier Wednesday in conjunction with the concert and his upcoming film for Stanley Kramer, "Pressure Point."

For the producers, "The Sevens" Productions, Bob Kamholz and Dick Rocco, it was a loser, and to snafu things more, Duke Ellington's attorneys slapped a restraining order on the boxoffice. It's claimed that $1,500 is due the bandleader for a concert in Donnelly Memorial Theatre here earlier this season by "The Sevens."

A court battle looms on this issue as the producers contend that Ellington made a brief introductory speech, reporting he was glad to be in Botston after recuperating from an operation, and that he would turn the band over to Mercer Ellington. He then left the stage, the producer said, and flew back to New York.

He was reportedly in for $3,000, of which $1,500 was put up in advance. The remaining $1,500, which Ellington seeks, was to have been paid at the concert end. The producers claim that Ellington did not fulfill his contract.

Undaunted by the events, the producers, who just recently began promoting concerts in Boston, plan to bring in other names. The Arena has been used in recent years for wrestling, boxing and circuses.

Matson Lines Drops Acts on Hawaii Run

Hollywood, July 3.

Matson Lines, which last September inaugurated use of acts on on steamships' run to Honolulu, is dropping them, according to Ted Grouya who booked. Talent got free roundtrip transportation for selves and families, put on one show each way and had chance to play commercial dates in Hawaii while laying over.

Originally, Royal Hawaiian hotel played the acts, but ceased last winter. Last steamship performer still booked, Grouya noted, is Dick Shawn, in July.

Meanwhile, Grouya is entering personal management of performers in Frisco. He recently ran a shortlived nitery venture in Oakland, playing name acts in the Flamingo. Spot's still open sans performers. Grouya lost $3,000 in that venture, he states.

Oregon Town's 'Little Fair' Luring Transients Headed for Seattle Expo

Portland, Ore., July 3.

Damascus' Little World Fair is giving tourists to and from the big Seattle Fair something different to look at. With its "Man of the Past" theme, the Fair offers a backward journey through history in direct contrast to Century 21. Located 10 miles from Portland and realizing its proximity to Seattle, this little community (pop. 200) banded together to compete for the transient entertainment buck.

The 14-acre site, plus ample parking facilities, offers family entertainment at a nominal tab. Adults are only 75c; children free. Admission for shows inside the main gate are in the same low ratio. The preem last weekend (23-24) had more than 25,000 going through the turnstiles. W. Garland Wiley and Ed Mills, who heed the fair, hope to keep attendance in high gear for the 100-day run now that the opening hoopla is finished. Plans are to reopen for 100 days in 1963 and 1964.

Acreage is divided into Frontier Town, Indian Village, Gayway, Exhibits, Games, and Japanese Gardens. Emery Clay is producing a one-hour vaude show (twice-a-day in the 4,000-seat Amphi-Theatre. Format is set for a line of six girls, two or three acts and nine-piece orchestra. Billy Barty headlines the opener.

New show will be booked every two weeks. Adults are 50c, kids 25c. The Mark Allen Players present "The Drunkard" nightly in the Opera House (converted barn). Tariff is $1 for adults, 50c children. These are the only two additional cost shows in the Fair.

Visitors will see 14 tribes of Indians living in tepees and entertaining every few hours with Indian stuff. Gun Fighters (8) have shootouts in Frontier Town while The Leftovers (Darrell Dean & Don Adams) lure the customers in the Golden Nugget Saloon with honky-tonk piano and drums.

Food is reasonable. The Space Thimble serves snacks or a full meal while the entire unit revolves at a slow pace. A skating rink and dance floor are under construction.

NO JOKING MATTER

While a serious solon on Capitol Hill was probing a theatrical union and its officers for B-girls, malfeasance in office and alleged links with mob-owned niteries, not to mention the Federal fiduciary interest in withholding taxes and other revenues, the president of the American Guild of Variety Artists was making "Can You Top This?" jokes. Joey Adams' confusion between a Congressional subcommittee hearing and a Grossinger's audition parred the variety artists' union's paid secretary's un-Bright moments in another session. Rehearsed ad libs about Polly Adler made for some curious double-talk—and AGVA prexy Adams didn't even have Al Kelly with him.

Senator McClellan's directive to AGVA's top officers to "clean house" is but one step in the mustering of Governmental forces when the union does an encore at a future hearing. Meantime, lie-detector equipment, Internal Revenue Service probing, the Immigration Dept. (in re imported exotics) and the like have not combined to give AGVA a favorable or even a plausible image.

Somehow the history of the variety performer has often been a sorry one. Before World War I in the heyday of Harry Mountfort and the White Rats, then Ed Albee's "company union," NVA; to date, the mass performer, i.e. the trouper in the vaude-variety-nitery-circus fields, never quite was able to rule himself or attract dependable leadership. Theatrical unionism has had its vagaries over the years. Nor was it confined to the vaudeville player although a grim joke about the National Vaudeville Artists at the time was that N.V.A. stood for "*never ver Albee.*"

At least Albee while working his company union in conjunction with the VMPA (Vaudeville Managers' Protective Assn.), used his power to police the vaudevillian, stop manager defaults. Part of Albee's concept of capitalistic benevolence was to provide death benefits and even a fancy clubhouse, albeit one built by and taken over from the broken White Rats union. The structure stands still on West 46 St., now an evangelical religious headquarters.

Legitimate theatre had its union fu-s in the 1919 strike, which created much bitterness in a day of intensely "personal" relations when actor-managers like George M. Cohan and Louis Mann saw unionism as a slur at their practices, which they deemed generous. They were, but other managers were not. Actors' Equity made history and while it had its ups and downs since has enjoyed generally honest repute.

The real stench in theatrical unionism erupted in Hollywood when a pair of Chicago hoodlums moved there and began a shakedown. The George Browne-Willie Bioff muscleis were mighty potent in their time and big film executives catered to them, and paid them off. Significantly, VARIETY was without open support in Hollywood when it alone elected to tell the Browne-Bioff pair off. Westbrook Pegler did, too, but rather later and in New York with little physical or financial hazard. VARIETY subsequently was accoladed by the California State Legislature. Historically, it is worth noting that Browne-Bioff were then out to "take over" AGVA's predecessor the AFA (American Federation of Actors).

AGVA seems to have learned all too little. Present impression of being more concerned with its more-than-$1,000,000 in dues-collections calls for some compensating statesmanship from within its own ranks. Whether or not the McClellan committee may have listened too much to disgruntled former AGVA officers and employees is relatively dwarfed by the sufficiently lurid testimony of B-girls "who can't do a time-step" supposedly "qualifying" as fullfledged, dues-paying members of the American Guild of Variety Artists, and their subjection to muscle and coercion by hoodlum-operated pubs and clubs.

Another aspect is involved here: show business has suffered many a blackeye in newspaper headlines over the decades from girls of dubious status claiming to be "entertainers." Washington hearings have not yet established one significant aspect, often suspected. Namely, that the hoodlums welcome a union membership card for their B-girls to give them "repufability" if nabbed. It's about time that real talent was really protected from that sort of bum-rap by association.

Any organization with a volume of $1,000,000 a year is already itself big business. Simple logic demands that AGVA have big-principled administration. There must be an end to spiteful punishments of dissidents and other evidences of employees running the membership. Certainly "name" figureheads is no answer. AGVA has had them ad nauseum. A star who phones in his okay of office recommendations, without any true knowledge in depth of what's going on, is just more of the same, and no good.

Perhaps the one thing that ought to be considered for the good of AGVA is the absolute purity of the coming election. Rather than any suspicion of "set-up," there should be a postponement. This election is much bigger than any facesaving for Joey Adams via an election that has no meaning and no contest. There must be genuine opposition. To perpetrate an empty election in the present crisis is asking to have the Federal troops move in.

Martha Graham's Israel Themed Work In Fall

Martha Graham, the avantgarde dancer, is back from Israel where she completed arrangements for premiere next fall of her new work, based on a Hebraic theme, and commissioned by the Tel Aviv Chamber Music Assn.

After the preem, Miss Graham will take the ballet on a tour of other Israeli cities and kibbutzim (communal farms).

Heart Plaque to Darin

Albany, July 3.

Bobby Darin, who appeared at the Washington Ave. Armory Thursday night (28), was presented with a plaque by Dr. Samuel Kantor, president of the Albany Heart Fund. Award took recognition of the singer-actor's "nationwide contributions for heart research."

Darin with Count Basie and The Tarriers as other attractions, played the Strand here in "Hell Is for Heroes," a fortnight ago.

Ted Bayly, of Troy, sponsored Darin's local p.a. date.

Kaufman Headlining Fox, B'klyn, Labor Day Show

Disk jockey Murray Kaufman will head a stageshow going into the Fox, Brooklyn, over the Labor Day holiday starting Aug. 31 until Sept. 9. Most of the talent will comprise disk singers as has been the custom with holiday layouts booked in the various houses around New York.

Set thus far is Bobby Vinton, with others still to be lined up.

Arlington Park Paying Off Pact Of Lou Mindling

Chicago, July 3.

Arlington Park Racetrack, having cancelled its plans of a year ago to create a program of year-round entertainment activity on its choice suburban acreage, is paying off the remainder of a five-year contract with former talent agent Lou Mindling, who was engaged by the track as chieftain of amusement and non-racing projects.

Mindling, head of Chicago operations for the William Morris agency for a number of years, and previously a Morris agent in New York, was hired away by Arlington in 1961 with a fat contract and stock deal. Extra-racing program, which he was to have developed, involved a summer theatre, motel, three-par golf course, iceskating and bowling facilities and possibly a nitery—all to better utilize the track's 486 acres which heretofore had been used only 76 days of the year, during the brief racing season.

Track prexy Marge Lindheimer Everett scratched the amusement program when the state racing commission extended Arlington's season a week and licensed the sister track, Washington Park, for harness races when the thoroughbred season ends. The monies that were to have been allocated to the amusement program were instead diverted to Washington Park to equip and improve it for harness racing. The settlement with Mindling calls for consultancy on non-racing functions during the five year contractual period.

Mindling is scouting a new situation. Meanwhile, he has signed Mahalia Jackson, whom he had placed with the Morris office several years ago, to personal management.

Soph Sets New High Pay Mark for Femme Talent In Aussie—$2,240 Wkly.

Melbourne, July 3.

Sophie Tucker, who made her Australian debut here last Wednesday (27) at the Tivoli, is the highest paid femme entertainer to come Down Under with a reported $2,240 weekly. She's doing 10 performances per week at the Tiv at $4 top.

Both Miss Tucker and Kenn Brodziak of Aztec Services which booked her here have failed to confirm her substantial salary figure. Brodziak, incidentally, said there's a clause in Miss Tucker's pact stating she should travel to Australia by jet. He added that most performers are now insisting upon similar clauses.

Miss Tucker, who was met at the airport by a small army of newspaper and radio-tv reporters, said she would have been here 20 years ago only she disliked boat trips. Her press coverage has topped that of any other name to come to Aussie, even Danny Kaye. Accompanying her are her pianist, Ted Shapiro, and her brother, Moses Abuza.

Shift Ella's Fair Dates

Seattle, July 3.

Dates for two shows by Ella Fitzgerald at the Seattle World's Fair have been changed to Aug. 4 and 5, from previously scheduled Aug. 3 and 4. She will play in the Opera House, rather than the Arena.

Fitzgerald fans here welcome the change from the cavernous, echoing Arena to the opulent, near perfect acoustically Opera House. Aug. 4 (Sat.) show will be a midnight concert, the Sunday show at 5 p.m.

McClellan Formally Requests Lie Detector Tests for Bright & Harts

Washington, July 2.

Sen. John L. McClellan (D.-Ark.) has formally requested Attorney General Robert F. Kennedy to administer lie detector tests to Jackie Bright, American Guild of Variety Artists national administrative secretary, Clayton (Smiley) Hart, former AGVA branch manager at Sarasota, Fla., and Hart's wife, Sonia.

McClellan told the Attorney General that perjury had obviously been committed, either by Bright or the Harts, and that all three of them had told the McClellan subcommittee they would be willing to undergo the lie detector machine.

During the AGVA hearings before the Senate subcommittee, Bright denied under oath statements made by the Harts, also under oath.

In his letter, McClellan charged that many niteries have violated the law by not withholding income tax and Social Security from the pay of performers. He suggested this practice is a dodge to hide the additional earnings of the girls in liquor mooching and prostitution.

McClellan also sent a copy of the transcript of the hearings to the Labor Dept. to check possible violations of the Taft-Hartley and Landrum-Griffin Laws.

United Press International carried a report quoting an unnamed "spokesman" at AFL-CIO's Washington headquarters as saying the parent union's lawyers were checking the AGVA hearings transcript to see what, if anything, the AFL-CIO should do about existing AGVA officers.

Efforts to find the same "spokesman" or anyone else in authority willing to shed any light on the AFL-CIO attitude toward AGVA were unsuccessful. Prexy George Meany's office flatly refused to discuss AGVA. The AFL-CIO press officers spoke only in double talk, except to say if any action is taken regarding AGVA, it is highly unlikely before the AFL-CIO Executive Council meets in Chicago on Aug. 13.

During the hearings, McClellan and Sen. Karl Mundt (R.-S.D.) both stated that AFL-CIO had the "responsibility" to "clean up" AGVA.

Group Buys 3 London Hotels for $8,400,000

London, July 3.

There has been a shuffle in the ownership of three London hotels. The Mount Royal Hotel Co., headed by Maxwell Joseph, has acquired the Piccadilly Hotel (240 rooms), a few yards from Piccadilly Circus; the Rubens (150-roomer), near Buckingham Palace, and the 200-room Rembrandt, in Kensington. No price has been disclosed, but authoritative rumors circle around the $8,400,000 mark.

The establishments were sold by the Rubens-Rembrandt Associated Hotels Group. The Piccadilly Hotel has recently installed two-channel tv and full-sound radio service in all rooms.

Jones Bids 4As Take Over AGVA

The Associated Actors & Artists of America has been asked to take over the affairs of the American Guild of Variety Artists by Dick Jones, former eastern regional director of the union, and now a member of the Philly branch executive committee. Jones previously asked the 4As to air charges of undemocratic procedure within the union, but these were indefinitely tabled.

In a telegram sent last week to the 4As, Jones stated: "Please be advised that I and the Philadelphia branch executive committee of AGVA again request the Associated Actors & Artistes of America to take over the affairs of AGVA and request the 4As to hear the previous charges of the Philadelphia executive committee against Jackie Bright national administrative secretary of AGVA and the national board of AGVA. We request the 4As to consider the recommendations of the Philadelphia membership of AGVA."

The new request for 4As' action came after two weeks of hearings on the variety performer union by the Senate Permanent Subcommittee on Investigations headed by Sen. John McClellan (D.-Ark.) in which a variety of charges against Bright and the AGVA were aired.

The 4As has the power to step in and take over the affairs of AGVA. First request by the Philly unit to the 4As was made after the AGVA executive committee suspended the Philly group two years ago.

Juliet Prowse to Follow Seattle Bow With 8 Dates

Hollywood, July 3.

Juliet Prowse, who opens her new act with five male dancers next Monday (9) at Aqua Theatre, Seattle, for a week with Bob Hope, has lined up eight dates to follow, ending with two-week stand at Hilton Carib, San Juan, Puerto Rico, starting Jan. 10.

Itineraty includes Diamond Beach, Wildwood, N.J., one week beginning Aug. 3; Concord Hotel, Kiamesha Lake, N.Y., Aug. 16 for one night; Randall's Island, N.Y., Aug. 18, one night with Nat King Cole and Duke Ellington; Blinstrub's, Boston, 10 days, Sept. 20; Vapors, Hot Springs, Ark., Oct. 14, 10 days; Flamingo Hotel, Las Vegas, Oct. 25, four weeks; Deauville, Miami Beach, Dec. 21-31.

Two Show Bizites Join N.Y. World's Fair Board

Two show bizites were added to the N.Y. World's Fair Corp. roster of directors last week. They are Patrick J. Frawley Jr., Technicolor prexy, and Techni veepee George L. Murphy, who used to be an actor and was president of the Screen Actors Guild. Benjamin H. Swig, chairman of the board of the Fairmont Hotel, San Francisco, was also named to the board.

Arthur H. Motley, president of Parade Publications, was named to the Fair's executive committee.

PAUL ANKA PICKS UP 25G IN SPANISH TOUR

Madrid, July 3.

Paul Anka picked up $25,000 for 16 appearances in Spain over a period of eight days. Total came from 10 performances at the Retiro Park cabaret Pavilion; a one-hour television stand and from softdrink sponsorship on radio. A sport palace appearance in Barcelona is also included in the take, believed to be the highest ever record in Spain.

Travelling with Anka are his manager Irving Feld, his uncle John, bandleader Jules Lavan and a six-man combo. Singer leaves this week for Gotham and Sunday (8) opening at Freedomland. Subsequently, he will preem at the Sands, Las Vegas, on July 18. During his Madrid visit, he cut "Steel Guitar and a Glass of Wine" and "I Never Knew Your Name" in Spanish for RCA Espanola.

Roy Rogers Maps More Matinees; Nite Biz Slow

Seattle, July 3.

The Roy Rogers show, in the Stadium at the Seattle World's Fair, has been doing good business, with a gross of $75,000 to June 27 (show opened June 23), but b.o. for night performances has been slow. Negotiations are underway to schedule more matinees to capitalize on big daytime crowds at the Fair. Original schedule called for matinees only on Saturday and Sunday.

Rogers closes here Saturday (7) and goes to Calgary for a five-day stand beginning July 9. Rogers' manager Art Rush said the advance sale for the show in Calgary was already four times as large as that racked up by any previous similar show.

After Calgary, Rogers will play the Forum in Vancouver, where the advance is also big.

Cruise Biz Recovery After Wall St. Slump; Act Employment Up Sharply

The cruise business has made a strong recovery following the huge wave of cancellations after the recent "Black Monday" of the stock market slide. Virtually all berths in the summer cruises have now been sold out, with the biggest beneficiary being the short cruises of the $170 and up class. The prime example is the nearly SRO houses of the M.S. Italia, which is sailing weekly from New York with a passenger list of about 600.

The upbeat of the cruise lines has boomed act employment in this field. The Italia, for example, has four acts per week with ex-performer and latterly a vaudeville booker, Eddie Dawson, in charge of entertainment. Dawson formerly booked RKO houses while with the firm of Stern & Green. Prior to that he did a giveaway act in vaudeville. He later routed other acts of this type into theatres not regularly on a stageshow policy.

However, some of the longer cruises, such as the Mediterranean and round-the-world trips, are having difficulty in selling out. Among reasons advanced is the inability of many to be away from the ticker-tape for a long period. The market anxiety and the decline in paper profits are hitting the more expensive jaunts.

Eye Budget Shows

Indication that the mass cruise business will be one of the prime users of variety talent as well as firstrun pix is evidenced by the fact that all the steamship lines are interested in getting budget shows even during the times when the cabins occupied by the acts could be used for paying passengers.

There has been talk that even the trans-Atlantic liners would like to use talent as a means of cutting down losses in passenger traffic to the airlines. A deal was being worked on by Eph Abramson, president of the Bramson Entertainment Bureau, but union objections to the contract nixed an agreement.

Most lines are using more music than ever before. However, practically all the musicians are foreign tootlers signed on as crew members. The Holland-America and United States Lines are the sole employers of U. S. music. Both American musicians and entertainers sign on as staff entertainers and therefore get cabins that could otherwise go to passengers. They also get union scale for the dates, which run to $90 weekly for two shows a night twice weekly.

The recent rise in act scales by the American Guild of Variety Artists has cut down somewhat on the use of performers. There are very few doubles and no acts of more than two booked on these junkets. Only doubles now used are ballroom teams, which give shows and make extra coin by tutoring passengers.

Aids Bahamas' Trade

The Italia is considered an important cog in the Bahamas trade. The Home Lines, operating the Italia, has a contract with the Nassau Trade Development Board which stipulates the number of trips it must make to the island during the year. It is the chief source of income during the summer season for Nassau merchants.

This vessel is considered even more important to Nassau than the larger ships, inasmuch as the Italia makes Nassau its sole stop during the seven days. Thus, its merchants do not have to compete with the free port prices of such stops as St. Thomas, Curacao, Port au Prince and others. Besides with no weight restrictions on cruise ships, passengers are not hit with extra transportation expenses.

Although winter is considered prime cruise time, the summer has become the heaviest moneymaker for the lines. Act employment on the ships is higher at this time, and indications are that more turns may find their way to this sphere in the future.

Ringling's Big 305G, Chi

Chicago, July 3.

Ringling Bros. grossed $305,682 in 26 performances at International Amphitheatre here in a 12-day stand that ended Sunday (1).

Gross is over 20% better than last year's in Chicago because the show caught the kids during vacation from school.

Biz Disappoints

Continued from page 90

Bob Hope-Keely Smith

mattered little. He is one of the tops of this day.

Miss Smith is making her first ploy in these environs without the support of her ex-partner and husband, Louis Prima. In her new role as a single, she allows herself a much wider range. She has brought in good arrangements, is nicely coutoured and smiles. She has reversed her former concept of an expressionless songstress, and seems rather conscious about it. However, she scores in this area with ease.

Miss Smith still shows difficulty in making the adjustment to a solo performer. In this engagement, she got involved with audience requests which caused her to jettison the formal arrangements she prepared, altered her routine even to the extent of doing numbers she didn't know. She didn't present the image she intended to give of herself, but the alterations were not harmful to her in the long run. She showed an added element of graciousness.

The extra numbers were backed by piano and drum, instead of the full strength of the Buddy Morrow band. In all, Miss Smith seems a worthwhile addition to the ranks of singles (both ways, of course).

As the concert was a half-hour late in getting started, the Morrow crew should have shortened their scheduled five numbers. It's a good commercial band with arrangements that are imaginative in spots. The crew includes a set of talented sidemen, who let themselves go in the solo spots. But the band reached its limit in the five members.

The emcee was deejay Art Ford, whose intro of Hope will be remembered. Ford told the crowd that Hope was part of an era that has all but disappeared. At times, it seemed like a eulogy, and Hope, in the words of his contemporary Joe E. Lewis, should have done the decent thing and died after hearing such flowery words. The comic, of course, did exactly the opposite.

The addition of another act would have been beneficial to the tenor of the show. It seemed, at times, that both performers were stretching in order to give the up-front customers their $5.50 worth. Some of these seatholders were quite irate. After the houselights darkened, nearly all those in the cheaper seats moved into the more expensive pews. Perhaps they needed this extra attention. *Jose.*

Forest Hills Music Fest.

were current in that era. But it piano, drums and vibes could also have been differently offered (or not at all), since the lack of intimacy in the Stadium tended to cut down their impact.

But Darin's showmanship prevailed throughout, giving the crowd (including many squealers and screamers) a lot to dig. His material ranged through a string of his rock hits like "Splish Splash," "Bill Bailey" and "Mack the Knife." In the straight pop groove, he dished out tunes like "I Ain't Got Nobody" (with soft-shoe terping), "I've Got You Under My Skin," "Toot Toot Tootsie Goodbye" and others. His folk singing with the Tarriers was also effective.

The Tarriers are a fine folk group who registered well with "Rock Island Line" and a comedy workover of "Tiptoe Through the Tulips." Their smooth harmonic stylings and solid instrumental work (two guitars, a banjo and bass) blend for a nicely-styled, crowd-pleasing turn. Their work with Darin was likewise slickly handled.

Zentner's unit backed the singer in solid fashion, putting out a big sound with mucho drive. With their boss at the helm, the band delivered a brace of tunes with nice styling including a ballad rendition of "Stella By Starlight," a swinging "Little Jazz" and a tribute to Tommy Dorsey on "Without a Song."

There were some cracks about Randall's Island, like maybe sending those persistent jets over there instead. The sound system could use a little working on, but overall the show went over solidly. Darin's material could use some trimming for an outing like this which is somewhat lacking in intimacy. However, he is a strong crowd-pleaser and didn't disappoint his fans. *Kali.*

Water Show Review

1962 Aqua Carnival

John McKnight Productions presentation. With Gene Rayburn, Claude Gersene, Richard Hayman & Orch, Divers (Al Coffey, John Carney, Athos Darigo, Jimmy Goodhead, Johnny Edwards), Bob Maxwell, Vic Zoble, Aquamaids (16) with Betty Hanks; David Tihmar, director; water choreography, Norma Dean & Francis Gaar; lighting, Ralph Alswang. Opened at N. Y. Coliseum, June 29, '62; $3.95 top.

The Aquashow, long a fixture at the Flushing, (L.I.) Meadows Amphitheatre, has been moved indoors to the N. Y. Coliseum in a step that is both prodigious in terms of show biz economics and unusual for hardtop locations. John McKnight, who ran the Flushing operation for its past two years, induced NBC International, a subsidiary of the network, to put up the necessary loot to finance this venture.

The physical moves come off well with an attractive area in the giant exhibition hall where nearly 4,000 seats and a pair of plastic tanks holding a claimed 80,000 gallons have been installed. The costs have been kingsized and there is a showmanly air about the technical aspects of the venture.

However, the show itself is a keen disappointment lacking sparkle and vitality. The production seems off-kilter with an imbalance of entertainment ingredients, and a majorbowes atmosphere of presentation.

Some of the fault may lie in the physical setup. The water level is above the line of vision of many seats in the forepart of the house. Patrons in that area see little of the marine divertissement, and the dry-stage fare constitutes a comparatively minor part of the show.

The layout is mainly production with very few performers whose names can be readily recognized. The top marquee lures are emcee Gene Rayburn and bandleader-harmonicist Richard Hayman. There are some divers recognizable among the swim buffs. The divers, incidentally, appear to be the most professional part of the show. The Aquamaids (16) are not rigorously disciplined nor imaginatively routined. Vic Zoble's aqua-antics are entertaining.

Moppet singer Claude Gersene does a pair of tunes identified with Chevalier which doesn't stir the crowd. Another dry act, Jic & Joe, a South American roller skating turn, seems in a raw state of development. Hayman pitches in with his harmonica turn for good results. He also does well in the showbacking sector.

The water formations comprise a collection of cliches. Just what can be done to induce vividness is hard to discern, but certainly there is no great visual treat in that department. The Dancing Waters installation, however, helps alleviate the choreographic shortcomings here.

There are many things that can be done to rescue this show. More meaningful dry acts which can be advertised could provide a lift, and a revamp of the aquatic line routines would be another. The divers and the commentary by Bob Maxwell, and at times by Rayburn, are a help in the proceedings.

One of the other question marks is the admission policy. Entertainment for kids which is priced at a $3.95 top is a bit dubious. Incidentally, there are some extra compensations for the young. There is a variety of rides outside the show to amuse the tots at intermission. On opening night they were free, but the signs said no tickee no ride which may be the policy on subsequent nights.

There is a need for this kind of entertainment. But it must be made worthy in all its aspects before it can be made into sizeable boxoffice. *Jose.*

LIBERACE WOW 73G IN 11-CITY N'WEST TOUR

Seattle, July 3.

Pianists are big in Seattle and the Pacific Northwest. Liberace grossed $72,800 in an 11-city, 12-performance tour, ending Wednesday (27) in Victoria, B. C., and Victor Borge returned to the Opera House here June 30 and July 1 to play to capacity crowds after doing turnaway biz in four appearances in the Opera House in May.

Both acts were booked by Northwest Releasing Corp. (Zollie Volchok & Jack Engerman). Volchok said the success of the Liberace tour was somewhat of a surprise.

Starting in Olympia May 28, tour was interrupted after Portland concert May 29 by pianist's sore wrist. Liberace resumed in Salem June 16 and went on to play to complete sellouts in Seattle, Tacoma, Yakima, Calgary, Edmonton and Vancouver, plus big biz in Salem and Spokane. The Portland stand was only slow one.

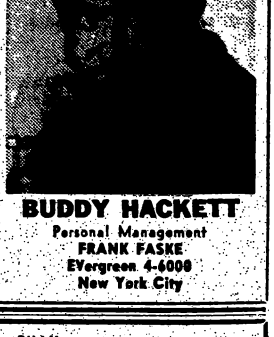
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Niteries' Cover Charges

Continued from page 1

minimum charge at the Village Vanguard, which he also owns.

The majority of niteries have found a cover to provide a more assured operation. In some spots it's called an admission charge, in others a music or an entertainment charge. In the fancier hotels, it's a couvert. Nonetheless, no matter what the name, an operator can figure a basic contribution toward entertainment costs with a cover. In some instances, the star gets a percentage of the covers.

In the past year or so, there have been an increasing number of cafes that have installed cover charges instead of tacking on the minimum. The primary reason is that minimums have been climbing to the point where the bottom spending becomes a sizable figure. At the Latin Quarter, for example, the minimum was recently raised to $8. The Copa is still sticking to the $6.50 minimum. At the International, the figure has climbed to $7.

Eddie Risman, managing director of the Latin Quarter, N. Y., feels that it would be dangerous to tamper with the present policy because of the tour situation. The economics of the basket parties are such, he opines, that it would be foolhardy to upset the present balance. Everything is so closely figured by the tour operators that it's best to let the present situation remain.

Risman recalls that he attempted some promotion among the tour parties by selling a half-bottle of pink champagne domestic at $1.50 among the package participants. It never came off well enough to warrant more than the initial try.

Thus, Risman concluded, any attempt to change the present setup would cancel out a lot of customers in that category. Besides, he feels, since a minimum can be applied to food purchases it's not resented.

However, the tendency now among cafes not catering to the basket parties is to tack on covers or admissions. In most instances, where a cover is installed, a couple can get by with one drink each, which is considerably less than drinking up a huge minimum at the late shows.

AGVA Powwow

Continued from page 1

bers can be apprised of the problems presented by the two weeks of hearings of the Senate Subcommittee on Permanent Investigations headed by Sen. John McClellan (D.-Ark.).

The telegram asked that the member respond by collect wire by today (Wed.).

The emergency meeting of the board, by necessity, will have to take up the problems of cleaning up situations uncovered by the McClellan Committee, which exposed conditions concerning the B-girl membership in the union, which will probably be the center of discussion.

There also are other problems to be considered. For example, what to do about Bright who is alleged to have accepted hospitality from hotels with which AGVA had contracts, which is a violation of the Landrum-Griffin Act; the problem created by the alleged $2,000 bribe to Bright for organizer Clayton (Smiley) Hart to be transferred from Washington to Sarasota; the claimed $200 campaign contributions by Hart to further Adams' campaign against Penny Singleton, as well as other problems which were discussed in the Senate hearings.

The meeting was promised McClellan by Bright who said he would try to clean up the conditions which were exposed. What action is taken at this meeting may determine the tenor of the McClellan Committee hearings on AGVA which are slated to resume when the subcommittee completes its current probe of Billie Sol Estes.

AGVA Probe

Continued from page 90

of the social security taxes. As far as withholding taxes are concerned, at the outset of the law authorizing collections, the union obtained a ruling that for purposes of the withholding law, acts are classified as independent contractors rather than employees, therefore no withholding was taken out. There have been other decisions in the courts which put the acts in the category of indie contractors.

AGVA, however, continued to retain the initially written provisions in the contract classifying all acts as employees. This was done to continue its status as a labor union. Otherwise, with the indie contractor decision governing acts, it could be classed as an association of independent contractors (some of whom are actually employers) and thus lose its status as a union.

Until about 10 years ago, AGVA fought these provisions through the courts, but got nowhere primarily because of the Music Hall case. In some instances, it has been embarrassing to the union. For example, one case brought by hotel operators in Lakewood, N. J., sought to prove, through the Music Hall case and others, that AGVA was not a labor union, but a trade association. AGVA beat that rap.

However, as has happened in all industries where social security and withholding taxes apply, their impost and collection have resulted in a considerable expense to cafe employees and theatre operators.

JOINS LANIN AGENCY

Betty Allen has joined the Howard Lanin Agency, N. Y., as manager of its special services dept.

She was formerly manager of the convention services dept. of the Polaroid Corp.

Off B'way Producers Seek Start On Ice Show at $50,000 Capitalization

The first off-Broadway ice show is being projected by producers Jason York & Maia Rodman. Layout, labeled "Nine Pillars of Ice," is slated to go into production around July 30 in a house to seat around 1,300. Name of the theatre hasn't been revealed as yet.

Letter of solicitation to would-be backers states that the show would cost around $50,000, could gross around $31,200 weekly at capacity and would have operating expenses of approximately $10,000. The venture would be under jurisdiction of the American Guild of Variety Artists which would enable it to be seen in theatres with a capacity of more than 299 seats.

There have been permanent icers in theatres previously, including the Sonja Henie-Arthur Wirtz production at the old Center Theatre, in Rockefeller Center, N. Y. The Roxy Theatre also was on an iceshow policy for a time as were the New Yorker and St. Regis Hotels.

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June 29, 1962

Mr. Dennis Day
c/o The Latin Quarter
200 West 48th Street
New York 36 N.Y.

Dear Dennis,

We regret exceedingly that we were unable to extend your engagement because of prior commitments. Mr. Loew and myself would like you to know that the Latin Quarter feels that your engagement here has been one of the milestones of our many years on Broadway.

When we first negotiated for your appearance, we were under the assumption that your singing would certainly satisfy our clientele. And we were right. However, we certainly were not aware of your great comedy ability.

You can be sure that the Latin Quarter will always be proud to have you return as the Singing and Comedy Star of our show.

Sincerely,
E. R. Risman
E. M. Loew

CURRENT BILLS

WEEK OF JULY 4

NEW YORK CITY

MUSIC HALL—Michael Maule, Colleen Cokre, Lila Gage, Conchita Clarke, Alan Cole, Militatres, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Sophie Tucker, Campo & Marvell, Dick Luby, Goofers, Drossos Et Tanta, Kon Tiki Quartet.

SYDNEY (Tivoli)—Edith Georges, Betty Pasco, O'Neill & Haich, Avril Angers, Jacques Jordane, Raphael & Model, Dorene Kilmer, Les Fred Iles, Alan Randall.

BRITAIN

BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Bronleys, Hugh Forgie & Co., Circus Williams' Lions, Two Carmenas, Circus Knie's Norwegian & Legion Arenas, Diora Sisters, Circus Knie's Animal Carousel, Four Soranis, Two Dominicis, Willem Lenz & Chimpanzees, Tibor Alexander's Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagobam Girl Pipers, Our Sammy, Little Jimmy & Circusettes.

WINTER GARDENS PAVILION — Arthur Haynes, Nicholas Parsons, Morris & Savage, Des Lane, Trio Reyros, Leslie Noyes, Johnny Hart, John Tiller Girls, Danny Williams.

OPERA HOUSE—Ken Dodd, Kaye Sisters, Eddie Calvert, C-Men, Raindrops, John, Three Houcs, Barbara Law, Derek Taverner Singers, Malcolm Goddard Dancers, Jimmy Currie's Silver Cascade.

BRIGHTON (Hippodrome)—Helen Shapiro, Red Price Combo, Martin Grainger's Puppets, George Meaton, Gary Miller, Clifford Davis, Hillsiders, Dave Allen.

BRISTOL (Hippodrome)—Frankie Vaughan, Joe Church, Dorothy Wayne, A & R Mistin, Pan Yue Jen Troupe, Veronica Martell, Frankie's Jazzmen, Hetty King.

GLASGOW (Empire) — Andy Stewart Ian Powrie & Band, Dixie Ingram, Sally Logan, James Urquart, Barry Sisters, Volants, Max Kay, Eric Burns, Trio Vitalites, Arthur Blake Singers, Rosemary Manly, Leslie Robert's Silhouettes, White Heather Dancers.

LIVERPOOL (Empire)—Ballet Rambert.

LONDON (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell, Fred Roby & Angela, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee.

MORECAMBE (Winter Gardens)—George Mitchell Minstrels, Stan Stennett, Penny Nicholls, Peter Crawford Trio, Two Pirates, Al Redding, Jeff Hudson, Eric Whitley, TV Dancers, Mitchell Maids.

VICTORIA (Palace) — George Mitchel Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., TV Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean, Johnny Barracuda, Larry Bonito, Trade Winds.

BON SOIR — Isobel Robins, Don Adams, Three Flames.

CHATEAU MADRID—Ximenez-Vargas Ballet, Pupi Campo Orc.

COPACABANA—Carmel Quinn, Fisher & Marks, Paul Shelley Orc., Frank Marti Orc.

EMBERS—Jonah Jones Four, Harold Quinn Trio.

HAWAIIAN ROOM — Little Joe Jr., Wahiani, Keola Beamer, Ioaner, Hulabelles, Ted Auletta Orc., Sam Makia Islanders.

HOTEL NEW YORKER—Milt Saunders Orc., Helene Aimee, Joe Furst.

HOTEL PIERRE — Phil Wayne Trio, Kathy Preston, Stanley Melba Orc.

HOTEL ST. REGIS—Jean Barleaza Orc., Chauncey Gray.

HOTEL ROOSEVELT—Gunnar Hansen Orc.

HOTEL WALDORF-ASTORIA — Joan Bishop, Hans Hansburg.

HOTEL SAVOY HILTON—Louis Bannet Trio, Ray Hartley.

JAZZ GALLERY—Lambert, Hendricks & Yolande, Ornette Coleman Orc.

LATIN QUARTER—Ford & Reynolds, Bob De Vove Dancers, Julie Gibson, Winged Victory Chorus, Wallenda Ballet, Jeanine Pivoteau, Tonehs, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK—Cal Bostic, Andy Harmon.

LIVING ROOM — Frank Vestry, Ann Merlin, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & DeMalo, Stan Freeman, Dee Drummond.

SAHBRA—Four Avalons, Esther Ishbi, Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.

TWO GUITARS—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Polianaky.

SQUARE EAST—"Second City," Alan Arkin, Howard Alk, Andrew Duncan, Lynda Segal, Eugene Troobnick.

UPSTAIRS & DOWNSTAIRS — Phil Bruns, Ceil Cabot, Rex Robbins, Steve Roland, Donna Sanders, Mary Louise Wilson Lovelady Powell, Freddie Webber, Jim Sheridan, Dick Riddle, Milrad & Colston.

VILLAGE BARN—Ralph Pope, Perl & Ray, Tex Fletcher, Becker Bros., Lou Harold Orc., Joe Shay Orc.

VILLAGE VANGUARD — Abbie Lincoln, Mal Waldron Trio.

CHICAGO

BLUE ANGEL—Christian Lamont Twist-Up Revue, Joi Dar, Carmen Hylton, Lord Montego, Petita, Charlotte Rae, Lord Carlton Trio, Perez Orc.

EDGEWATER BEACH—Arthur Lyman Orc., Don Davis Orc.

GATE OF HORN—Oscar Brown Jr.

LE BISTRO—Milt Trenier, Vic Cesario Trio.

LIVING ROOM — Ruth Olay, Ronnie Schell, Charlie Hughes Trio, Joe Parnello Trio, Sam DeStefano Trio.

LONDON HOUSE—Erroll Garner Trio, Jose Bethancourt Trio.

MISTER KELLY'S—Eartha Kitt, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE — Katyna Ranieri, Jonny Puleo & Harmonica Gang, Ben Arden Orc.

PLAYBOY CLUB — Jerry Van Dyke, Nipsey Russell, Larry Daniels, Taylor & Mitchell, Wilson & Castro, Jennie Smith, Milt Grayson, Charlie Young, Jack Pyle, Bob Davis Trio, Jimi Atlas Trio, Tony Smith Four, Harold Harris Trio, Joe Iaco Trio, Hots Michels.

SECOND CITY — "My Friend Art Is Dead," Bill Alton, Del Close, Severn Darden, Mina Kolb, Dick Schaal, Avery Schreiber.

SAHARA INN—Vic Damone, Rip Taylor, Frank York Orc. Lounge: Joy & The Boys, Danny Long Trio.

SUTHERLAND LOUNGE—Gloria Lynn, Billy Wallace Trio.

LOS ANGELES

COCOANUT GROVE—Gordon & Sheila MacRae, Freddy Martin Orc.

CRESCENDO — Earl Grant, Chad Mitchell Trio.

DINO'S — Carol Brent, Jack Elton, Steve LaFever.

INTERLUDE—Troy Walker & Hustlers.

LE CRAZY HORSE—Tommy Noonan, Janine Caire, Tommy Roberts & Evelyn Freeman Combo.

MOULIN ROUGE—"West Side Story."

SLATE BROS. — Gary Crosby, Mitzi McCall & Charley Brill, Herb Dell Trio.

STATLER HOTEL — "Bring on the Girls" Revue, Skinnay Ennis Orc.

YE LITTLE CLUB—Vikki Carr, Ernie Shelby, Joe Feix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN—Jimmy Durante, Helen Traubel, Eddie Jackson, Sonny King, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Alvino Rey, Dave Apollon, Les Femmes, Michael Kent.

DUNES — George Burns, Carol Channing, Earl Barton Dancers, Bill Reddie Orc. Lounge: Al Hirt, "Vive Les Girls."

EL CORTEZ—Beatrice Kay, Dubonnet Trio, Erwin Bassett.

FLAMINGO—Joe E. Lewis, Gogi Grant, Nat Brandwynne Orc. Lounge: Billy Eckstine, Harry James.

FREMONT—Gents, Newton Bros., Lads, Fables.

GOLDEN NUGGET—Bob Wills, Novelords, Georgi Edwards, Bobbie & Smokey Coats, Billy Thompson.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grove Shore Trio.

MINT—Pat Morenos's "Artists & Models of '62," Bill Bird, Gil Lamb.

NEVADA—Jay Orlando, King Henry 4.

NEW FRONTIER — "Life Begins at Minsky's," Tommy Moe Rafi, Carrie Finnell, Stunning Smiths, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Briscoe, Jack Mann, Dick Rice Orc. Lounge: Bob Crosby, Ink Spots, Sunny Spencer.

RIVIERA—"Bye Bye Birdie," Elaine Dunn, Pete Marshall, Kay Medford. Lounge: Sammy Kaye, Pep-Tones.

SAHARA—Shelley Berman, Mills Bros. Lounge: Louis Prima, Ruth Wallis, Freddie Bell, Arthur Faulkner.

SANDS—Red Skelton, Saverio Saridis, Garr Nelson, Copa Girls, Antonio Morelli Orc. Lounge: Dave Button, Danny Costello, Morry King, Ernie Stewart.

SHOWBOAT — Olly Pelham, Rusty Isabel, Wade Ray, Craig's Chimps.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. Lounge: Chas. Teagarden Orc., Jack Prince, Johnny LaMont.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Linn, Happy Jesters, Diosa Costello, Micki Lynn, Jack Costanzo.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. Lounge: Sarah Vaughan, Dick Stabile, Ronnie Brown, Choo Choo Collins.

TROPICANA—"Folies Bergere of '62," Ray Sinatra Orc. Lounge: Shecky Greene, Sylvia & Guido, Dubonnet Trio, Landis 3.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Artists and Models On Ice," Marsh & Adams, Nicky Powers, Joan Daye, Phil Richards, Johnny Flanagan, Flinn McDonnel, Mal Malkin Orc.

BALMORAL—The Accents, The Voyagers.

CARILLON — Lou Walters "Scandeles de Paree," Betty Kean & Lew Parker, Ralph Young, George Dorlis, Roger Stefani Ballet, The Matiazzis, Pepe Miller, Jacques Donnet Orc., Line (16).

CASTAWAYS—Preacher Rolle, 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

DEAUVILLE — Barry Ashton's "Vive Les Girls," Arnauts: Paris & Claire, Martha King, Vespia Bros., Line, Les Rhode Orc., Mel Greene.

DIPLOMAT — Gene McDaniels, Mandy Campo Orc., Can Smith Orc.

EDEN ROC—DeVilin & Premiers, Luis Varona Orc., Monroe Kasse Orc., Art Freeman Orc., Toni Steele Twisters.

FONTAINEBLEAU—Jack Young's International Follies, Dunhills (3), Napoleon Reed, (16), Len Dawson Orc., Larry Boyd Trio: Chero's Del Prado Orc., Frank Natale Trio, Ziggy Lane, Leonardo's Tropical Twisters, Buddy Bover 3.

LUCERNE — "Too Hot Too Handle," Tun, Tun, Abby Rios, Dario & Van, Leonor Montes, Sarasas Orc.

MURRAY FRANKLIN'S—Gina Wilson, Rita Watson, Lou Daley.

PLAYBOY—Joe Conti, Randy Brown, Margee McGlone, Irene Kral, Zenithe, John Gary, Sir Julian Trio, Chico Randall Trio, Norm Geller Trio.

RONEY PLAZA — Four Tempos, The Twisters.

THUNDERBIRD — Frankie Scott, Berl Vaughan Quartet, Sue Lawton.

RENO-TAHOE

CAL-NEVA LODGE (Tahoe)—Celebrity Room: Frank Sinatra, Dave Madden. **Lounge:** Buddy Greco, Donnie Brooks, Linda Leighs-Kelli Greene Trio.

CRYSTAL BAY (Tahoe)—Novelites, Jack "Jive" Schafer with Rossi & Boyer, Micki Lynn and Jack Costanza.

HAROLDS—"Riverboat Follies," with Rusty Draper, Johnny Mann Singers, André Marot's Co., Della Queens, Don Conn Orc.

HARRAH'S (Reno)—King Sisters, Salmas Bros., Interludes, Norm Dygon, Judy Lynn, Red Coty.

HARRAH'S (Tahoe) — South Shore Room: Lawrence Welk & Co. **Lounge:** Big Tiny Little, Dusty & Sylvia, Rocky Gunn, Joaquin Garay, Del Martins, Coquettes.

HOLIDAY — Four Coins, We Four, Harry Stevens, Charles Gould.

MAPES — Kay Stevens, Sandor's "Saucy Scandals," Joe Karnes, Ted Fiorito.

NEVADA LODGE (Tahoe) — Esquires, Diplomats, Mickey and Bonnie.

NORTH SHORE (Tahoe)—Murray Arnold, Gloria Tracy, Manny Lopez Orc.

RIVERSIDE—Riviera Room: "Riverside Follies" with Davis & Reese, Marquis Chimps, Arden Dancers, Lou LeVitt Orc. **Lounge:** Jo Ann Jordan Trio, Nelson & Palmer.

SPARKS NUGGET—Circus Room: Dick Shawn, Ginny Tiu, Eddie Peabody, Moro-Landis Singers and Dancers. **Lounge:** Jack Teagarden, Sportsmen, Mariachi Los Camperos.

WAGON WHEEL (Tahoe)—Kay Martin, King's IV, Bobby Page, Town Pipers, Country Gentlemen, Ron Rose.

SAN FRANCISCO

BLACKHAWK—Cal Tjader Orc.

BLACK SHEEP — Earl Hines Orc., Fred Washington.

EARTHQUAKE McGOON'S—Turk Murphy's Orc.

GAY 90'S—Ray K. Goman, Bee & Ray Gorman, Carol-Jean Thompson, Dik Keegan Orc.

FAIRMONT—Roberta Sherwood, Ernie Heckscher Orc.

HANGOVER — Ralph Sutton.

HUNGRY I—Dick Gregory, Gene & Francescan, Lightstone, Roberta Dave.

JAZZ WORKSHOP—Red Garland Trio.

NEW FACK'S — Lenny Kent, Sam Fletcher.

PURPLE ONION — Jack Clements, Sandy Sanders, Barbary Coastmen.

SUGAR HILL—Ada Moore, Redd Foxx.

365 CLUB—French Follies Revue.

SAN JUAN

CLUB CARIBE—Lenny Welch, Hamilton Twins, Lucy Fabery, Miguelito Mirando Orc., Pepito Arvelo Five.

LA CONCHA — Harvey Stone, Lilyan Hayes, Noro Morales Orc., Nestor Torres Five.

LE CARROUSEL — Beatrice Grandet.

EL CONVENTO — Pepe Lara Orc., Rodriguez Olivo Five.

FIESTA ROOM — Los Galanes, Pepito Torres Orc., Barletta-Queralt Five.

OCHO PUERTAS — Gilberto Monroig, Mari Pacheco, Joe Valiente.

Glasgow Okays

Continued from page 2

message which would be of value in revealing the dangers behind the bright lights of any big city.

Bailie Alex Garrow, who moved that the film be shown publicly, told VARIETY: "I didn't particularly want the film to come to Glasgow. But I object to the continual casting of a protective umbrella over the citizens of Glasgow. This film sets out to condemn in every way possible the vice racket as it operates in London. It serves as a warning to young people who may go there and may be in danger of falling into the clutches of these racketeers."

About half-a-dozen watch committees in various parts of the U.K. have so far allowed the film to be shown locally. Among those who have refused to give it an okay has been the Manchester (Eng.) Watch Committee.

This was the first time for two years that Glasgow magistrates had agreed to see a film that had already been refused a national "X" certificate. It was banned by the magistrates about a year ago after they had read a synopsis.

The man who walked out of the private showing, Councillor Andrew Cameron, said: "I would hate to think of people coming to see this appalling film. It pretends to be a serious lesson on the pitfalls of London since the Street Offences Act came into operation, but I think it was made purely for sensation. It is a kind of Peeping Tom show of call girls and clip joints."

Advise Frenchmen

Continued from page 1

the "grandes villes Americaines" (N.Y., Chicago and Washington, 17 days in "Le Vieux Sud" (The Old South), etc.

Some of the suggested hotel prices are not too realistic although there is a growing business in prepaid package deals to include meals, housing, tips, Greyhound bus sightseeing tours etc.

Actually the French haven't as many Yank family ties as the Italians, Germans and Scandinavians, for example, from whence stems a greater percentage of reverse-tourism, but it is stated that the French-to-the-U.S. tourist flow is up 18%.

New glass-encased doubledecker buses on the Paris boulevards with excellent viewing and tape-recorded spiel in multiple languages (headsets at every seat, a la the UN translation motif) give the French a sampling of how U.S. tourism will accomodate their linguistic shortcomings in English. The Yanks had better maintain truer schedule because, as has happened overseas, if there is a traffic snarl, the spiel—being automatic and taped—has been known to fall behind what the rubbernecks are viewing).

With characteristic pointedness, another accent on reverse-tourism, i.e. French-to-America, is the "suggestion" to "bring your wife" when you visit America. On the Continent there isn't too much concern about such proprieties, but seemingly the airlines and tourist agencies feel beholden to American standards to point this up.

House Reviews

Orpheum, Seattle

Seattle, June 19.

Pinky Lee, Lilli St. Cyr, Carrie Finnell, The Eligibles (4), Victor Julian & Co., Patricia Talbot, Allen Conroy, Clare Werner, Ted Cooper, Tony di Milo, The Minsky Girls (20), Mori Simons House Orch (12); $2-$3 admission.

The "Minsky Follies of 1962" is a vivid, great burlesque show. It hit Seattle with bright new sets, new costumes and girls — girls in more nudity than the town has seen before. All this plus top banana Pinky Lee in rare form, Lili St. Cyr's stripping and Carrie Finnell's skillful control for $3 top.

This should be a bonanza for Northwest Releasing Corp. (Volchok & Engerman) who have the layout set for six weeks at the Orpheum with moveover to the Moore if all goes well.

Censors, who okayed the show, saw nothing lewd about the production. Blue notes here and there are in the burlesque tradition, as per Carrie Finnell's mammalian gymnastics and chatter, and some of Lee's routines.

Show girls in some scenes wear absolute minimum — only small jeweled G strings. But Clare Werner and Allen Conroy in dance, "The Lovers," hit the pinnacle, with brief male bikini and G-string total covers. Miss Werner also does totally nude dance in dim red spot with clutching arms (in black) briefly seen.

Opening night show was a little ragged, but bugs were entirely those of cues and timing, so are easily fixed. Lee didn't really get going until middle of show, but from then on he scored easily, wowing customers with his strip takeoff and a rousing dance set with daughter, Patty.

Miss St. Cyr's strip, all in dim light, doesn't have much impact, preceded and followed as it is, by brightly lit displays of femme flesh. Her act seems keyed more for a nightclub than a large theatre.

Victor Julian's dog act and Carrie Finnell push Lee and Miss St. Cyr for top honors and quartet, The Eligibles, who started it, were warmly received.

"Minsky's Follies," which looks like a winner, gives the downtown area a potent lure against Gracie Hansen's girls on the fairgrounds in the Paradise International. *Reed.*

Greek Theatre, L. A.

Los Angeles, June 28.

Victor Borge's "Comedy in Music"; $5.50 top.

Victor Borge has apparently found a format for success. Pianist, whose "Comedy in Music" show pays more attention to comedy than to music, uses the same act, the same jokes, the same musical selections and the same physical bits of nonsense that he has used in the past several appearances here.

For those who have seen more than one of the shows, it still draws some chuckles and even a few bellylaughs, but it is fairly easy to know just exactly what's coming. On the other hand, Borge's great popularity is evident in the sold out houses (this appearance, which opened Wednesday (27) and lasts only three days, is his shortest of late) and the strong audience response.

Few patter bits that do seem new center on a turnabout bit with Don Rickles, insult comic who has worked with Borge in Vegas. Rickles was in the audience and the target of considerable of the Dane's puns. Another target, too, was Donald Douglas, who presented a check to Dr. John Camp of Good Samaritan hospital on behalf of Gamma Phi Beta sorority, sponsors of an opening night benefit.

Borge show remains impromptu-styled, though obviously well rehearsed in form. His superb timing and quick wit are apparent in audience repartee, particularly on the bit where he selects songs from patrons and puts them together in a mixed medley that deftly displays his musicianship. Language skit, where he adds number "one" to every number in a song is still fun, as in "Tea Five Three" ("Tea For Two") and he gets plenty of laughs out of the famed phonetic punctuation story.

With straight pianist Leonid Hambro, two go through hilarious romp of Liszt's Hungarian Rhapsody No. 2 on one piano, which they run around constantly, and on a group of tunes in which Hambro plays classics and Borge complementary pops simultaneously.

Show is obviously a good one to tee off the Greek season, which it also did last year. *Dale.*

Opera House, Seattle

Seattle, June 28.

Peggy Lee, Benny Carter Orch (16); $2.50-$5.50.

Peggy Lee's top brand of song delivery wowed the stubholders here, but for a concert program it was a little thin.

Miss Lee, splendidly backed by a big band led by Benny Carter, was in for three performances (27-29), with biz only so-so. Traveling troupe included five of sidemen (Lou Levy, piano; Max Bennet, bass; Al Porcino, trumpet; Jeff Kaplan, guitar; Will Bradley Jr., drums) with balance of orch local musicians.

Thrush got best response from tunes she has recorded. One medley included songs from her "Cross Country" album, and such tunes as "All Right With Me," "Manana" and "Fever" drew salvos.

Sveltely gowned, Miss Lee was a vivacious charmer, proving that she has a unique way with a tune. Nevertheless, act seems better suited for a vaudeville show, with supporting acts or in the more intimate confines of a nightclub.

Night caught trumpeter Dizzy Gillespie made unbilled appearance on the bongo drums, was importuned by audience to perform—couldn't find a trumpet that was right, so obliged with a song. *Reed.*

Olympia, Paris

Paris, June 20.

Bruno Coquatrix presents a music hall revue in two parts (40 scenes) conceived by Gilles Margaritis; music, Coquatrix, Bernard Hilda; lyrics, André Hornez; choreography, George Reich, Francoise Gres. With Gilles Margaritis, Roger Caccia, Pierre Dac, Francini Melody Bubbles, Paola, George Reich Ballet (16), Fredianis (4), Brutos (5); $2.50 top.

Bruno Coquatrix usually puts in a revue and hopes it will last the summer for straight vaude but just does not draw locals or visitors during the vacation months. This is a slap-dash, "Helizapoppin"-type affair with some clever moments.

Show also adds a couple of nudes. It likely is hard put to rival the Folies-Bergere and Casino De Paris but may get those wanting a few laughs in their production revues. But a full summer's run appears problematical.

General theme is built around a would-be tv studio with the theatre studded with bona fide closed-circuit fed sets. A zany director and boss, Francini and Pierre Dac, intro the various numbers. There are the usual running gags. A sporting event has one cross country runner breaking into the various scenes and a magico turn ruined by a plant has him chased through every so often by the angry magician.

But stager Gilles Margaritis is an oldtime slapstick artist and with sidekick Roger Caccia has some familar music hall numbers that are still funny. A cello and piano concert with breakaway instruments has the laconic invention and timing for yocks.

Acts include Fredianis who do a solid acrobatic stint full of bounce and vigor, and the Brutos, a quintet who mug outrageously but funnily while singing standards and sugary Italo ballads. Their lowdown, knockabout antics are good for yocks.

George Reich Ballet supplies production gloss with some well conceived, snappy ballets while Melody Bubbles and Paola add the nudity.

Withal, this entry is a mixture of oldtime revue and music hall that lacks the cohesion and snap for untoward results but could please those wanting a simple "Gay Paree" evening. *Mosk.*

Dunes, Las Vegas

Las Vegas, June 28.

George Burns, Carol Channing, The Four Preps, Maybin Hewes, Dunes Dancers (12), Bill Reddie Orch (15); presented by M. A. Riddle; choreography, Ron Lewis; stage direction, Eddie Lynch; lighting, Freddie Tabor; $4 *minimum.*

When two towering talents such a George Burns and Carol Channing merge into one act, you've got to have something big. The new team modestly duets "This Could Be The Start Of Something Big" at the beginning of the turn, and the response of the first-night audience leaves no doubt that the word "could" can be changed to "is."

Miss Channing has some naive non-sequitur lines of dialog which give Burns a chance to show the famed straight man timing and comic deadpan reaction he did for years with Grace Allen. Other than that, Miss Channing portrays Carol Channing to the hilt, reviving some of her classic bits, including the impresh of the silent screen star whose every "s" whistles, the accurate carbon of Marlene Dietrich (plus a new, hilarious Brigitte Bardot), "Little Girl From Little Rock," and "Diamonds Are A Girl's Best Friend," latter number being followed by her tossing of about a dozen bracelets into the audience. (Not to be outdone, Burns tosses about a dozen cigars into the audience.)

Miss Channing's wide-eyed, eager personality which is always refreshing, gets fresh showcasing under Burns tutelage.

Burns gets yocks with his distinctive song-styling of "the songs I made famous," and some very funny accounts of his early vaude days. He and Miss Channing close the act with delightful dueting of "Some Of These Days," complete with soft shoe.

The Four Preps (Marvin Inabnett, Bruce Belland, Glen Larson, Ed Cobb) are integrated into the session admirably. The singers click with reprises of their platter successes, including a rousing "Lazy River," and garner laughs with impreshes of other vocal groups.

A production number featuring the pleasant chirping-terping of Maybin Hewes is the curtain-raiser. Bill Reddie' orch (15) does excellent backing for the bash, in until July 26 when Eleanor Powell returns. *Duke.*

Ye Little Club, L.A.

Los Angeles, June 26.

Ernie Shelby, Vikki Carr, Joe Feliz, Jack Smalley; two-drink minimum.

Two promising young pop vocal stylists — Vicki Carr and Ernie Shelby—are in for the three-week-plus-options route at this well-scouted BevHills launchery for new musical talent. For Shelby it's a return engagement, having appeared at the YLC several weeks ago. For Miss Carr, who is making her first official appearance in a metropolitan L. A. nitery after recent forays into the nearby hinterlands for experience, it's a key showcase stint.

Shelby, ex-Olympic broad jump champ turned crooner, has a keen jazz imagination and an aggressive way with a song. But occasionally his glides-a-la-Mathis and tricky phrasing run him into danger zone areas for the less experienced warbler appearing before a more or less conservative audience.

Shelby's melodic invention could sharpen as he goes along and, when he locates a vocal identity totally his own, it will be of great advantage to him. His desire for freedom of vocal expression also encompasses lyric, which he alters a bit recklessly on occasion. His turn includes such tunes as "Getting To Know You," "Love For Sale," "Little Girl Blue" and "The Party's Over," several of them rarely performed by male vocalists—and better left to the distaff chirps.

Redheaded Miss Carr, attractive Liberty Records pactee, has an extremely strong, reliable and versatile voice she can call upon for a wide range of notes and tones. She's not afraid to go at full throttle, and uses the vocal tear or the raucous gravel to advantage where lyrically suitable.

There's a certain monotony in her phrasing (she has a tendency to join two words together, especially at sentence endings), but otherwise exhibits unusual poise and savvy for a newcomer.

Miss Carr seems to prefer less familiar refrains, and treats them with respect and enthusiasm. Numbers include "After The Lights Go Down Low," "You Walk By," "Jump For Joy," "Where Are You?" and, as a closing change of pace, "Danny Boy." She has strong potential.

Pianist Joe Felix and bassist Jack Smalley supply excellent backing throughout. *Tube.*

Club Harlem, A. C.

Atlantic City, June 28.

Larry Steele's "Smart Affairs of 1963" with Damita Jo, George Kirby, Roz Croney, Carlos & Mike, Joan Myers, Fouchee Dancers (4), Andre Pitts, Beige Beaus (8), Modern Harlem Girls (6), Jonny Lynch Orch (12); with Toni Lee revue; written, produced and directed by Steele; assistant to producer, Lee Smith; original music and lyrics, Steele; musical arrangements, Gil Askey; choreography, Joan Myers, Carlo Fouchee; costumes, Donald Fontaine; lighting, Herman Spell; minimum $4, *admission* $2; *weekends* $6, $4.

Larry Steele's "Smart Affairs of 1963" has moved for the 16th consecutive year into Ben Alten and Cliff Williams' enlarged and refurbished Club Harlem in midcity for a 10-week stand with a new policy of names. Sammy Davis Jr. comes in July 5-10.

Steele again backbones his show with three sepia eyecatching production numbers which feature his three dancing units, lavishly costumed and as usual, beautifully trained. Strobe lighting adds to the effect and the Harlem Girls appear in semi-nude costumes in one sequence.

Damita Jo, beautifully gowned in a form fitting creation is a high calibre thrush who keeps them with her through a 30-minute song-fest which has nary a letdown. Her best again is her bowout tune, "You're Nobody," which she pours out with payees pounding time with table mallets.

Her swing and Twist numbers, especially "Look Me Over," "Georgia Brown," "Twist With Me Henry," "Rockabye Your Baby" score solidly. She also has a slick touch with such sentimentals as "Arrivederci Roma," "Masquerade Is Over," "I'll Save the Last Dance for You," which are sung under a baby spot to a stilled audience. She is backed by her own combo, bass, piano, drums plus house orch. She was a begoff at early hour show caught.

George Kirby is co-starred and does well as he carbons Ray Charles, Jimmy Cagney, Edward G. Robinson and Larry Steele, among others. On for 15 minutes, he has the aud in command at all times.

Carlos & Mike are a neat pair of hoofers doing a Cha Cha tap routine interwoven with soft shoe tap along with click impressions of Jerry Lewis, Chubby Checker and Charlie Chaplin.

Roz Croney is back in show with her limbo act, going under pole down six inches from stage and blazing with fire topside with nary a miss for top mittings.

Steele's opener fills big stage with Beige Beuts, Harlem Girls and Biege Beaux as it depicts how rock and roll folk songs and Twist have taken over. Steele also sings three originals, "Class Will Tell," "The Lady Has Class" and "There's A New Type of Show Business Going Around," all for good response.

An out-of-space sequence has the Modern Harlem Girls offered as goddesses. Boys, the Beige Beaus, are moon men with faces encased in transparent space helmets while the Beige Beauts are costumed as the people of that world. Steele vocals "Stranger in Paradise" and fast moving scene which features the Harlem girls in semi-nude costumes is climaxed by a nice bit of dancing by Joan Myers and Andre Pitts.

Final production number is based on the modern age with Steele introducing an original song, "Automation" while girls depict segments of theme in costumes representative of automative machinery. Vocal of "Good Deal" by Steele ends show.

Steele does a masterful job vocalizing more than usual and keeping pace of nearly two-hour show up to maximum. Missing this year is the usual standout comic who has always been a part of the Steele show.

The absence is felt. Name acts, plus the fast moving revue, should mean boff business for club which sparkles with newness and seats 800, or 200 more than a year ago. *Walk.*

Sahara, Las Vegas

Las Vegas, June 26.

Shelley Berman, Mills Bros. (4), Moro-Landis Dancers (18), Louis Basil Orch (13); produced by Stan Irwin; presented by Milton Prell; choreography, George Moro; lighting, Walt White; $4 *minimum.*

Producer Stan Irwin has a strong double-bill with Shelley Berman and the Mills Bros. which is piling up advance reservations.

It's the first Vegas appearance for Berman in several years, and his hip brand of humor has been honed to needle sharpness. Berman, who explained to first-nighters that he was "spawned in small nightclub rooms," took a look at the huge Congo Room, and gasped, "This is the biggest BIG room I ever worked in."

However, the size proved no handicap, and his audience gave him the kind of attention he gets in a cellar club. Berman's very funny monolog is sometimes fiendish, sometimes bizarre, sometimes hits close to home. He's probably the only comic who can make outhouse humor sound sophisticated.

An artist with the ad libs, he changes material from show to show. (After squelching a tipsy, noisy ringsider, he cracked, "I'm so impressed with my clever ad libs I forgot my act.") Billie Sol Estes gets the telephone treatment, and there's much more new material added to some of his classic album sketches.

The Mills Bros. would be foolish to change their act, so they don't. Once in a while they toss in a freshie (this time it's "Daughter of Paper Doll"), but otherwise they get best response from such as "Opus One," "I Wish I Knew the Name of the Girl in My Dreams," "Lazy River" (with that fine bit of mugging by brother Harry), "You Always Hurt the One You Love," and a swingy arrangement of "Bye Bye Blackbird." Walt White gives good assistance with his dramatic lighting.

Curtain-raiser is a holdover Moro-Landis production number featuring the 18 "Most American Girls in the World." Package, backed with aplomb by the Louis Basil orch (13), is in until July 24 when Pat Boone opens. *Duke.*

Shoreham, D. C.

Washington, June 26.

Toni Carroll, Mancheno & Carmelilla, Bob Cross Orch (14), Gao Quintette; $2.50 *cover.*

Bouncy songbird Toni Carroll, resplendent in sequins and tiara, has a solid core of fans on the Shoreham Terrace but needs some new touches to expand her local following. Her brief stint has almost as much chatter as vocals, and the latter is her forte. Longwinded intros and stale gags hurt.

The songs, although few include a spicy "Makin' Whoopee" to Latin beats yet, and a peppy "Never on Sunday." The healthy Miss Carroll shapes her notes almost as well as her torso, and the tunes are a worthy rescue from the patter.

Flamenco team Mancheno & Carmelilla win the outdoor crowd's plaudits with exciting steps and impassioned tone, and surprise with top closing comedy. Mancheno catches all off guard with a gifted entrance in waiter's garb. Team should click even better inside. Singer Miguel Galvez and guitarist Juan Sastre provide good backing, and Sastre's guitar is particularly strong in a fine solo.

Bob Gross emcees, fronts his capable group, and demonstrates artistry with unique doubling on violin and trombone. The Gao Quintette fills with pleasing Latin rhythms. *Dean.*

Living Room, Chi

Chicago, June 29.

Ruth Olay, Ronnie Schell, Charlie Hughes, Joe Parnello Trio; $2.50 *cover.*

With several thousand doctors in town for an American Medical Assn. convention and looking for places to spend money, the Segal freres, Danny and Al, have put out a light marquee lure in their current bill at the Living Room. Despite the mass of medicos, opening night was moderately attended.

Ruth Olay is a journeywoman thrush who handles a songalog of staples with care and authority. She scores nicely with tender renditions of "Why Can't I?" and "I Could Have Told You So," a bouncy version of "In My Mountain Greenery," and a sophisticated handling of "A Good Man Is Hard to Find."

Comic Ronnie Schell draws consistent chuckles with his astute mugging and offbeat vignettes. His best skits include a sharp voice-of-doom takeoff on Huntley & Brinkley and other newscasters, a cleverly-conceived cameo of an effeminate extra in a horse opera, and a wild and facile-faced lip-synch of a record.

Show opener is Charlie Hughes, a singer with limited experience in front rank rooms. His makeup of heavily-penciled eyebrows and lashes and sideburns proves a distraction, and his song interpretations are overly-ripe. Joe Parnello's deft house trio backs the singers with skill and provides artful background music between shows.

Bill is in for two weeks. *Mor.*

Moulin Rouge, H'wood

Hollywood, June 28.

"West Side Story"; $6.95 dinner package.

Until technical and physical bugaboos arising mainly from deficiencies of the Moulin Rouge as a legit showcase can be ironed out, it will take all the skill, grit and resourcefulness of a gifted company to bring out the best in "West Side Story." Opening night set hazards, timing miscues and, most of all, sound inadequacies took their toll of an otherwise crack reproduction of the great musical spawned by Jerome Robbins.

Few stage musical revivals figure to do too well as a commercial attraction when a smash film version is packing them in less than a mile away. "West Side Story" rates as one of the elite few shows capable of turning the trick, but a thorough polish job is in order if the Monte Proser presentation is to be the artistic and commercial success it can be.

The impact of "West Side" stems almost exclusively from the inspired choreography of Robbins and equally inspired score by Leonard Bernstein—and the snug compatibility of those two brilliant creative efforts. The show has a tendency to lag and sputter between numbers — a shortcoming especially noticeable in this production—but it bursts into life every time music and dance interludes sweep aside secondary story machinations. Original cast member Tony Mordente's staging of musical numbers is excellent, but director John Fearnley should pick up the tempo in between.

Chita Rivera repeats her Broadway triumph as Anita, dominating the scene whenever she appears, most notably on the "America" number, always a high spot of the musical. Miss Rivera's dancing is gracefully vigorous, her singing clear, her emoting sincere. Larry Kert, an experienced Tony, handles the role with confidence and conviction. His singing, if not powerful, is articulate, and his movements as dancer are light and agile.

Carla Alberghetti, lacking the "West Side" background of her costars, is certain to improve as Maria as she goes along, having the raw material to do a solid job in the part. But at the moment she is shy the full vocal projection, clarity and histrionic animation that the part requires.

A spirited and talented supporting cast, many of them "West Side" vets who have virtually grown up with the show, backs up the three leads. Standouts are Tucker Smith, Ice of the film version who moves up in rank to play Jet leader Riff, and George Marcy, who plays Shark kingpin Bernardo. Others most prominent in the large company are Gus Trikonis, David Winters, Anna Shaler, Audrey Hays, Vincent Baggetta, Marti Litis, Ross Hertz, Stephen Pearlman, Jack Konzal, Bob Karl and Jerome Dempsey. Ensemble work, vocally and terpsichorially, is first class.

Mordente, with the assistance of Peter Gennaro, adapted the original Robbins choreography to fit the tryingly compact dimensions of the usually expansive-seeming stage at Frank Sennes' showplace. Irving Actman's musical direction of a 15-piece orchestra is capable, as are Bill Campbell's design of costumes and Glenn Holse's scenic production titles and special effects. But the cut-out sets are flimsy and wobbly, and the sound is atrocious.

The show runs two hours, 40 minutes, including 15-minute intermission. *Tube.*

Desert Inn, Las Vegas

Las Vegas, June 26.

Jimmy Durante, Helen Traubel, Eddie Jackson, Sonny King, Jana Lund, George Finley, Jack Roth, Bill Carey, Martha Ann Bentley, Donn Arden Dancers (12), Carlton Hayes Orch (13); produced by Frank Sennes; presented by Wilbur Clark; choreography, Donn Arden; $4 *minimum.*

The incongruous combination of Jimmy Durante and Helen Traubel, a pleasantly surprising click in the past, is paying off again. Durante, with his regular teammates, "The Strut" Eddie Jackson, "Junior Partner" Sonny King, 88er George Finley and drummer Jack Roth, put on their slam-bang bit of nostalgic nonsense which is delightful mayhem, before bringing out Miss Traubel.

A newcomer songstress, Jana Lund, precedes the Durante shennanigans with four numbers which whets the appetite for more, but it's a long show, and she bows out gracefully to first-nighter cheers. Miss Lund is a blond looker who puts animation and expression into her songalog, delivered with well-trained pipes.

Jackson is introduced by Durante as being "direct from Buckingham Palace—the Earl of Jackson." His song-and-strut routine, as usual, ideally fits the Durante bash, and King's roughhouse dueting with the star pull laughs and applause. Johnny Mack is seen in a brief but neat session of hoofing.

The magnificent voice of Miss Traubel is heard in excerpts from operatic numbers before Durante gets into the act as her guest conductor, then the yocks bombard the pair. They sing together, and punctuating her infectious laughter are such left-field numbers—for her—as "Bill Bailey" and "St. Louis Woman."

A holdover Donn Arden production number, featuring Bill Carey, Martha Ann Bentley and the dozen line girls is the curtain raiser. Carlton Hayes' orch (13) does fine backing for the skedded four-weeker. Eddie Fisher and Ford & Hines open July 24. *Duke.*

Melody Room, L. A.

Los Angeles, June 29.

Edi Domingo & Renee Renor, Jericho Brown; two-drink minimum.

Exposure to the Nevada gambling halls shows in Edi Domingo & Renee Renor's work, a lively, loud and vitally-paced act that is apparently used to holding its own against the clashing slot machines and often impersonal audiences that people these spots. Typically lounge performers, they come on strong, work furiously and create a strong, lasting impact.

Pair concentrate on frenetic rhythms, highlighted by good deliveries of "Mack the Knife" and a fresh version of "Some of These Days." Medley of revival tunes, sparked by "Yes, Indeed" and themed with "That Old Time Religion," shows off wild antics, particularly on the part of zany Miss Renor.

An occasional soft ballad like Domingo's "Yellow Bird" gives act a new, pleasing dimension. A solid musician, he has full vocal control and sensitive delivery of both words and music. Miss Renor, a mixture of Kay Starr and Teresa Brewer with a bit of Eartha Kitt showing on a specialty version of "Misty," is flashy and does personality bits with near slapstick comedy.

For this room, restyled from piano bar to lounge, they are a big act. A little subtlety and a tone of intimacy could go a long way. Their opening number, apparently a theme since it also closes act, is "Together," which typifies the complementary assets they possess as a duo. Their own trio backs handsomely.

Jericho Brown shifts show to a quieter mood with a mixture of soft folk blues and ballads delivered with his own expert guitar accompaniment. Tall, dark and handsome, he has good physical appeal and sings with solid voice, particularly in lower register, his best area.

Light swing and rhythm show him most handsomely, ballads indicating some vocal limitations. Second half of "Moon River" is nice and natural, with "100 Pounds of Clay," a la Gene McDaniels style, his finest entry. But Brown needs to secure his style and develop a stronger punch to make his act more vital. *Dale.*

Shows Abroad

Sail Away

London, June 22.

Harold Fielding presentation (by arrangement with Bonard Productions) of musical comedy in two acts (16 scenes), with book, lyrics and music by Noel Coward. Staged by Coward. Scenery and costumes, Loudon Sainthill; lighting, Michael Northern; musical direction, Gareth Davies; musical and dance staging, Joe Layton; orchestrations, Wally Stott, Ken Thorne, Roland Shaw. Stars Elaine Stritch; features David Holliday, Grover Dale, Edith Day, Sheila Forbes, John Hewer, Dorothy Reynolds, Margaret Christensen, Sydney Arnold, Mavis Villiers. Opened June 21, '62, at the Savoy Theatre, London; $4.20 top.

Ship's Purser	John Hewer
Steward	Tony Adams
Sir Gerald Nutfield	Edward Steel
Lady Nutfield	Hester Paton Brown
Elmer Candijak	Kim Grant
Maimie Candijak	Stella Moray
Glen Candijak	Nicholas Chagrin
Shirley Candijak	Gillian Martindale
Barnaby Slade	Grover Dale
Mr. Sweeney	Sydney Arnold
Mrs. Sweeney	Edith Day
Elinor Spencer-Bolland	Dorothy Reynolds
Nancy Foyle	Sheila Forbes
Drunken Passenger	David Henderson-Tate
Johnny Van Mier	David Holliday
Mrs Van Mier	Mavis Villiers
Alvin Lush	Stephen Ashworth
Mrs. Lush	Margaret Christensen
Minni Paragon	Elaine Stritch
Eileen Leopard	Betty Hare
Arab Guide	John Hewer

Singers, dancers, others: Liz Brown, Nadine Mazzell, Lisa Ostrick, Billy Hamon, David Morris, Michael Ruebens, Peter Taylor, Linda Bywaters, Ann Chapman, Susan Dawn, Joyanne DeLancey, Venetia Fernandes, Carol Lucy, Jill Rose, Vicky Udall, Michael Boyle, Bernard Eastoe, Keith Galloway, Ian Garry, Robert Howe, Jim Sparrow, Dudley Stevens, David Wright.

Rarely has one person done more to steer a musical to first-night success than Elaine Stritch with Noel Coward's new show. Even so, "Sail Away" is lightweight stuff, old fashioned in construction and lacking in storyline.

Miss Stritch almost creates the illusion that Coward has written a bubbling witty musical. The first-night audience lapped up both Miss Stritch and the show, and there may be enough of the faithful left to keep Coward's vehicle afloat for some time.

There have apparently been changes in "Sail Away" since its Broadway run. A couple of scenes appear to have been jettisoned and one or two characters added, dropped and switched. Basically, however, the show remains the thin story of a couple of ship romances and tourist skirmishing on sundeck and ashore. These are linked with what are virtually cabaret songs and sketches which usually don't propel the action as the numbers in most modern tuners do.

The most memorable songs are "Why Do The Wrong People Travel?" "Useless Useful Phrases," both zestfully put over by Miss Stritch, and "Bronxville Darby and Joan" (no number of that title was included in the show at the Broadway opening—Ed.) and, on the sentimental side, "Later than Spring."

Although the star is stronger on comedy than sentiment, both as a thesper and a vocalist, she handles the tiny romance satisfactorily. David Holliday is a pleasant and virile leading man and Grover Dale, repeating his New York performance, and pretty Sheila Forbes are personable juves in the subromance.

Dorothy Reynolds makes the most of several opportunities as an eccentric novelist, and Mavis Villiers, Sydney Arnold, Edith Day and a horrid little boy played excellently by Stephen Ashworth chip in with useful contributions. Joe Layton has staged the dancing deftly and Dale and Miss Forbes come over as agile hoofers. The scenery and costumes are effective and colorful.

Altogether, there are enough bright ingredients in the show for Harold Fielding to anticipate a reasonable run. *Rich.*

Blackwood & Co.

Zurich, June 8.

Stadttheatre presentation of musical comedy in two acts (six scenes), with book and lyrics by Alfred Goldmann and Armin Schibler, music by Schibler. Musical direction, Nello Santi; staged by Lotfi Mansouri; sets, Max Bignens; choreography, Juan Tena; technical direction, Willy Loeffel; lighting, Jakob Schlosstein. Opened June 3, '62, at the Stadttheatre, Zurich; $5.80 top.

John W Driller	Andrew Foldi
Frank Hiestrand	Max Lichtegg
Mrs Foster	Ingeborg Fanger
Laban	Heinz Borst
Action Trio	Giacomo Tavoli, Plato Karayanis, Franz Lindauer
Bill Kind	Hans-Joachim Frick
Fanny Sweet	Virginia Zango

A serious Swiss composer, Armin Schibler, whose works so far have included symphonies, chamber music, ballets and a dramatic one-act opera in the twelve-note technique, is stepping into the realm of musical comedy in an attempt to bring contemporary music out of the highbrow class into a more popular category. At the same time, the background which has gained Schibler recognition in the musical world stands in his way when, as in "Blackwood & Co.," which had its first performance during the June festival at the Stadttheatre, he tries to change from class to mass appeal.

The result is an uneven musical, with a book whose amusing basic idea gradually falls apart as the evening progresses. Various musical influences, from Alban Berg to Kurt Weill to Leonard Bernstein, are recognizable, a distinctly personal trademark is curiously missing and no unity of style is achieved, although the work might best be described as musical satire with serious overtones.

The locale is an unspecified metropolis, but presumably New York, and the story concerns a big furniture firm which organizes a publicity campaign on the occasion of its 10,000th bed bought by a young couple. The winners are offered the bed as a gift in exchange for their agreement to become the centre of an all-out promotional drive, including a tv show from the couple's bedroom the morning after the wedding night.

As a spoof of present-day overblown promotion techniques and the commercialization of even the most intimate spheres, this musical comedy-drama has its merits, especially as presented in the Stadttheatre performance, which comes as close to a Broadway show as can reasonably be expected this side of Times Square. U.S. stager Lotfi Mansouri has given this rousing, dynamic direction, full of wit and drive and with an abundance of tasteful visual gags. He has been ably assisted by Swiss designer Max Bignens, whose sets are a treat to the eye, and by Spanish choreographer Juan Tena's lively dance direction.

The musical direction by young Italian maestro Nello Santi is of top quality. The performances are excellent, with a special nod to Virginia Zango and Hans-Joachim Frick as the harassed young couple, effectively played as non-speaking, mimed roles; Andrew Foldi as a relentless exec, and Max Lichtegg as a composer commenting on the proceedings and setting them to music for an opera of his own.

Mezo.

The Cigarette Girl

London, June 20.

E. P. Clift presentation of drama in three acts (five scenes), with prolog and epilog, by William Douglas Home. Staged by Oliver Gordon; decor, David Ffolkes. Stars Charles Heslop, Dilys Laye, Tim Seely; features Diana Hoddinott, Bruno Barnabe, Donald Pickering, Rex Graham, Derek Benfield. Opened June 19, '62, at the Duke of York's Theatre, London; $3 top.

PROLOG	
Club Hostess	Margaret Connor
Florrie	Diana Hoddinott
Billy	Michael Harding
Mary	Patsy Fagan
Rosie	Elizabeth Proud
Mr. Rathbone	Derek Benfield
Jimmy	Rex Graham
THE PLAY	
Pegey	Marie Collette
Club Customer	Anthony Hawkins
Harry	Bruno Barnabe
Jimmy	Rex Graham
Eileen	Mary Chrgwin
Hetty	Dilys Laye
Florrie	Diana Hoddinott
Sir Charles Maconochie	Charles Heslop
Johnnie	Tim Seely
Dickie	Donald Pickering
Poppy	Hazel Futa
EPILOG	
Florrie	Diana Hoddinott
Jimmy	Rex Graham
Young Men	David Monico, Tim Seely
Mary	Patsy Fagan
Rosie	Elizabeth Proud
Mr. Rathbone	Derek Benfield

"The Cigarette Girl" is one of the most lamentable plays ever to reach the West End and will surely not be around for long. It is hard to believe that William Douglas Home, who has several worthy plays to his credit, could have authored such a trashy melodrama.

Using almost every cliche in his situations and writing, the author sets the main action of this three-acter in a dingy cellar night club, where the hostesses are little more than prostitutes. The hokey yarn takes place during World War II and 20 years later, and involves succeeding generations, with a heart-of-gold cigaret girl as the suffering heroine.

Apart from an occasional brittle line of dialog, there is not a redeeming feature to the play. Such experienced performers as Charles Heslop as a Scottish landowner, Dilys Laye as a hostess with a heart and Tim Seely as a romantic youth, have star billings but not much chance. Oliver Gordon apparently had little heart in the staging, while the settings by David Ffolkes are adequate. *Myro.*

Show Out of Town

Put It In Writing

Chicago, June 29.

Robert Weiner, with George and Oscar Marienthal, production of musical revue in two acts (23 scenes, plus blackouts) with sketches and songs by Bud Mc-Creery, David Panich, G. Wood, Richard Maury, Jay Thompson, William Angelos & Alan Kohan, Fred Ebb & Norman Martin, others. Staged by Bill Penn; settings and lighting, Herbert Senn and Helen Pond; musical supervision and arrangements, Gershon Kingsley; choreography, Joyce Trisler; costumes, Bill Belew; musical director Harry Fuchs. Opened June 28, '62 at Happy Medium Theatre, Chicago; $3.95 top weeknights, $4.95 weekends.

Cast: Jeanne Arnold, Jack Blackton, Dodo Denney, Bob Dishy, Barbara Gilbert, Deidre Green, Anne Jones, Will Mackenzie, Tom Williams.

Not in strict legit terms but for the specific requirements of Happy Medium Theatre, Robert Weiner has produced a smash. Going by the logic that a better show should mean bigger business for a longer time, "Put It In Writing" promises to surpass the 101-week run of the previous revue, "Medium Rare," at the Rush St. theatre-with-liquor-license.

The Brothers Marienthal, who operate the house and underwrite the shows, have poured a good deal of money into this effort, and it all shows up to good advantage. They have invested well in a handful of topnoteh sketches and revue numbers that make all the lesser moments worth sitting through, and they have dressed the show handsomely. Wherever the material is weak—and it is notably weak in the beginning—it is somehow improved by the smart costuming of Bill Belew, the artful settings of Herbert Senn and Helen Pond, and the stylized movements prescribed by choreographer Joyce Trisler. Physically, the production is impeccable.

The laughs come in all sizes, for all tastes. There are perhaps too many sketches with shopworn premises and predictable twists—for instance, the kookie psychiatrist, the boy President and the best man who's more nervous than the groom—but these are passed over quickly and dwarfed by the revue's choicest scenes.

Perhaps the best is a number in which a trio of hags assess the private life of Liz Taylor. Other standouts are a skit on the Kennedy's passion for touch football, a prostitute's lullaby, a sketch of a television educator who has forgotten the names of the characters in "Little Women," and the first and second act finales.

As to the cast, "Writing," like its predecessor, is powered chiefly by two performers, Tom Williams and Jeanne Arnold (who changed the spelling from Jean between shows). Williams is superbly comic in almost everything he does, and Miss Arnold towers over the rest of the cast in sheer professionalism. She is adept in all assignments, whether they be of the haut monde or of the vulgar.

Barbara Gilbert, who should have more to do, and Bob Dishy, a talented funnyman, make notable contributions. Dishy is uneven, best when he is least grotesque. Dodo Denney is prominent in the cast but generally overplays. Deidre Green, Will Mackenzie, Jack Blackton and Anne Jones are a goodlooking and capable supporting cast.

Bill Penn has staged it with an expert light hand and has the performance honed sharp. One of the revue's great virtues is that it moves swiftly. *Les.*

Australian Shows

(Week Ended June 30)

(Figures denote opening dates)

MELBOURNE

Hadda Gabler, Little (6-7-62).
Miracle Worker, Comedy (5-18-62).
My Fair Lady, Her Majesty's (4-21-62).
Sound of Music, Princess (10-20-61).
Summer 17th Doll, Russell (6-4-62).
Would-Be Gentleman, Emerald (5-16-62).

PERTH

Merry Widow, Capitol (6-28-62).

SYDNEY

At It Again, Phillip (5-28-62).
Five Finger, Ensemble (4-13-62).
Gondoliers, Her Majesty's (6-22-62).
Grotto, Independent (6-13-62).
Man for All Seasons, Palace (6-5-62).
Opera repertory, Elizabethan (5-30-62).
Sentimental Bloke, Royal (6-20-62).

Stock Reviews

Paradise Island

Guy Lombardo presentation of two act musical fantasy with book, music and lyrics by Carmen Lombardo & John Jacob Loeb, adapted by Francis Swann. Staged and choreographed by June Taylor; settings, George Jenkins; costumes, Winnifford Morton; lighting, Peggy Clark; musical direction, Mitchell Ayres; orchestration, Joe Glover; dance arrangements, Milt Sherman; choral direction, Robert Lenn; production supervision, Arnold Spector. Features Arthur Treacher. William Gaxton, Norman Atkins, Joy Clements, Walter Farrell, Honey Sanders, Ralph Purdum, Paul Michael, Harry Goz, the Toy Boys, Lloyd Harris, Peter Gladke, John Pillani Watkins, Fisaga Taoli Fanene and Guy Lombardo & his Royal Canadians. Opened June 27, 1962, at Jones Beach Marine Theatre; $4.80 top.

Pillani	John Pillani Watkins
King Kekoa, Chief of the Island of Nihau	William Gaxton
Princess Hokunani, his daughter	Joy Clements
Melemele, his sister	Honey Sanders
Children of the Island	Debra Ann Andrade, Jacqueline Ann Kathy Gore, Alice Miller, Georgia Miller, Lucille Miller, Leland O'Connor, Milton J. Olmos, Shay'Anne Osaki
Diamond Head Charlie	Harry Goz
Alexander J. Dodd	William Gaxton
Oliver Perkins	Arthur Treacher
Larry Dodd	Walter Farrell
Skipper	Lloyd Harris
Kau-Kau, King of the Menehune	Stanley Janus
Wiki	Lester Janus
Ernest Digwell	Ralph Purdum
Rigger Jackson	Paul Michael
Senator Claghorn	Lloyd Harris
High Priest	Peter Gladke
Kahuna Dancers	Ray Gilbert, Victor Duntierre
Fire Dancer	Fisaga Taoli Fanene
Ritual Divers	Nalani Kealc, Frank Campesi, Hal Daly

Guy Lombardo and his Royal Canadians

Singers: Katherine Barnes, Terri Deshane, Mona Elson, Martha Flowers, Doris Galiber, Eleanor R. Geffert, Maggie Goz, Lee Hooper, Lenore A. Lanzillotti, Lorene Latine, Mary Ann Rydzeski, Elise Warner, Kenny Adams, Irving Barnes, Eugene Edwards, Ken Emery, Paul Flores, Morgan Fredericks, Richard Hermany, Ted Lambrinos, Herb Mazzini, Paul Michael, Howard Roberts, Edmund J. Valenta.

Dancers: Patricia Andrada, Paulette Andrade, Connie Burnett, Suranne Charny, Euwilde Doo, Josephine Duarte, Mercedes Ellington, Maurishka Ferro, Shelley Frankel, Carolee Kia, Dianne McAfee, Marcy Jane Merrell, Nancy Navarro, Marlene Olmos, Rhani Sanford, Lolita San Miguel, Barbara Wallach, Priscilla Young, Jose Ahumada, Frank Campesi, Nalani Crockett, Larry Davida, George Dayag, Tony DeCosta, Emanuel Duarte, Victor Duntierre, Fisaga Taoni Fanene, Ray Gilbert, Peter Gladke, Tarry Green, Nat Horne, Myron Howard, Salvador Suarez, Wilfred N. Keale, Albert Miller, John Morris, Peter Sataraka, Leonard Soares.

Children: Debra Ann Andrade, Jacqueline Ben, Kathy Gore, Alice Miller, Georgia Miller, Lucille Miller, Leland O'Connor, Milton J. Olmos, Shay'anne Osaki.

Musical numbers: "A Happy Hukilau," "Once Upon a Time," "The Coconut Wireless," "My World Is Your World," "The Menehune," "Hokunani," "Luau Chant," "What Could Be More Romantic," "No One Ever Leaves Our Island," "Paradise Island," "It's a Great Day for Hawaii," "I'll Just Pretend," "Never Any Time To Play," "Beyond the Clouds," "Ceremonial March" and "Ceremonial Chant."

There's considerable colorful spectacle in the current edition of "Paradise Island" at the Jones Beach Marine Theatre but little in the way of book or lyrics. The Carmen Lombardo-John Jacob Loeb creation, being presented for its second season at the al fresco theatre by orchestra leader Guy Lombardo, presents lavish sets, bright costumes and some elaborate staging effects which sometimes detract from the show's basic failings, but when not engaged in big numbers, proceedings barely hold together.

Among the plus elements of the tuner, which has been adapted by Francis Swann, are things like a giant revolving stage a few feet across a canal from the audience; some fine production numbers including a spectacular luau, dazzling ritual ceremony and amazing moppet number; a fireworks display; the eruption of a monster volcano and some lively dances including fire baton and sword twirling. There is a fine collection of Hawaiian and U.S. femmes and considerable hula dancing. There is an array of charming kiddies, also muscular exploits of dancers and divers.

But the thin story line, involving a pompous business tycoon and his son's adventures on a peaceful Hawaiian isle, along with those of the family butler, are sorry justification for the sometimes-dazzling effects that embellish it. There is, natch, a love story involving the son and the daughter of the island's king (but she can't leave the place because its (taboo) and some other nonsense involving the butler and the king's sister. It's all virtually predictable.

Unfortunate, too, is the proximity of Jones Beach to New York airports. The result is constant competition from jets which easily distract from some of the action and, at the opening last Wednesday (27), sparked a bit of comic relief from butler Arthur Treacher who ad libed, "I thought they were on strike."

Although they have not come up with much of a book, Lombardo and Loeb have penned some nice music for the show. The lyrics are better, but not by much, than the book. Musical direction is handled well by Mitchell Ayres (vacationing from Perry Como's tv show) and Joe Glover has orchestrated effectively. Also in the musical department is solid choral direction by Robert Lenn.

Much of the cast remains from last year, including some 40 Hawaiians brought to the mainland for the event. Treacher returns to present the cliche butler in sometimes-humorous fashion, milking what he can from the role. William Gaxton also returns as the mainland hotel tycoon. Whether compensating for his script or whatever, he may try too hard. Should watch his mumbling. Script constantly refers to the stock market in upbeat terms so Gaxton has his troubles.

New to the show this year are Joy Clements and Walter Farrell. As the young lovers they acquit themselves well, especially in the vocal department. Miss Clements is an attractive girl with fine singing ability and Farrell makes a good love interest, handling his role and vocal chores in sound fashion. Norman Atkins has a big, full voice and the knowhow to use it, as the island ruler. Call the singing fine, the acting adequate. Ralph Purdom tries hard as a comic mining explorer who upsets the isle with talk of opening it to the outside world.

Guy Lombardo and his Royal Canadians get into the act for a few tunes. Honey Sanders is effective as the king's oversized sister, handling the comedy role in okay fashion.

June Taylor staged and choreographed the show and her work, along with that of set designer George Jenkins, costumer Winnifford Morton and lighting creator Peggy Clark, is largely responsible for the stronger aspects of the production. The trio has combined for some often-dazzling visual effects which are far and away the highlights of the show. Arnold Spector supervised the production, whatever that means, and Milt Sherman has provided some good dance arrangements. In all, it is unsatisfying script which manages to be saved in part by expert technical physical knowhow and pleasant music that provides entertaining spectacle which would be particularly suited for children if it weren't for the late hour.

Kali.

Carol Burnett Show

Pittsburgh, July 2.

Bob Banner Associates & Burngood Inc. presentation of revue in two acts, starring Carol Burnett and Marty Allen & Steve Rossi. Produced by Banner and Joe Hamilton; directed and choreographed by Ernie Flatt; written by Ken Welch; "Nausiec" by Mike Nichols and Ken Welch; music conducted and arranged by Irwin Kostal; choral director, George Becker; costumes, by Sal Anthony; "Meantime" by Robert Allen and Al Stillman; "Princess of Moravia" sketch by Neil Simon. Opened July 2, 1962, at the Auditorium, Pittsburgh, for the Pittsburgh Civic Light Opera; $4.90 top.

Physical demands of adapting this show for presentation on the huge Auditorium stage require more than two days' rehearsal and as result the production was slightly ragged on the preem performance of its six-week tour. Most material and staging were probably for tv with weakness most evident in music, exits and entrances.

There was a general lack of show music and the evening was blotted by last mile walk off the stage to distant wings without a musical bowoff. Light, audio and music cues were missed throughout evening. But with general tightening, this show could develop into a top production on the summer circuit. With very little changes it also could be an outstanding tv spectacular or top nitery fare.

Carol Burnett is shown to disadvantage only when the vast distances of the stage aren't allowed for. When she is on stage centre, she is dynamite and punches across all her excellently created material with polish of the best of vaude or nitery performers. Her out-

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'Rhino' 188G in Red Last January; Leo Kerz Loses All Script Rights; Rapped for 40G Royalty Arrears

Leo Kerz, whose Broadway production of "Rhinoceros" had a tentative deficit of $188,534 in a preliminary post-closing audit last January, was stripped last week in an arbitration ruling of all rights to the play. The unanimous verdict, of a three-man arbitration board in New York, stemmed from a royalty dispute between Kerz and Eugene Ionesco, author of the comedy-drama which Derek Prouse translated.

It was also decided by the arbitrators that Kerz was $40,000 in arrears on author royalty payments. This, it was ruled, was in violation of his contract with Ionesco and therefore constituted a default of his rights to the script. Kerz, who's been entangled in a series of legal battles as producer of "Rhinoceros," was quoted as saying that he intends opposing the routine motion for Supreme Court confirmation of the arbitration award.

The loss of rights to the script means that the limited partnership formed by Kerz for the Broadway venture is not entitled to any income that might normally be derived from the subsidiary level. Such loss of rights could have ramifications in that the partnership arrangement between producers and backers of Broadway shows usually includes income from subsidiary rights.

It's possible that a producer's failure to retain control of such rights could nullify the partnership contract, on the grounds that the investors had been shortchanged. "Rhinoceros" was budgeted at $110,000, with provision for 15% overall.

The contract between Kerz and Ionesco, calling for compensation to Prouse, was technically not a Dramatists Guild agreement. However, it reportedly included all the principal points of the standard DG pact. Incidentally, it's understood the guild has not taken any stand on Kerz in relation to dealings by its members with him. However, Mills Ten Eyck, the or-

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British Equity Hits Back At VAF by Rescinding Waivers for Legit Jobs

London, July 3.

Tension between the British Actors Equity and the Variety Artistes Federation, which increased during the recent indie television strike, has come to a head. At the Equity annual meeting an emergency resolution was carried which expands its position in the performer field by excluding the VAF from the legit stage.

The legit union's action cancels a concession whereby members of VAF, though not holding Equity cards, were given waivers by the Theatre Council to work in West End shows. That will not be allowed, even in vaude shows and pantomimes.

The move tends to extend Equity's control over legit as firmly as it is in films. The effect is likely to be more damaging to VAF members than Equity members, through dual membership would be fully recognized. Gerald Croasdell, Equity secretary, supported the resolution with the statement, "Equity could no longer regard he Federation as a loyal and reliable group of colleagues with a common object and purpose who can be trusted to work with us."

Caught in the middle of the situation is comedian Jimmy Edwards, chairman of the VAF. The Federation made a separate peace with the commercial tv companies during the recent dispute, and Edwards resigned from Equity in January as a protest against the handling of the problem.

He rejoined Equity last week and several members protested violently at his readmission. Croasdell insisted, however, that it is not Equity's intention to go witch hunting for members. He excepted "those who worked on ITV and who could have helped to break our strike."

ATPAM Reelects Whole Incumbent Officer List

The incumbents were all re-elected to office in the recent annual election of the Assn. of the Theatrical Pressagents & Managers. In the only contest for the vice-presidency, James Hughes beat opposing candidates Ruth Cage and Walter Fried. Continuing in office, besides Hughes, are Thomas Kilpatrick, president; Milton Weintraub, secretary-treasurer, and Edward J. Seanlon, business agent.

For Weintraub, it's his 21st year as the union's secretary-treasurer.

Texas Drops Its Retroactive Tax On Symph Opera

Dallas, July 3.

Texas State Controller Robert S. Calvert, of Austin, last week reversed an earlier ruling by deciding that symphony and opera groups, such as those in Dallas, do not have to collect admission taxes under a 1936 statute. Thus, the Dallas Grand Opera Assn., sponsor of the N. Y. Metropolitan Opera's only Texas appearances last May 8-13, will be refunded the $12,999 paid under protest.

Included in the exemption are the Dallas, Houston, Austin and San Antonio Symphony Orchestras. Calvert said the performances of such groups are exempt as educational activities, according to the statements submitted by the sponsors during a recent Austin conference with him. If the method of operation is changed, he warned, proof must be submitted that the performances still are entitled to the educational exemption.

The state official wrote a letter stating that the groups were "not required to collect the state admission tax for those performances during the period covered by these records and statements. Your obligation to collect the admission tax for other periods will depend upon the allocation of the proceeds from performances during such periods."

One other Dallas organization, the Broadway Theatre League, which brings road shows to the Memorial Auditorium Theatre, has been taxed. It has paid $1,700 "under protest," which the state will hold in suspension until July 12. Future action has not yet been decided, said the league's local attorney. The BTL is also a civic, non-profit organization.

Educational, charitable and non-profit organizations are exempt from the Texas state admissions tax.

RAIDS CARNEGIE HALL

Philharmonic Again Takes Tenant —This One Seale's Church

Philharmonic Hall, first unit in the new Lincoln Center of Performing Arts, has raided Carnegie Hall for another longtime tenant, this time a religious group, Ervin Seale's Church of Truth. New Thought congregation, moves into the Philharmonic Oct. 7 but will continue to rent its offices and meeting rooms in Carnegie Tower.

Seale's decision is interesting in view of the West Side, above Columbus Circle, having long been on the downgrade in terms of church attendance other than Roman Catholic. This is particularly true of the Second Christian Science Church, at 68th Street and Central Park West, once a spill-over congregation but now reflecting the decline of the west side as a residential zone.

LUCIA VICTOR'S CHORES

Gets Leave to Stage 'Carnival' In London, Australia

Lucia Victor, production stage manager of the Broadway presentation of "Carnival," has been given an eight-month leave of absence by producer David Merrick to stage duplications of the musical for Hugh Beaumont and Donald Albery in London and for J. C. Williamson in Australia.

Miss Victor left New York last Sunday (1) for London to start the first phase of her assignment.

'Take Her' Net Now Around 22G

"Take Her, She's Mine," now in its 29th week at the Biltmore Theatre, N.Y., had a paper profit of $21,928 as of last May 26. That figure, which reflected income due the production from the sale of film rights and stock and amateur rights, is figured to have undergone little change on the basis of business during the subsequent five weeks ending last Saturday (30).

Revenue actually taken in by the Harold Prince production as of May 26 left the comedy with a deficit as of that date of $1,372 on its $150,000 investment. The income included $61,111 from 20th Fox, which purchased the film rights for a down payment of $150,000, plus an additional 10% of the gross on profitable weeks, up to a ceiling of $350,000.

As of May 26, another $14,300 was forthcoming from 20th, plus $9,000 as the production's share of income from the sale of the stock and amateur rights to Samuel French for $25,000. On subsidiary rights income, the production's cut is 40%, less 10% commissions. The backers of the Phoebe and Henry Ephron comedy, in which Art Carney and Phyllis Thaxter are costarred, have thus far been repaid 75% of their investment.

Royalty adjustments have been made on certain weeks to keep the play at the breakeven level when the full payment of royalties would otherwise have resulted in an operating loss.

WATERFRONT REF WILL HANDLE PENSION ROW

Burton B. Turkus, permanent arbitrator of New York waterfront disputes involving longshoremen, has been selected to arbitrate the pension fund disagreement between Actors Equity and the League of N. Y. Theatres. The union claims that it is contractually entitled to 60% of the coin diverted to an industry-wide pension fund from the repealed 5% N. Y. City admission tax on legit tickets.

Although the basic agreement between Equity and the League stipulates such an apporaionment, the League claims it didn't mean to agree to 60%, but rather to a "proportionate share" to Equity, balanced against a "proportionate" share to the other unions. Because of the dispute, the League and individual theatre owners have been holding the accrued coin in escrow.

Seven other unions involved in the pension setup have informed the League that they will not be bound by an arbitration decision in the Equity matter if the decision in any way reduces their claimed proportionate share of the money involved. Equity's proportionate share of the pension coin in a survey taken by the League of legit payrolls in a sample week last fall was 49%. The 11% difference is equivalent to about $200,000.

If the arbitration decision favors Equity, the producer members of the League, which also takes in theatre owners, will apparently have to find some way to make up for extra payment to Equity if a proportionate distribution of the total pension fund income is to be made to the other unions.

CHANGES IN 'SEASONS'

New to the cast of "A Man for All Seasons" besides Emlyn Williams, who's succeeded Paul Scofield in the top-starring role, are Douglas Watson and Faye Dunaway, replacements, respectively, for Keith Baxter and Olga Belin.

ANTA Still Trying to Formulate Philosophy and National Purpose; 250G Profit So Far on 'Seasons'

The American National Theatre & Academy, chartered by Congress in 1935, is apparently still hazy as to its basic outlook and objectives. A recommendation that a planning or steering committee be formed to define ANTA's "philosophy" and "national purpose" has been made by the organization's financial committee.

The recommendation relates to the securing by ANTA of a new executive director to succeed Willard Swire, who resigned after a tenure of eight-and-a-half years. The financial committee contends that it's necessary for ANTA to establish a specific policy and goal for the determination of a program which will indicate the kind of individual required for the post of executive director.

Swire, whose resignation as executive director becomes effective July 15, actually ended his duties June 15, when he began a four-week vacation with pay. He's to receive eight-and-a-half months severance pay, to be paid in semi-monthly installments of $560 beginning July 31 and ending the following March 31. The severance pay, which will total $9,520, is based on a month's salary for each year Swire functioned as ANTA's executive director. The arrangement indicates he had been earning $280 weekly in his ANTA post.

At the June meeting of the ANTA executive committee, Carl Schaeffer, head of the organization's financial committee, reported that discussions had been held with Swire regarding the salary that ANTA could afford to pay him in view of a study made of the organization's financial situation to determine the budget for the fiscal year which began last Sunday (1). The discussions, Schaeffer stated, resulted in the submission of Swire's resignation.

The official ANTA explanation for Swire's move is that it was made "because of a financial obligation to his family." However, it's believed that a contributing factor was Swire's dissatisfaction with the organization's failure to advance projects beyond the talking stage. It's been his contention that a national policy must be

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Motel Nitery, Gary, Ind., Turns to Dinner-Legit

Gary, Ind., July 3.

The Diplomat Motel here has converted its nightclub, which had operated on weekends only, into a "dinner playhouse" with a resident company of Chicago-area players. Customers get a smorgasbord dinner and a play for a single price. The initial show, "Voice of the Turtle," opened last week. It will be followed by "Under the Yum Yum Tree," "Champagne Complex" and "Two for the Seesaw," at two week intervals.

Director of the Gary Dinner Playhouse is James Monos, who is also resident producer of the O'Hare Inn Theatre this season.

At 25G a Season, Open Air Tuners Suit Dick Berger

Kansas City, July 3.

A new seven-year contract for Richard H. Berger, production director, was approved by the executive committee of the Starlight Theatre Association last Tuesday (26). Berger currently is on a three-year pact at $25,000 a year.

The new deal provides for the $25,000 salary, plus an unspecified "deferred compensation," according to Maurice S. Breyer, Starlight president. Berger has been production director since the theatre opened in 1951.

The committee also approved a new three-year contract for William M. Symon, business manager, who also currently is on a three-year agreement. Symon's salary is to remain the same and was not disclosed.

The actions by the committee came during the second week of the first production of the current season, "The Music Man" in the first week of its run, played to more than 39,000 persons and set a record for an opening production.

Symon reported that income for this year already includes $120,762 from season sales, $106,000 from business underwriters; $92,298 from coupon books, $29,472 in group sales, $4,950 in memberships and $2,350 from gift sales.

Symon also reported a number of improvements to the theatre plant, including repair of stage and seats, improved sewage connections, new chairs and flooring for the orchestra pit, and establishment of a publicity office. They are in addition to major improvement projects completed before opening of the 1962 season, including a pergola across the rear of the theatre and new concession houses.

The Starlight currently is playing "Blossom Time" as the second of eight productions to be presented in an 11-week season through Labor Day.

LITTLE BACK TO LEGIT

550-Seater Built in 1912 By Winthrop Ames

Little Theatre, on West 44th Street between Broadway and Eighth Avenue in New York, is scheduled to return to the legit fold. The 550-seater has been purchased from the N. Y. Times by Roger Euster, president of Intervest Inc., an international investment management firm in Manhattan.

House, built by legit producer Winthrop Ames, opened in 1912 with John Galsworthy's "The Pigeon." It was purchased in 1931 by the Times and since 1951 has been used as a television studio by the American Broadcasting Co. Euster intends reconverting the spot for legit use by a permanent company. An opening late next year is planned.

Basil Rathbone Recalls F. R. Benson as Founder Of Original Stratford

New York.

Editor, VARIETY:

In your recent review of the American Shakespeare Festival production of "Richard II" at Stratford, Conn., you refer to John Gielgud, Lawrence Olivier, Peggy Ashcroft and others as having "established the reputation of the original Stratford-on-Avon in Warwickshire." The *original* Stratford-on-Avon Festival and company came into being somewhere about the turn of the century, and my cousin, Frank Benson, was *its* originator.

The company was then known as the F. R. Benson Shakespearian Co. For his work in giving Great Britain year-round Shakespeare in the provinces and instituting and organizing the Festival at Stratford, Benson was knighted in May, 1916. I got my education with him, playing some 40 roles in about 25 of the plays—from walk-ons and bit parts to Romeo and Cassius.

It was estimated around 1912-14 that 80% of London's top actors had received their training from F.R.B., as he was fondly referred to. Among the greats were Oscar Asche, Lilly Brayton and Henry Ainley, giants to me as a boy, but now all but forgotten. Gielgud, Olivier and others have worthily upheld the great tradition. God bless them. I have a most amusing letter somewhere from Gielgud, reminding me that he used to take private lessons from Lady Benson after her retirement.

I have written a book, "In and Out of Character," due for publication by Doubleday in October, with quite some space devoted to F.R.B. and his tragic and lonely death in 1939.

Basil Rathbone.

Ted Shawn, Impresario and Humorist

Opens Another Season at Jacob's Pillow—Ruth St. Denis' 'Of Course I'll Dance'

By JAMES L. CONNERS

Lee, Mass., July 3.

The 30th season of Ted Shawn's Jacob's Pillow Dance Festival opened Thursday (28) with a perceptive, analyaical, nostalgic and humorous address by the founder to his "family and congregation." Performance given was of classic, modern and ethnic dancing, in which Carlos de la Camara, of Spain, took the applause honors.

Small, lithe, extraordinarily controlled and balanced de la Camara, in duets with Myrna and in solos, gave an exhibition of heel-beating flamenco dancing that was superb. He has appeared with his partner at the Plaza, Waldorf-Astoria, Chateau Madrid and El Chico in New York.

Paula Tennyson, who came to Jacob's Pillow from a tour as soloist with the Ballet Russe de Monte Carlo, partnered with Eugene Collins, also a principal of that company, in a group of classic and romantic dances of grace and skill.

Talented, different and youthful Al Huang, whom Shawn described as a "modern Chinese dancer" difficult to type, combined the use of face, upper body and legs for an oddly humorous and original brand of terping. The "net" number, with props, proved a highlight. More than one viewing of Huang would be necessary, to understand and appreciate him fully. His spotting before and after the de la Camara, was not the best, but possibly unavoidable.

To the choreography of the film, "Flower Drum Song," Louis Falco, Tim Harum and Gus Solomons, Jr. (two finely proportioned Negroes aid a smaller white youth) registered solidly with Flower Hujer's "Sixteen Tons" — performed to the recorded accompaniment of "I Left My Soul in the Company Store." This proved to be fine, comic, popular modern dancing.

Molina, boyish-appearing guitarist, in solos and accompaniments to the Spanish team, showed mastery of that instrument. Also singing, at one point, he drew an excellent response. Jess Meeker, pianist and arranger, took one bow with the trio.

Technically, some improvements in the use of recordings for dancing seems possible, although to give the peak-roofed, barn-like theatre accoustical treatment would be costly. Occasionally, the lighting seemed confused.

Shawn, who started and closed his talk with "Praise God, from Whom all blessings flow," made light of his heart attack last summer, and of his age—drawing laughter on both.

The white-haired, distinguished looking Shawn spoke feelingly of his wife and long-time partner, Ruth St. Denis, in the Oeishawn Dancers. Miss St. Denis, who remained to the end of the opening and who chatted animatedly, alertly with various guests, was the first to place her feet in the Ruth St. Denis Hall, dedicated at Jacob's Pillow that afternoon.

This remarkable woman—in her 80s—will not appear at the Festival this season, as she did at last year's opening. To the question, "Will you dance elsewhere this year?" she quickly replied, "Of course."

The Festival, with its University of the Dance school, is picturesquely located in a quiet, pastoral setting on a mountain side.

Shawn, by the way, voiced a tribute to one of the audience guests, Gertrude Robinson Smith, "without whom the Berkshire Music Center and Tanglewood (not far distant), would not have been possible." This was a thoughtful, gracious gesture.

EXCUSES MAGGIE WORTH

Dallas, July 3.

Maggie Worth, scheduled to portray Electra in "Gypsy" and Natalie in "Merry Widow" at the State Fair Musicals this season, has been granted a release of contract.

Producer Tom Hughes explained that Miss Worth has an opportunity to appear in Irving Berlin's forthcoming "Mr. President" which is scheduled for Broadway.

Seek $115,000 Bankroll To Do 'The Fun Couple'

The budget is $115,000 for "The Fun Couple," which Jay Julien has scheduled for an Oct. 22 opening at the Lyceum Theatre, N. Y. A weekly breakeven of $18,000 is figured for the production, which is geared to clear around $10,000 weekly on sellout business at the Lyceum. The potential capacity gross at the house will be about $36,000 weekly, according to a prospectus sent to prospective investors.

Jane Fonda and Bradford Dillman are to costar in the Neil Hansen and John Haase adaptation of Haase's play, which Andre Voutsinas will direct.

Wall St. & B'way

Continued from page 1

coin, generally a tough proposition, will probably be even worse this season.

Bookings for the new semester appear to be developing at a slower pace than usual. However, it's understood that most of the theatres which will be open for fresh productions have tenants lined up. A number of bookings have already been clinched and in several cases commitments have been made, but the actual contracts are still to be signed.

There will be 34 theatres in operation on Broadway next season with the return to the legit fold of the Ziegfeld, which has been used as a television showcase in recent years. At present, 17 houses are occupied and at least three of those appear likely to be tied up with their present tenants through next season. They're "A Funny Thing Happened on the Way to the Forum," at the Alvin Theatre; "No Strings," at the 54th Street, and "How to Succeed in Business Without Really Trying," at the 46th Street Theatre.

Hazy at present are the prospects for "A Man for All Seasons," which had been selling out at the ANTA Theatre with Paul Scofield top-starred. Scofield, whose performance was regarded as one of the season's highlights, withdrew from the cast June 23. His part was taken over last week by Emlyn Williams and the gross for the stanza, although hefty, represented a drop of over $8,000 from the previous week's take. Whether the play will continue as a hot ticket without Scofield remains to be seen, particularly with the summer decline underway.

Another entry which had been holding until last week to a sturdy but not sellout pace is "A Thousand Clowns," at the O'Neill Theatre. The show suffered a drop in receipts last week of nearly $7,500. But, even though business for the stanza was still profitable the slowdown in boxoffice activity indicates the comedy may have rough going during the summer slump and then in the fall when the fresh competition arrives.

New bookings have already been announced for three of the other 12 currently-tenanted Broadway houses. The Atkinson Theatre, which has "Come Blow Your Horn," is to get "Night Love" in October; the Lunt-Fontanne, which has "Sound of Music," is to get "Little Me" in November, and the Biltmore Theatre, which has "Take Her, She's Mine," is to get "In the Counting House" in December.

Both "Horn" and "Sound" have discount tickets in circulation. The former show, slated to begin touring next October, has been taking a boxoffice beating in recent weeks. "Take Her," which is scheduled to begin touring next December, is a heavy show to operate and in recent weeks has had to institute royalty adjustments to break even.

The remaining nine shows now on the boards are "Milk and Honey," at the Martin Beck Theatre; "Shot in the Dark," at the Booth; "Bravo Giovanni," at the Broadhurst; "My Fair Lady," at the Broadway; "Mary, Mary," at the Helen Hayes; "Carnival," at the Imperial; "Camelot," at the Majestic; "Night of the Iguana," at the Royale, and "I Can Get It For You Wholesale," at the Shubert.

Of those, "Lady," which was to have closed July 7, has extended its run until Aug. 4. "Shot in the Dark" is to begin touring in October and "Camelot" is tentatively set to embark next January on a road trek. Business for "Shot" has fallen off sharply in recent weeks and continuation through the summer will possibly require some cuts in operating expenditures.

"Wholesale" is on a twofers and is a dubious bet to hold through the summer, as are "Iguana" and "Giovanni." "Milk," "Mary" and "Carnival" are likely to squeeze through the warm-weather period.

The weekly VARIETY list of Scheduled Broadway Preems indicates new bookings that have thus far been announced. Other shows are scheduled for presentation but are not contractually set for theatres, or the managements are withholding announcements so as not to indicate plans for other closings.

The Billy Rose Theatre, one of the houses still available, may be taken over on a four-wall deal by the Actors Studio Theatre, the new producing arm of the Actors Studio.

Racial Slur

Continued from page 1

The men were charged with criminal defamation and disorderly conduct.

The trio was found guilty June 21 after a two-day trial which was attended by George Lincoln Rockwell, self-styled head of the party. Three underage participants in the picketing were remanded to the Juvenile Home.

Judge Daniel J. Ryan scored the defendants for what he called their "poisonous acts" and said that jail was the only antidote. "Your offenses go much deeper than mere criminal defamations," Judge Ryan said. "This country has been built on the basis of all races and religions being equal. To defame any of these races and religions for your own Nazi propaganda purposes is an act of an enemy within our gates."

Composer Makes It Big—Dead

Late Spanish composer Manuel de Falla, who had it tough while alive, is being given a remarkable posthumous boom for his unfinished opera, "Atlantida." However, most of the presentations so far are of the concert version. Full opera was mounted at La Scala in Milan recently and is reviewed in VARIETY. Herewith the schedule. Concert version is involved save in instances of Milano, Berlin and Rio de Janeiro. Starting last fall:

Barcelona	Teatro Liceo	Eduardo Toldra	Nov. 24, 25, 1961
Cadiz	Teatro Manuel de Falla	Eduardo Toldra	Nov. 30, 1961
Milan	Teatro alla Scala	Thomas Schippers	June 18, 1962
Granada	Festival	Rafael Fruhbeck	June 30, 1962
Santander	Festival	Rafael Fruhbeck	August, 1962
Edinburgh	Festival	Igor Markevitch	August, 1962
Bilbao		Rafael Fruhbeck	1962
Oviedo		Rafael Fruhbeck	1962
San Sabastian	Festival	Rafael Fruhbeck	1962
Berlin	Opera	Eugen Jochum	Oct. 9, 1962
Madrid	Teatro de la Zarzuela	Rafael Fruhbeck	Oct. 19, 21, 1962
New York	Lincoln Center	Ernest Ansermet	Oct., 1962
Geneva		Ernest Ansermet	March, 1963
Rio de Janeiro	Teatro Municipal	Eleazar De Carvalho	1963

'Rhino' 188G In Red

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ganization's executive secretary, could not be reached for comment on the matter.

"Rhinoceros," which had a continuous Broadway run of 30 weeks, prior to a four-week stock booking in Chicago, returned to the Main Stem for an additional two weeks, then moved to the Coast for three weeks in San Francisco and three in Los Angeles, where it closed last Nov. 11.

The January accounting, covering the production from the start of its 13th week on Broadway to its closing in L.A., has an accompanying statement to the effect that the loss could be changed by unknown obligations and unsubmitted bills. The statement also noted that the audit was based solely on records submitted by Kerz, without verification with debtors and creditor.

The operating loss, according to the accounting, was $52,890 for the last 13 weeks of the show's original Broadway run, plus the two-week return stand. There were additional losses of $8,249 reported for the period.

Operating losses of $24,560 in Frisco and $13,389 in L.A. are also revealed in the audit. Kerz has been involved in litigation with the managements of the two Coast theatres, the Alcazar in Frisco and the Huntington Hartford in L.A.

Another rundown of losses, in addition to those already mentioned, totals $1,910 and covers certain traveling expenses for the producer, plus various legal costs. It also reflects $4,000 royalty income from the Chicago engagement, but no other information on that stock booking is divulged in the accounting.

The total costs of the venture, as reported in the audit, are based on the above figures, plus $87,536 prior production and operating costs. Not reflected, though, is the disclosure in a previous audit of an operating loss of $17,669 for the first 12 weeks of the play's New York run.

The weekly operating expenses, as outlined in the audit, include author royalty payments. Since last week's arbitration decision reveals that Kerz was in arrears on such payments, presumably not all of the expenditures mentioned in the accounting have actually been made. Royalty arrears of $64,000, based on the original contract between Kerz and Ionesco, had been requested for the French playwright by his attorney, Morton Leavy, of the New York law firm of Weissberger & Frosch.

However, on the basis of certain concessions that had been agreed to by Kerz and Ionesco, the arbitrators decided on the $40,000, to be split between Ionesco and Prouse. Kerz had previously paid a total of about $20,000 in author royalties. Also involved in the arbitration was a counter-claim by Kerz that Ionesco had interfered with the disposition of film and other rights to the property. This was not upheld.

The arbitration board consisted of Marc Connelly, playwright; Frederick Atkinson, vice-president in charge of personnel for the Macy's department store, and attorney Joseph L. Stein. The proceedings were conducted under the auspices of the American Arbitration Assn.

Kerz was represented in the arbitration by David Grossberg, who was with the firm of Reinheimer & Cohen when he undertook the case. Howard E. Reinheimer and Irving Cohn, who were partnered in that organization, have since separated and Grossberg is now with Cohn.

Leo Kerz's Attitude

(By Wire)

New York.

Editor, VARIETY:

If Ionesco award by American Arbitration Assn. stands then I as producer of "Rhinoceros" and my backers are punished for running an avant garde play at great financial sacrifices for sole benefit of Ionesco, although he has publicly disclaimed responsibility for American adaptation, which is copyright under my name. My version received award for most creative contribution to Broadway yet Ionesco has repeatedly discredited effort in which I invested my life's savings. Author will make a fortune because of my effort but arbitration award robs me and backers of rightful share in the earnings of play depriving me of the very income out of which award could be paid.

I have instructed Ted Kupferman of Kupferman and Price to take every legal step to have decision vacated.

Leo Kerz.

ANTA Still Trying

Continued from page 97

pinpointed by ANTA and vital projects developed to implement the policy.

The Swire situation is reminiscent of Robert Breen's resignation in 1951 as ANTA's executive secretary after serving for five years. Breen was originator with Robert Porterfield of the "foundation plan," which provided the basic policy for ANTA's reactivation in 1946. Breen's resignation, which reflected on the policy of organization, was based, he stated at that time, on his disagreement with a curtailment of staff and services. His attitude was that such cuts would not permit him to carry out the functions of ANTA.

In reporting to the executive committee on Swire's resignation, Schaeffer said, regarding a successor to the post, that it was the financial committee's opinion that such an executive is absolutely needed and that ANTA should not limit itself to the salary which was paid Swire. Rosamond Gilder, a member of the executive committee and the organization's board of directors, argued that ANTA could carry on without an executive director for the next few months while problems are considered and thinking and planning oriented.

Alluding to ANTA's poor financial situation, Miss Gilder said, "It is going to be important for us to tighten our belts for the next six or eight months."

Peggy Wood, president of ANTA, commented, "The situation in the next couple of months will not be drastic." She noted that Swire has agreed to be available for consultations and that, in the past, when the same thing occurred, Col. C. Lawton Campbell, ANTA's honorary chairman, came in with other board members to do the work. Miss Wood also stated she would be available at all times.

Anent ANTA's financial condition, Schaeffer stated that the organization, as of last May 11, had received around $100,000 as its share of the management's income from "A Man for All Seasons," now in its 32d week at the ANTA Theatre. N.Y. ANTA is presentor of "Seasons," produced by Robert Whitehead and Roger L. Stevens. The organization gets a percentage of the profits, plus theatre rental. "The earnings from the operation of the theatre," Schaeffer said at the June 11 meeting, "have been forwarded to City Investing Co. to reduce out debt, in the amount of $173,000. Therefore, at the moment we are paying all of our current operating expenses and reducing out indebtedness to City Investing. We are richer, by virtue of 'A Man for All Seasons,' by approximately $250,000. However, no one knows how long this will last."

City Investing, headed by Robert W. Dowling, who's also chairman of ANTA's board, holds a second mortgage on the ANTA theatre. The first mortgage is held by the N.Y. Savings Bank. ANTA took a financial beating last year when it borrowed $100,000 on its first mortgage to invest in the unsuccessful production of "The Conquering Hero," which played the ANTA Theatre.

At the recent board meeting, Schaeffer also revealed an estimated budget for the 12-month period starting in July. Projected income for the year is $240,000, of which $55,000 is anticipated from the management's share of profits on "Season." Another $150,000 is figured as profit from the operation of the ANTA Theatre. The remaining $35,000 includes such items as $20,000 membership dues.

Estimated expenditures for the upcoming year total $221,200, including $100,000 administrative office operating costs, $60,000 first mortgage amortization, $45,000 interest on first mortgage, $15,000 accrued interest on second mortgage, and $1,200 interest on unsecured notes.

Inside Stuff—Legit

Michael Langham, who last week agreed to continue for three more years as artistic director of the Stratford (Ont.) Shakespearean Festival, plans a vacation in England this summer, but will return to stage Alexander H. Cohen's planned Broadway production of the musical "Barnum." He also has other independent offers for Broadway and London next season, but is now committed to begin next spring on the creative preparations for Stratford next summer.

Langham's resignation, since rescinded, from the Stratford operation was in line with the unofficial policy formulated by Tyrone Guthrie, original artistic director and co-founder with Tom Patterson, that no one should be continued in the spot for more than three years. It was Guthrie's theory that after that length of time the emphasis might be on the name and personality of the artistic director rather than on the Festival itself.

That might conceivably have been true of a forceful individual like Guthrie, if he hadn't withdrawn after three years. In Langham's case, however, he is an unusually quiet and self-effacing man, and has avoided impressing his personality on the Stratford project. It's assumed that he will stage at least one of the not-yet-selected Stratford productions next year, but he may decide to bring in other directors for all three. That, and to a great extent the selection of the plays to be done, will be his choice.

In any case, the Stratford board's bid for Langham to withdraw his resignation and continue as artistic director was authentic, and not one of those publicized "invitations" carefully arranged by the person involved. Board members were outspoken of their desire to have Langham back next year, and revealed in advance that they hoped to persuade him with the prospect of staging the production that will be selected for the company's prospective Australian tour and the engagement including Shakespeare's 400th birthday in April, 1964, at the Aldwych Theatre, London, under the sponsorship of the Royal Shakespeare Co.

Road: 'Molly' 79G, S.F.; 'Carny' $80,274, 'Mary' $41,502, L.A.; 'Horn' $16,283, Det.

The road got a new addition last week with the opening in Detroit to slow business of a touring edition of "Come Blow Your Horn." The Coast had the biggest spread of shows, with three in San Francisco and two in Los Angeles.

"Unsinkable Molly Brown" was back in the big money in Frisco last week after a sluggish session in San Diego. Business for the other road shows was generally good.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

Sound of Music, Shubert (MD-RS) (33d wk) ($5.95-$6.50; 2,100; $72,000). Previous week, $53,041.

Last week, $52,799.

DETROIT

Come Blow Your Horn, Fisher (C-RS) (1st wk) ($4; 1,606; $35,000) (Keefe Brasselle, Fred Clark, Benay Venuta).

Last week, $16,283 for first eight performances of tour.

GRAND RAPIDS

My Fair Lady, Auditorium (MC-RS) (Ronald Drake, Caroline Dixon). Previous week, $75,104, Fisher, Detroit.

Last week, $46,171 for six performances here Tuesday-Saturday (26-30), plus $17,198 for two performances June 24 at the Fisher, Detroit.

LOS ANGELES

Carnival, Philharmonic (MC-RS) (3d wk) ($5.90-$6.75; 2,670; $83,400) (Anna Maria Alberghetti). Previous week, $81,171 with Civic Light Opera subscription.

Last week, $80,274 with CLO subscription.

Mary, Mary, Biltmore (C-RS) (3d wk) ($5.50-$6; 1,636; $55,000) (Teresa Wright, Scott McKay, Tom Helmore). Previous week, $38,096 with Theatre Guild-American Theatre Society subscription.

Last week, $41,502.

SAN FRANCISCO

Irma La Douce, Geary (MC-RS) (2d wk) ($5.95-$6.50; 1,483; $40,000). Previous week, $33,142 with TG-ATS subscription.

Last week, $30,943 with TG-ATS subscription.

Song of Norway, Curran (MC-RS) (3d wk) ($6.25-$6.90; 1,758; $65,000) (Patrice Munsel). Previous week, $62,078 with CLO subscription.

Last week, $61,250 with CLO subscription.

Unsinkable Molly Brown, Opera House (MC-RS) (1st wk) ($6-$6.50; 3,246; $100,000) Tammy Grimes). Previous week, $37,826 for nine performances, Russ, San Diego.

Opened here June 26 to three endorsements with reservations about the acoustics Eichelbaum, Examiner; Knickerbocker, Chronicle; Speegle, News Call Bulletin).

Last week, $79,070 for seven performances with TG-ATS subscription.

Touring Shows

(Figures cover July 1-15)

Carnival (2d Co.)—Philharmonic, L. A. (2-14).
Come Blow Your Horn (2d Co.)—Fisher, Det. (2-14).
Irma La Douce—Geary, S. F. (2-14).
Mary, Mary (2d Co.)—Biltmore, L. A. (2-14).
My Fair Lady (2d Co.)—Auditorium, St. Paul (3-7); Jubilee, Calgary, Ont. (11-14).
Song of Norway—Curran, S. F. (2-14).
Sound of Music (2d Co.)—Shubert, Chi (2-14).
Unsinkable Molly Brown—Opera House, S. F. (2-7); Auditorium, Denver (10-14).

London Shows

(Figures denote opening dates)

Affair, Strand (9-21-61).
Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Chips With, Vaudeville (4-27-62).
Every Night, Palladium (6-14-62).
Four to the Bar, Criterion (2-21-62).
Genius & Goddess, Comedy (6-28-62).
Glad, Sorry Season, Piccadilly (6-27-62).
Guilty Party, St. Martin's (8-17-61).
Judith, Her Majesty's (6-20-62).
Jungle Cities, Royal E. (6-14-62).
Lock, Daughters, Mermaid (5-17-62).
Midsummer Night's, Open Air (6-4-62).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Midnight, Westminster (5-4-62).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
Period Adjustment, Royal Ct. (6-12-62).
Photo Finish, Saville (4-25-62).
Private; Public, Globe (5-10-62).
Repertory, Aldwych (12-15-60).
Sail Away, Savoy (6-21-62).
Signpost, Cambridge (2-8-62).
School for Scandal, Haymarket (4-5-62).
Sound of Music, Palace (3-18-61).
Stop the World, Globe (7-20-61).
Two Stars, Garrick (4-4-62).
War & Peace, Phoenix (6-27-62).
Women, Beware Women, Arts (7-4-62).
Write Me a Murder, Lyric (3-28-62).

CLOSED

After Night Come, Arts (7-7-62); closed last Saturday (30) after 28 performances.
Bonne Soup, Wyndhams (10-23-61); closed last Saturday (30).
Cigarette Girl, Duke York's (6-19-62); closed June 23 after 7 performances.

SCHEDULED OPENINGS

Gimmick, Criterion (7-11-62).
Plays for England, Royal Ct. (7-19-62).
Fit to Print, Duke of York's (7-25-62).

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Anything Goes, Orpheum (5-15-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Fantasticks, Sullivan St. (5-3-60).
Hostage, One Sheridan Sq. (12-12-61).
Little Mary, Players (11-18-59).
Oh Dad, Poor Dad, Phoenix (2-26-62).
Portrait-Monks, Martinique (5-28-62).
Premise, Premise (11-22-60).
Raisen Hell, Provincetown (7-2-62).
Rosmersholm, 4th St. (4-11-62).
Wilder Plays, Circle in Sq. (1-11-62).

SCHEDULED OPENINGS

B. Fenstermaker, Shet. Sq. (9-17-62).
Harlot's House, 41st St. (9-30-62).
We're Civilized, Jan. Rus (11-8-62).

CLOSED

Cafe Pajamas, Sheridan Sq. (5-21-62); closed last Sunday (1) after 58 performances.

Ukrainians, $78,033, Frisco

San Francisco, July 3.

Five performances at the War Memorial Opera House grossed $78,033 for the Ukrainian Dance Co. which has been crossing the nation under Sol Hurok management. At $7 top gross was about 85% capacity.

There was self-congratulation at the house, in the light of the mental depression among the illuminati of the town following the stock market. Dana Attractions was the local presenter.

Stock: 'Music Man' Wow 155G for K.C. Fortnight, 'Guys' $44,750 in Toronto

"The Music Man," which was a powerhouse on Broadway and the road, is dittoing in that capacity in stock. That, at least, was the case the last two weeks at the Starlight Theatre, Kansas City, where the musical grossed around $155,000 in a fortnight's stand as the getaway entry of the spot's 12th season. The take for the musical, in which Forrest Tucker repeated the title role he played on tour, climbed from approximately $75,000 the first frame to about $80,000 the second stanza.

In Toronto, "Guys and Dolls" continued healthy in its second week at the O'Keefe Centre. Business, although big at the Stratford (Ont.) Shakespearean Festival, was down from 92 1/2% of capacity on seven performances the previous week to 82% of capacity on eight performances last week. The Bard fest at Stratford, Conn., had another slow session.

Estimates for Last Week

Parenthetical designations for stock refer, respectively, to top prices where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road grosses are nets i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS

State Fair Music Hall ($4; 4,120; $84,000). **Wildcat** (Peggy Cass) (2d wk), $36,893 for seven performances.

Previous week, $38,940 for seven performances.

Current, **Carousel** (John Raitt).

KANSAS CITY

Starlight Theatre ($1-$3.50; 7,600; $105,000). **Music Man** (Forrest Tucker, Louise O'Brien, Dean Dittman, Mike Murphy) (2d wk), around $80,000.

Previous week, about $75,000.

Current, **Blossom Time** (William Walker, Lila Page).

PHILADELPHIA

John B. Kelly Playhouse in the Park ($3-$3.50; 1,437; $27,044). **Happy Time** (Luther Adler, John Baragrey) (1st wk), $20,484.

Previous week, **Critic's Choice** (Jack Carter), $19,530.

Current, second week of "Happy Time."

STRATFORD, CONN.

Shakespeare Festival ($6.25; 1,449; $56,700). **King Richard II** (Richard Basehart, Hal Holbrook) **Henry IV, Part I** (Hal Holbrook, Eric Berry) (2d wk), $24,638 for eight performances split evenly between the two repertory offerings.

Previous week, $26,767 for 11 performances.

Current, third week of same repertory.

STRATFORD, ONT.

Shakespeare Festival ($5; 2,258; $67,176). **Macbeth-The Taming of the Shrew-The Tempest** (2d wk), $55,225 for three performances each of "Tempest" and "Shrew," plus two of "Macbeth."

Previous week, $56,646 for three performances of "Macbeth" and two each of "Tempest" and "Shrew."

Current, third week of same repertory.

TORONTO

O'Keefe Centre ($3.75; 3,211; $60,100). **Guys and Dolls** (Anita Gillette, Sid Stone, Cathryn Damon, Bob Roman) (2d wk), $44,750.

Previous week, $43,872.

Current, third week of "Guys and Dolls."

Boris Kogan is musical director for the third season at the Casa Manana Musicals, Fort Worth.

B'way: 'Man' $41,392, 'Sound' $59,977, 'Clowns' $27,335, 'Wholesale' $33,035, 'Lady' $51,133, 'Night' 19G, 'Shot' 17G

Business on Broadway varied last week from sturdy increases for some shows to substantial drops for others. "A Man for All Seasons," with Emlyn Williams in the top-starring role vacated by Paul Scofield, continued strong, but failed to hold at capacity. The only sell-outs were "How to Succeed in Business Without Really Trying" and "No Strings." Running at near-capacity again last week was "A Funny Thing Happened on the Way to the Forum."

One of the more notable climbs in business was registered by "My Fair Lady" with a take of $51,133. A sharp slowdown in boxoffice activity is expected to begin this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Bravo Giovanni, Broadhurst (MC) (7th wk; 49 p) ($9.40; 1,214; $66,000). Cesare Siepi). Previous week, $25,183.

Last week, $25,632.

Camelot, Majestic (MC) (82d wk; 657 p) ($9.40; 1,626; $84,000) (William Squire, Patricia Bredin, Robert Goulet). Previous week, $59,336.

Last week, $57,195.

Carnival, Imperial (MC) (64th wk; 508 p) ($8.60; 1,428; $68,299). Previous week, $35,336.

Last week, $37,495.

***Come Blow Your Horn**, Atkinson (C) (71st wk; 565 p) ($6.90-$7.50; 1,090; $42,522). Previous week, $14,330.

Last week, $17,202.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (8th wk; 63 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $64,409.

Last week, $64,581.

How to Succeed in Business Without Really Trying, 46th St. (MC) (38th wk; 297 p) ($6.90; 1,342; $66,615). Previous week, $67,513.

Last week, $67,434.

***I Can Get It For You Wholesale**, Shubert (MC) (15th wk; 116 p) ($8.60; 1,461; $60,000). Previous week, $31,929.

Last week, $33,035.

Man for All Seasons, ANTA (D) (32d wk; 253 p) ($6.90-$7.50; 1,214; $49,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $49,509 with Paul Scofield in the top-starring role taken over June 25 by Williams.

Last week, $41,392.

Mary, Mary, Hayes (C) (69th wk; 548 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $35,890.

Last week, $35,470.

Milk and Honey, Beck (MC) (38th wk; 303 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, $48,003.

Last week, $49,813.

***My Fair Lady**, Broadway (MC) (328th wk; 2,609 p) ($8.05; 1,900; $72,311) (Michael Allinson, Margot Moser). Previous week, $47,915.

Last week, $51,133.

Night of the Iguana, Royale (D) (27th wk; 212 p) ($6.90-$7.50; 999; $42,000) (Margaret Leighton, Shelley Winters, Alan Webb). Previous week, $20,455.

Last week, $19,014.

No Strings, 54th St. (MC) (16th wk; 124 p) ($9.20; 1,434; $66,700). Previous week, $67,088.

Last week, $67,359.

Shot in the Dark, Booth (C) (37th wk; 293 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $19,910.

Last week, $17,084.

***Sound of Music**, Lunt-Fontanne (MD) (131st wk; 1,044 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $55,250. Jeannie Carson succeeded Miss Wright last Monday night (2).

Last week, $59,977.

Take Her, She's Mine, Biltmore (C) (28th wk; 220 p) ($6.90-$7.50; 936; $40,180) (Art Carney, Phyllis Thaxter). Previous week, $25,989.

Last week, $27,201.

Thousand Clowns, O'Neill (C) (13th wk; 100 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards, Jr.). Previous week, $34,783.

Last week, $27,335.

Shady Grove Tent, Wash.; Kicks Off to Lively Start As 6th G.F.&G. Branch

Washington, July 3.

The Shady Grove Music Fair, in the Maryland countryside near here, preemed recently with "Brigadoon," starring Dorothy Collins, after numerous publicity gimmicks. The most successful stunt was a special Wednesday matinee hosted by Attorney General and Mrs. Robert F. Kennedy, for 2,000 underprivileged children.

Lee Guber, Frank Ford and Shelly Gross, who operate five other tents, are producers of Shady Grove. Their shows are packaged for a week of rehearsal and one week at each of the six tents. Only "Bye Bye Birdie," which will star George Gobel, is slotted for two weeks in each tent. The cast of that one will also be used in "Gypsy," which will star Vivian Blaine, providing 20 weeks of work, counting rehearsal time.

The other tents are the Valley Forge Music Fair, at Devon, Pa.; the Westbury (L. I.) Music Fair; the Storrowtown Music Fair, at West Springfield, Mass., the Camden County Music Fair, at Haddonfield, N. J., and Painters Mills Music Fair, near Baltimore.

Additional shows due on the circuit this season include Darren McGain in "Music Man," Robert Cummings in "Tunnel of Love," Tom Bosley in "Fiorello," Peter Lind Hayes and Mary Healy in "Who Was That Lady I Saw You With?" Marilyn Maxwell in "Bells Are Ringing," Martha Raye in "Wildcat," Red Buttons in "The Tender Trap," Howard Keel in "Kismet," Peggy Cass in "Do Re Mi," Earl Wrightson, Lois Hunt and Tina Louise in "Kiss Me, Kate" and Phil Ford and Mimi Hines in "Anything Goes."

The Shady Grove setup in handsome, with abundant signs that financial corners weren't out. There is considerable permanent construction under and around the tent. Everything functions for the comfort and convenience of audience and cast.

MPLS.-ST. P. TO SHARE 7 TG SHOWS WEEK EACH

Minneapolis, July 3.

The Theatre Guild-American Theatre Society subscription seasons in Minneapolis and St. Paul will be increased to at least seven shows each. That will be one more than ever before for both cities.

Each of the Twin Cities will play every show a full week, with Minneapolis getting the first call. The schedule includes "Carnival," due here Oct. 29. "Sound of Music," Nov. 19; "A Far Country," Dec. 10; "Mary, Mary," Jan. 14; "A Shot in the Dark," March 1; "Take Her, She's Mine," Feb. 18, and "Camelot," April 22.

It'll be the first time that both towns will have the same subscription seasons, with touring production in for a fortnight, divided one week in each city.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos. Contact Linda Otto above number.

"Gift Wrapped" (C). Producer, David Kitchen (118 W. 79th St., N.Y. 24, N.Y.). Parts available: femme, mid 20s, attractive, leading lady; man, early 40s, comedian; character femme, early 40s; femme, maid, 30-40; three femmes, mid 20s, attractive, bright-sharp types; three men, early 40s, handsome, sophisticated. Mail photo and resume to Ed Douglass at above address.

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5555). Available parts: femme, 60's, Ann Southern type, legit voice; femme, 60's, Sophie Tucker type, must sing. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Michael Kasdan, through agents only.

"Moon Besieged" (D). Producer, Lorin E. Price (152 W. 42d St., N.Y., LA 4-6666). Available parts for men, late teens-early twenties, who can play the accordian, recorder or bango and can act. Casting thru agents and accepting photos and resumes by mail ony. Do not phone or visit. Mail to producer at above address.

"Nowhere To Go But Up" (C). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Open call July 9 for male dancers who sing, at 11 a.m.; and open call July 10 for femme dancers who sing, at 11 a.m.—both at the Winter Garden Theatre (B'way & 52d St., N.Y.).

"Oliver" (MC). Producer, David Merrick (264 W. 44th St., N. Y.; LO 3-7520); casting director, Michael Shurtleff. Parts available for boy sopranos, 7-10. Contact casting director by phone at above number.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Widow Paris" (MD). Producer Melvin Parks (1425 Madison Ave., N.Y.). Casting to begin in November. A mixed cast of Negro and white singers-dancers-actors. Accepting photos and resumes by mail only. Do not phone or visit.

OFF-BROADWAY

"Best Foot Forward" (MC). Producers, Arthur Whitelaw & Buster Davis, 33 Overlook Terrace, Roslyn Heights, Long Island, N. Y.). Available parts for young preppy-school types in their teens must sing-dance and act. Auditions scheduled after receiving photos and resumes. Mail to producers c/o above address.

"Portrait of the Artist as a Young Man" & "Barroom Monks" (DB). Producer, Paul Libin (c/o Martinique Theatre, 32d St. & Broadway, N.Y.). Seeking replacements for the double bill. Mail photos and resume including telephone number to producer c/o Theatre. Appointments will be made after receiving mail. Do not phone or visit.

"We're Civilized" (MC). Producers, Rendell Productions (1545 Broadway, N.Y.; CI 6-7140). Available parts: man, Negro, old, withered, fanatic; femme, Negro, withered, repulsive; man, Negro, active, intelligent, mute; femme, white, late teens; man, 30-40, white, tall, distinguished Bostonian, movie director; femme, white, good natured actress, likes men, sings well; femme, white, leading lady replacement, self centered, good singer-dancer; man, white, pilot, Harvard football star; man, rangy Texan, outdoor virile type, good singer, drawl; man, co-pilot, amateur magician, young, good-natured, sings; several native dancers-singers. Mail photo and resumes to Dave Lipsky c/o producers at above address. Do not phone.

OUT OF TOWN

Musical Comedies (titles not selected). Producer, David Kitchen (118 W. 79th St., N.Y. 24, N.Y.). Various musicals for late summer opening, to play night clubs and hotels. Equity performers only. Actors, singers and dancers mail photos and resumes to Ed Douglas at above address; do not phone or visit. Also needed are Oriental types for "World of Suzie Wong."

TOURING

"Carnival" (MC) Producer, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Bus and Truck tour to open in October. All parts available. Mail photos and resumes to Judy Eisman c/o the producers. Do not phone or visit.

Music Fairs. Producers, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Available parts for male and femme singer-dancers as replacements in various stock tuners. Mail photos and resumes to Judy Eiseman, c/o above address. Do not phone or visit.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

NBC-TV, (30 Rockefeller Plaza, N. Y.; CI 7-8300) Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

Cabaret

Latin Quarter. (200 W. 48th St., N.Y.; CI 6-1735). Showgirls, with or without experience, currently being sought. Interviews are being held afternoons daily at the club.

Strollers Theatre Club. Producer, John Krimsky (154 E. 54th St., N.Y.; PL 2-4711). Parts available for replacements in the current revue and for a new show which will play this summer. Applicants should be experienced English music hall performers with singing ability and comedy technique. Mail photos and resumes c/o Ivor D. Balding, above address.

Miscellaneous

Dell Publications. (750 Third Ave., N.Y.; YU 6-6300 ext. 319). Available parts: femme, 16-19, attractive, expressive faces; men, 20-35, actors, rugged physically, husky. Both parts for magazine illustrations. Phone Barbara Marks for appointment at above number.

Mike Todd Jr. Dickering For Chi Project Legiter

Chicago, July 3.

Michael Todd Jr. is negotiating for the lease of a proposed 1,700-seat legit theatre to be incorporated in the new Marina City project. The latter consists of a pair of advanced design cylindrical skyscrapers that have become new Chicago landmarks even in the construction stage.

One of the buildings is designated for swank apartments, the other for offices. The theatre won't go into construction in the latter, however, until a lessee is found to advance the money, since it does not qualify for an FHA loan.

It's understood that Charles R. Swibel, manager of the project, originally asked terms that would guarantee an annual $125,000 rental for the theatre, but has come down substantially. If Todd should rent the house, it's unlikely that it would be completed before the 1963-64 legit season, so it won't alleviate the immediate theatre shortage here. The Windy City still stands to be a two-theatre town next fall.

Todd has two other parcels of theatrical real estate in Chi, both of them picture houses in the Loop.

Opera Review

Atlantida
(La Scala, Milan)

Milan, June 24.

Pope Pius XII called Manuel de Falla, "a most beloved son of the holy church." After hearing the world premiere of his posthumous opera (concert version was given for prestige reasons in Barcelona last fall), one seems to understand why. He choose as libretto an epic by Spain's most famous poet-priest, Jacinto Verdaguer, setting to music the myth of Atlantis, submerged continent, transposed into the Glory of Christianity. The story relates the loss of a pagan continent and the discovery of a new land for the Christian world. Hercules, Greek hero, liberator of a world populated by giant-monsters, becomes the precursor of Columbus, Saving a piece of Atlantis (Spain) from being submerged—he thus allows the survival of a continent from which an expedition will lift it's anchors towards a new world (America).

Musically speaking a heretofore unknown De Falla emerges in this almost exclusively choral work. There is nothing more of the De Falla, influenced by Ravel and Debussy containing much folkloristic, Andalusian, atmoshere as in "Amor Brujo" and the "Three Cornered Hat." In this last work he definitely turns his back to his romantic wanderings through the gardens of Spain, saying farewell to Gypsy-romantic and magic witchcraft—and shows full acceptance of religious music so essential in this choral-dominated, late work. The "Salve" at the close of the opera belongs undoubtedly in the field of sacred art and it was performed in the Cadiz Cathedral at the composer's burial in 1946.

The performance had all the trimmings of a big "La Scala" spectacular. Thomas Schippers led the orchestra with great understanding for the style of the work, the chorus' preparation had been as meticulous and intense as the opera calls for and of the numerous cast the three main parts were ideally cast. Lino Puglisi was the "corifeo" (a sort of chorus-speaker, in a singing part) Pirene, an Atlantis-princess was Giulietta Simionato and the Met soprano Teresa Strata made a most auspicious debut (at La Scala) singing the small but significant part of Isabella, giving order to Columbus to sail his ships towards new lands.

Staging by Margharita Wallmann showed expertness and inventiveness.

Opera will no doubt be given in every major opera house over two continents—as can be ascertained already by the programming for the next seasons in such centers as Berlin, Rio, Edinburgh and Manhattan—latter however will do only the concert version during the Lincoln Center opening week.

Gotli.

Jan Miner, who recently completed the film "10 Girls Ago," with **Bert Lahr,** has been set for a featured role in "There Must Be a Pony."

Literati

Winchell & KFS 'Status Quo'

Walter Winchell will stay with the N. Y. Mirror as its five-times-a-week ($1,200 per wk.) columnist. Also it would appear his hassle with King Features syndicate will ameliorate despite his gripes against the "cutting" of his stuff. Hearst topper Richard E. Berlin, currently in a Canadian hideaway on holiday, has sent back word for "Walter to hold everything" until he gets back.

Meantime, Bell Syndicate's topper, John N. Wheeler, who conceded that he discussed a 75-25% syndication deal with Winchell on the Coast—latter wrote VARIETY last week that he acquiesced and has a "handshake deal" with Wheeler—is releasing the columnist from it. Realistically, Wheeler recognizes that Winchell's hookup with the Mirror makes King Features syndication (also Hearst-owned) almost synonymous. WW had expressed himself as unhappy over the "cuts," the "sharp" editing, alleged excising of anti-Administration barbs, as exercised by KFS.

He has been very vocal on that score and Winchell points to any number of papers around the country as "willing" to publish him unexpurgated, when and if he broke away from KFS. Claiming a Hearst "runaround," the columnist looked to Dick Berlin as the "only one with real authority in the Hearst empire." Latter has been in his Canadian retreat and not even in touch with his secretary, says Winchell, until getting word through a mutual confidante last week for him to "calm down" and await Berlin's return to New York.

Meantime N. Y. Post executive editor Paul Sann wrote VARIETY in part, following last week's story, "Your current issue contains the following statement from Walter Winchell: 'I have many offers from newspapers around the country and syndicates, including the N. Y. Post Syndicate. How's that for a laugh? The offer came from Bernard P. Gallagher of Gallagher Reports, New York.' The facts are these: (1) The N. Y. Post has made no offer for the Winchell column; 2) there is no N. Y. Post Syndicate; (3) none of us in authority here are acquainted with Bernard P. Gallagher of Gallagher Reports, N. Y., and no one by that name has made any approach to us concerning the Winchell column. Nor is anyone by that name, or any other name, authorized to make an offer for the Winchell column on behalf of the N. Y. Post since we are not interested in acquiring this column."

Incidentally, until WW's hassle with King Features and or Hearst and/or the Mirror becomes finalized, and thus again newsworthy, let this be the end of the pros-and-cons on the columnist's seeming dissatisfaction with his longtime newspaper associates.—Ed.).

Groucho in Re CBS

Eddy Feldman, president of the Shaw Society of California, paged Groucho Marx as emcee for G. B.'s birthday dinner.

Groucho replied, "My interest in George Bernard Shaw extends only to the fact that he once said the Marx Bros. were his favorite actors. Also to the fact that he once chose a book I had written entitled 'Beds' as one of his 10 favorite books. Other than this, I rarely go out of the house—and then only to pick an occasional petunia."

Curtis Ousts MacNeal

Robert S. MacNeal, president of Curtis Publishing Co. since 1950, has been dropped from his $131,740 post following a meeting of the company's board of directors. The action is the latest in the series of incidents which have afflicted the Philadelphia magazine publishing colossus, which only last week announced its removal of editorial offices to New York after several hundred years in this city.

Informed sources state here that Matthew Joseph (Joe) Culligan, a New Yorker and one-time magazine space salesman who later became known as a "razzledazzle" radio network and advertising agency exec, is to be tapped for the post of president. At Curtis it was indicated that Culligan could have the job if he wanted it.

MacNeal was in Spain on vacation when the action was taken. The decision to drop him was motivated by a desire to demonstrate to advertising agencies and their clients that Curtis is facing its financial and managerial overhaul problems squarely. Bookings of advertising lineage for the second half of this year for the Saturday Evening Post, flagship of the magazine chain, are reported to be lagging 25% behind last year.

Hayden's Officers

Hayden Publishing appointed Richard S. Davidson g.m. of its subsidiary Ahrens Publishing Co., which produces Hotel World-Review, Restaurant Management and Restaurant Equipment Dealer.

Also, Heyden chairman T. Richard Gascoigne assumed presidency of Ahrens, succeeding John C. Cadle, resigned.

Montreal Daily Folds

Le Nouveau Journal, Montreal daily that teed last September, tossed in the sponge last week after losing $3,700,000 in nine months—including the investment—although becoming fifth in circulation of the 11 French-language Canadian dailies. Its paid circulation was 44,000.

Started by Mme. Angelina Du-Tremblay, ex-president of La Presse (largest French-language daily in North America), it was part of a cultural-charitable foundation. Staff totalled 250.

'Men Of Mirth'

Pearl Sieben is author of a book of profiles of top comedians which she calls "Men of Mirth," to be published in the fall by Frederick Fell.

Alphabetically listed subjects are Fred Allen, Jack Benny, Joe E. Brown, Eddie Cantor, Maurice Chevalier, George M. Cohan, Jimmy Durante, Leon Errol, W. C. Fields, Eddie Foy, George Jessel, Al Jolson, Bert Lahr, Harry Langdon, Jack Pearl, Will Rogers, Pat Rooney, Jimmy Savo, Bert Wheeler, Bert Williams.

CHATTER

Ex-NBC's Bob Sturtevant helping editor emeritus Eric Hawkins polish the latter's "Hawkins of the Paris Herald" for Simon & Schuster.

The Douglas, Ga., Enterprise gives trading stamps to subscribers who pay up. Believed to be a first.

Dr. Lazare Fogelman, vet staffer since 1922 of the Jewish Daily Forward, Yiddish daily published in New York on a nonprofit basis by union members and officials of labor organizations, has become editor-in-chief, succeeding Harry Rogoff, who retired at 80.

William R. Barbour, nephew of the late Fleming H. Revell, and president of the religious book publishing house of Revell, died at 77.

Walter E. Brooker, formerly associated with Curtis Publishing Co., elected a vicepresident of Middlebury College in Middlebury, Vt., where he has been executive assistant to the president with primary responsibility for the college's development program.

Roby Sagendorph, president of Yankee Inc., Dublin, N.H., publishers of "The Old Farmer's Almanac," has been elected to the board of directors of the Harvard Alumni Assn. in Cambridge, Mass.

Two suspense novels by film writers Mildred and Gordon Gordon have been bought by Bantam Books for fall publication as paperbacks. "Captive," whose screen rights are owned by 20th-Fox, will be issued in October, while "The Big Frame" will be published in August. The Gordons are currently in Europe on a promotional junket in behalf of their best-selling book and Columbia film, "Experiment in Terror."

Editor-publisher Ann Maytag Poulos and her husband, Constantine Poulos, via P. 1 editorial June 30 announced immediate suspension of publication of their Jamestown (N. Y.) Sun, a.m. tab, for reasons "of costs of operation and the lack of sufficient compensating revenue." Daily employed 83 and was politically independent; Jamestown's other daily, the p.m. Post-Journal, is listed as independent-Republican and has a circulation of 21,820. Defunct sheet's circ. was 10,690.

Stock Reviews

Continued from page 96

Carol Burnett Show

standing number was next to last when she played a charwoman doing pantomine strip and finishing up with a soulful rendition of "Nobody."

Marty Allen and Steve Rossi, live audience vets, were warmly received and won continuous yocks in the first half. Boys had professional presentation with no stinting on music. Both comics took turns in doing a skit with the star for two of her best numbers.

George Becker Singers (7) and Ernie Flatt Dancers (8), off Garry Moore Show, were excellent in support of Miss Burnett and were fine in spots of their own. Irwin Kostal conducted the orchestra (36) and should have them in the proper groove within next two days. Lit.

Molly Darling

St. Louis, June 26.

St. Louis Municipal Opera presentation of musical comedy with book by Martin Quigley and Jay Landesman, lyrics by Fran Landesman, music by Tommy Wolf. Staged by James Vincent Russo, musical director, Edwin McArthur; settings, Paul C. McGuire; modern dance and ensemble staging, Ted Cappy; choreography, Merc Herisens; orchestrations, Carl Hohengarten, Seth Greiner, Ben Pearlmutter; costume designer, Bill Hargate. Opened June 25, '62, at the Municipal Theatre, Forest Park, St. Louis.

Liverpool ..... Edmund Lyndeck
Mr. Hunter ..... Edwin Steffe
Willie Hunter ..... Richard Tone
Daisy Dean ..... Helen Gallagher
Goodwin Holladay ..... Nolan Van Way
Molly Hunter ..... Kelley Stephens

Following the tryout of the legituner version of the film, "Around the World in 80 Days," the St. Louis' Municipal Opera has staged the debut of "Molly Darling," an engaging musical about the people and the times in St. Louis just at the end of the 19th century. This is the first time Muny Opera has produced a show created entirely by St. Louisans.

The story is by Martin Quigley, a public relations man, and Jay Landesman, proprietor of the Crystal Palace, a local cabaret-theatre, with music by Tommy Wolf and lyrics by Fran Landesman. Wolf and the Landesmans collaborated on the musical, "The Nervous Set," a St. Louis revue which flopped on Broadway several years ago. This new work is chockful of corn and sentiment.

There is young love in bloom between Willie Hunter (Richard Tone), the son of the town's most prominent banker (Edwin Steffe) and Daisy Dean (Helen Gallagher) and between Molly Hunter (Kelley Stephens) and Goodwin Holladay (Nolan Van Way). The lovers pool their money to invest in the infant automobile business against the wishes of the banker, but all ends well.

Tone and Miss Gallagher are good in dancing and comedy scenes, and Miss Stephens and Van Way make silk and satin of their vocal solos and duets. Steffe and Lyndeck are a fetching pair of lovable villains in the sideline chicanery.

The story and the era are naturals for striking sets by Paul C. McGuire, who has done many of them in stark black and white as effective background for the flamboyant costumes.

Most outstanding scene is the auto showroom, full of vintage cars, three of which are driven on stage, with Miss Gallagher touting them in the perky song, "The Dorris, the Moon and the Dark," which also gives Steffe a showcase for comedy as he rants and raves while dodging the sputtering tooting autos.

Among the notable songs are a ballad, "The Heart That Broke Was Mine," and the zesty "Apple on the Lilac Tree." Bob.

Tozzi, Madeira Of Met In Musicals

Atlanta, June 3.

Municipal Theatre Under-the-Stars will inaugurate its 10th season at 6,500-seat Chastain Memorial Park Amphitheatre Tuesday (10) with "Can Can" starring Dolores Gray.

Nonprofit theatre this year has established "star system" for its six-week season, contracting outstanding personalities to head up casts.

Metropolitan Opera's Georgio Tozzi and Atlanta's own Barbara Cook will have leads in second show, "Fanny," July 17-22.

"Brigadoon," July 24-29, will star Dorothy Collins and fourth show, "The Pajama Game," will feature stage-television personality, Robert Horton.

Another Metropolitan singer Jean Madeira, will take lead in "Song of Norway."

Sixth and final show will star Joe E. Brown as Cap'n Andy in Edna Ferber's "Show Boat."

Eric Mattson is starting his ninth year as producer-director and Pittman Corry has been outdoor theatre's choreographer for a similar span.

Maurice B. ("Bromo") Seltzer is starting his 10th year as president, Christopher Manos is executive producer and Stevenson Barrett is musical director.

John Ward is theatre's exploiteer-public relationer and Mary Lucchese is his assistant in charge of tv-radio publicity.

British Equity Members Rap So. African Policy

London, July 3.

By a vote of 88 to 57, members of British Actors Equity have called on the union to clamp down on racial discrimination by an extension of its union's policy in South Africa. As of now, members are allowed to perform in South Africa only if they are permitted to appear before colored people as well as white, but not necessary at the same performances.

Irish actor Shay Gorman argued at the recent Equity annual meeting that the present union policy "condones the color bar." He proposed that if British actors are to appear in South Africa it should be on the basis that people of any color, race or creed should be allowed to sit anywhere in the theatre at any performance.

Legit Bits

Karen Ford subbed last week for **Beatrice Krebs** in the Chicago production of "The Sound of Music."

Beulah Garrick has succeeded **Paddy Croft** in the off-Broadway production of "The Hostage."

Jonathan Taylor has succeeded **Charles Goff** in the off-Broadway production of "The Fantasticks."

Agent **Flora Roberts** attended the London opening at the Savoy Theatre of "Sail Away," for which the musical numbers and dances were staged by her client, **Joe Layton.**

Diane Coupe has been signed as a standby singer-dancer for "A Funny Thing Happened on the Way to the Forum."

Joseph Verner Reed, producer of the American Shakespeare Festival Theatre and Academy, Stratford, Conn., has been awarded an honorary doctor of Humane Letters degree by Trinity College, Hartford, Conn.

Dora Bryan and **Bessie Love** will appear in Charles Hollerith Jr.'s London production of "Gentlemen Prefer Blondes."

Martin B. Cohen, who's been represented on Broadway as coproducer of "Christine" and "The Vamp," will direct "We're Civilized," a musical by **Alfred Aiken** and **Ray Haney** which Rendell Productions plans opening Nov. 8 at the Jan Hus House, N. Y.

The legit rights to **William Faulkner's** "The Reivers" has been acquired by Broadway producer **David Merrick** for conversion into a musical.

Jean Kean will pinchhit July 23-Aug. 13 in the Broadway production of "Carnival" for **Kaye Ballard,** who's taking a three-week leave of absence to star July 30-Aug. 12 in "Gypsy" at the Dallas State Fair Musicals.

Bruce MacKay is standby for Robert Weede in "Milk and Honey."

Georgia Brown, who originated the role of Nancy in the London production of "Oliver," will repeat the part in the **David Merrick** presentation, which begins a pre-Broadtour Aug. 6 in Los Angeles.

"Kiss Me Pink, Inc.," a musical about the cosmetic industry in New York with book by Britisher **Robert Simpson** and music and lyrics by his wife, **Margaret Legman,** is scheduled for Broadway presentation during the 1963-64 season by **Harvey L. Bilker** and Galaxy Artists. Simpson was formerly a drama critic for the East London Reporter and also a West End pressagent.

Shepherd Traube is planning Broadway productions of **Allan Scott's** "Memo" and **S. K. Hershowe's** "An Oasis in Manhattan." He's negotiating with **Richard Widmark** and **Rita Moreno** for "Memo" and **Melvyn Douglas** for "Oasis."

Richard Charlton will preview "Love Is a Verb," new comedy by **Clare Booth Luce,** at his Sombrero Playhouse, Phoenix, before taking it to Broadway. He earlier tried out **William Inge's** "Natural Affection" in Phoenix and will precm **Martin Melcher's** "The Perfect Setup" in September.

Georgia's Dose of Bard

Atlanta, July 3.

Southeastern Academy of Theatre and Music will kickoff second annual Southeastern Shakespeare Festival Monday (9) in its new home, Academy Theatre, on Roswell Road.

Repertory this year will include "Twelfth Night," "Henry IV, Part 1" and "Othello," with Niccolo Machiavelli's comedy "Mandragola" scheduled to join the lineup later.

Academy presented three Shakespearean plays at 24 performances in its first Festival season at Alumni-Memorial Building on Emory University campus. Reception was so gratifying executive director Frank Wittow and his aides decided to give it a second whirl this year.

Number of performances will be increased to 40 with special matinees scheduled for children at reduced prices.

Individual ticket prices range from $4.40 top to $1.75 with children's matinee offered at $1.25.

David Ross Goes Uptown; New Group Takes 4th St.

David Ross, who recently acquired property on West 55th St. in Manhattan for the construction of a new 299-seat off-Broadway theatre, has sold the balance of his lease on the 4th Street Theatre, N.Y. The downtown eastside spot has been acquired by the newly-formed Writers' Stage Co., which intends presenting David Rayfiel's "P.S. 193" as its initial entry at the house, beginning Oct. 16.

Ross, whose new uptown location will be between Ninth and Tenth Aves. was operator for the last eight years of the 4th Street Theatre, where he was also producer-director. Plans are for "Rosmersholm," his current production at the house, to remain there until next September. The West 55th St. property, formerly occupied by the First Evangelical Brethren Church, was purchased by the Dacar Corp., formed by Ross and his wife, Carmel. It's to be refurbished at a cost of between $130,000 and $150,000.

The 299-seater, to be called Theatre Four, is expected to be completed by the end of September. Contemplated as the first production for the house is a new translation of "Oedipus Rex," by Abba Eban, former Israeli Ambassador to the U.S.

Grand Rapids Will Open Tunertent This Summer

A music tent, to be called the Melody Circus, is planned this summer in Grand Rapids. Ted Brink will be the producer with Kenneth Clarke Beachler and Marvin R. McLeod as associate producers.

Bertram Yarborough, director of the Starlight Theatre productions in Kansas City, is New York representative for the canvastop.

Scheduled B'way Preems

La Belle, Plymouth (9-18-62).
Affair, Miller's (9-20-62).
There Must Be a Pony, Cort (9-27-62).
Banderol, Music Box (10-9-62).
Man of the House, Belasco (10-15-62).
Mr. President, St. James (10-18-62).
Night Life, Atkinson (wk. 10-21-62).
Fun Couple, Lyceum (10-22-62).
Beyond the Fringe, Golden (10-27-62).
Calculated Risk, Ambass. (10-31-62).
Step on a Crack, Barrymore (11-7-62).
Nowhere to Go, Winter Gard. (11-10-62).
D'Oyly Carte, Center (11-13-62).
Herold, Longacre (11-20-62).
Counting House, Biltmore (12-12-62).

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Broadway

Barbara Sheehan, the current "Miss Subways," is working at the Bill Doll praisery.

Capezio Dance Award (11th year) went to Barbara Karinska, the costume designer.

Singer-rier-vaudier Fred Hillebrand writing his memoirs under the title, "I Played The Palace."

London Express' David Lewin in for one of his periodic show biz surveys this time with accent on the picture business.

Bill Willard, former VARIETY man in Las Vegas and now in public relations, dies in Manhattan this week for a brief stay.

Peter Sellers may do the Zero Mostel role in the London company of "A Funny Thing Happened on the Way to the Forum."

Paul and Helen Denis off for a month in Hollywood. Writing team will drive, making many side-stops on film fab, tele and music mag assignments.

Variety Club Foundation of New York Inc., a non-profit membership corporation, filed an amended certificate with the Secretary of State in Albany.

Terri June Bramson, daughter of the late Sam Bramson who was cafe head of the William Morris Agency, is working as a receptionist at the percentery during her summer vacation.

Shipping out on the S.S. France Thurs. (5) will be concert manager Herbert Barrett with his wife. His European prowl for talent will include Yugoslavia plus the usual Italy and France.

Pat Rooney's 82d birthday and his 72d anni in show business marked with a gala last night (Tues.) at Roseland. Ted Lewis, recently recovered from illness, emceed the show portion.

Over the weekend Bill (CBS) Paley's daughter Hilary got married to J. Frederic Byers 3d; and Molly and Charlie ("21" Brands) Berns' son, Anthony David Bern's, got married to Judith Alene DeFoe.

Jean Martin, the original "voice" of the Chock Full o' Nuts commercials, when she was married to the coffee company's president, starts her legit career in a strawhat tour with Frank Lovejoy in "The Best Man."

The Waldorf-Astoria's private driveway, usually used for VIPs making a q.t. entrance into the Waldorf Towers, will now be used, at least during the summer, as a drive-in registration point and guests will go direct to their rooms, via the Towers elevators, without having to go into the main lobby.

Sheraton Hotels previewed its 42d St. and Hudson River motor inn, 450 rooms, including a swimming pool on the top (20th) floor, hence "Surfside 20" billing for the swimming deck. Morris Lapidus, who did the Americana (Loew's-Tisch, slated to open in September, designed this hotel too. Sheraton has new inns due in Venezuela this year and Puerto Rico in '63.

Maj. Clayton Hutton, Foales Court, Ashburton, Devon, England, working on a biog of famed London showman, Fred Karno (1856-1941) whose music hall sketches first brought Charles Chaplin, Stan Laurel and other show biz greats to attention. Mrs. Oliver Karno, Fred Karno's daughter-in-law, has entrusted Major Hutton with the writing chore. Latter seeks as much data as possible from U.S. and global sources which could contribute to the Karno saga.

American Hotel exec veepee Claude C. Philippe hosting a post-4th of July party at Watch Hill Farm, his Peekskill retreat, on Sunday (8) in triplicate honor of Cecelia (Mrs. Crosby) Gaige, former owner of the farm; Rene Black, the Fontainebleau (Miami Beach) host and Philippe's original mentor when the famed "Rene Black of the Waldorf" was in New York, and for Claudia Philippe. Latter event is in honor of her graduation from Wellesley.

Echo of a famed Gotham speakeasy name, the Royal Box, will be the billing for the new Americana's entertainment room. It's planned to open in October, with Harry Belafonte and Peter Duchin's orchestra, shortly after the "world's tallest hotel" 40 stories, 2,000 rooms) opens its doors in September. Prime kickoff event of the main hostelry will be the "April in Paris Ball" (to be held in September) which will showcase the Americana's grand ballroom, also heralded as "the world's largest" (2,000 capacity).

B'way in H'wood

By W. Winchell

(Formerly King Features???)

Swella Fitzgerald recorded her next album before Crescendo applaudience. Paused several times when Crescendoafs ignored pleas of album execs to "kindly give her your attention." La Fitz must remember that when you appear in the booze belt boites you must suffer. When this VARIETY cubmugg was a song&danceman it was a lot more agonizing. They flung pennies on the stage at you. These days, Ella, it's the drunecrowd.

Gary Crosby's new act (at Slate's) is his best. Bing has good reason to be proud. Youngster (a carbon of his pater) has bigtime songstyling, is ready for the top spots.

Gordon MacRae's crack on Cocoanut Grove stars who flop there is a showbiz merciless-truth: "When you die here, it's the Cocoanut Grave." In a brief salute to the MacRaes (on stage), Sheilah's mamma was at the ringside visiting from Britain; this dep't called the sharp pair "Mr. & Mrs. Talent" as Sheilah sobbed, (silly).

Jennie Lee, star-stripipper, at the Follies Theatre (downtown L.A.) has inherited Gypsy Rose Lee's throne with Angeltowners.

Runyon Fund treasurer told Dodgers' pressboxers that the Fund would soon turn over 100G for deposit in Casey Stengel's Glendale Bank.

WW's war with King Features syndicut may result in Congressional probe over "who is slashing out all anti-Red comment." Cong. Bob Wilson (San Diego area) phoned us requesting documentation plus hefty deleted column's so he can proceed. Other solons phoned to offer assistance in "your fight for a free press." They include Cong. Ayres (Ohio) and U.S. Senator Strom Thurmond (South Carolina), who memo'd: "I admire your courage and patriotism." He is a Demo.

Beryl Davis, an int'l recording star 13 years ago when she wed Coast deejay Peter Potter (3 kids) got $250 per week at Jerry Lewis' swank strip spot recently. She paid her accompanist $350. She's now booked at an Arkansas supper place at $2,250. Owner of Jerry's joynt is now urging her to return "as soon as possible." This reporter barred himself from Lewis' cafe when he learned she was not billed out front or in foyer (or in adverts anywhere) and that popular maitre d' Luigi gets $300 a week (he's their alleged star).

Aggie Underwood, (only female editor of a metropolitan paper, L.A. Herald-Examiner) was honored in Denver by Nat'l Women's Press Clubs as "No. 1 lady journalist." (Pod'n the shrug but we called her that years ago.)

L.A. Press Club July 11th chief speaker (on "what's happening to newspapers and newspeople?") is expected to get WW fired. Two words protect us in any court over syndicuttinz, etc. The contract reads: "he is to be held blameless for damages of any kind from anything he writes. He agrees that the Mirror publisher is the *sole judge* of what is fit for publication."

Cape Cod

By Evelyn Lawson

Ottis Air Base C. O. Colonel Guy Gray and wife quit Hyannis for new post in El Paso.

Oberlin's Gilbert and Sullivan Players open 10th season at the Highfield Theatre, Falmouth, July 10.

Walter Chrysler Jr. opens his museum in Provincetown with an art show, "The Controversial Century."

Roger Johnson, technical director of the Boston Arts Festival, becomes stage manager for Falmouth Playhouse this season.

Dave Holtzman, Melody Tent prexy in Hyannis, says not one of the freedom (unemployed) riders answered his ad offering employment at the Tent.

Bruce McKain, international artist and prexy of the Provincetown Art Assn., opens the 48th season of the association's Charles W. Hawthorn Memorial gallery.

Irene Cabral, registrar of Cape Cod's Conservatory of Music and Arts, announced appointment of Jane Gay Stevens of Metropolitan Opera Ballet as head of the dance division of that organization.

London

(HYDe Park 4561/2/3)

James Mason in to visit relatives in the North of England.

Singer David Hughes currently appearing in a cabaret session at the Hungaria.

Comedian Jimmy Edwards is being remodelled for the Madame Tussaud's Waxwork Exhib.

Robert Preston guested at a Warner-Pathe drinkery, as "The Music Man" star stopped over en route for filming in Greece.

Duke of Edinburgh has okayed an invite to be at the world preem of Anglo-Amalgamated's "Some People" on July 17 at Plaza.

Charlie Drake, diminutive comic, to hospital after auto accident. Despite facial injuries, he didn't miss his Torquay summer season show.

Lee Remick due to start shooting with Sir Carol Reed, and opposite Laurence Harvey, in "Ballad of the Running Man." Film rolls on July 15 in Spain and Ireland, for Columbia.

Clothing Manufacturers' Federation named disk jockey David Jacobs as "Britain's best dressed man." Pop singer Cliff Richard also appears in The Top Ten.

Next Tuesday (10) Carl Foreman cops his U-signia from the Greek government for his services to Greece through his film, "Guns of Navarone." Minister hands over the award at a reception at Carlton-Towers Hotel.

Connie Francis, Jack Wrather, Anne Helm, actor Richard Benjamin, Alan Hale Jr., Paula Prentiss, Jerome Lawrence and Jeff Donnell among those around town. Misses Helm, Donnell plus Benjamin and Hale are here filming in Peter Rogers' "Iron Maiden."

Westport

By Humphrey Doulens

Lillian and Dorothy Gish here.

Morty Kanners feting Claudia Morgan of "Maggie" cast.

Lawrence Langer, looking very fit, inspecting performances now.

Fairfield "Pops" out for first time in decade because of demands of name stars, according to Elizabeth Lennox, chairman.

Credit for effective lighting in Hailo Stoddard's production of "The Beast in Me" at Nash's Barn Theatre should go to Ferd Manning.

Ralph Lycett recuperating from severe injuries received in crash enroute home here from Tappan Zee Playhouse where he is press agent.

Hermione Gingold, Armina Marshall, Lucile Lortel, Barron Polan, Philip de Conville, Moura Cavanagh, Julita Hoyt and Lawrence Langner at opening (25) of "Maggie" at Country Playhouse.

Tokyo

By Dave Jampel

(Press Club; 211-3161)

Toho studying possibilities of tv theatres.

Plush, new Okura Hotel pulling banquet biz away from rival hostelries.

A. C. Nielsen in for lengthy stay looking into his local operation, launched about 18 months ago.

Russ Gary importing song dance act, Randy Crane and Betty Blue, for eight weeks of Far East dates.

"The Defender" now telecast here as one of rare imports with titles. Virtually all others are dubbed.

En route back from gigs in San Paulo, Peggy Hayama hyphenates her Pan-Am flight by re-uniting with James Shigels for songfests at Waikiki Bowl.

Montie Montana Jr. winged in for one day to huddle on details for his Wild West Show, slated for several months in Far East, bowing here around Aug. 1.

Rome

By Robert F. Hawkins

(Stampa Estera; Tel. 675906)

Perez Prado regaled with Gold Platter for millionth disk sold in Italy via RCA.

GAC and Melodicon tossed press party for Errol Garner at Grotte del Piccione nitery.

Joseph Fryd hosted Excelsior Hotel party for Cathay Organization stars Yu Ming and Lai Chen.

Xavier Cugat and Abbe Lane skied in for RAI-TV appearance, accompanied by dancers Augie & Margo.

Maxima hosted set cocktail affair for "Captive City," with Greek Ambassador Cleon Syndicas attending.

Sophia Loren in from Germany and on to Leghorn's Tirrenia Studios for interiors of "Altona" (Ponti-20th).

Gina Lollobrigida and Stephen Boyd to Naples for exteriors on Royal Films' "Venus Imperial," helmed by Jean Delannoy.

Jerome Kilty here briefly to sign Paolo Stoppa and Rina Morelli for his new play, "The Idea of March." Play opens in Berlin this fall.

Eleanor Parker recovered and back on "Panic Button" set. Ron Gorton takes his Seven Arts production to Venice early in July, with Maurice Chevalier, Miss Parker and maybe Jayne Mansfield making the trek.

Fire Island, N. Y.

By Mike Gross

Tony Morrona Trio launched terpsing policy at Maguire's last weekend.

Pete Kameron, who's now producing overseas, returned to Paris after weekend at the beach.

Joe Csida, Capitol Records veepee, made a belated beach opening due to top-level diskery huddles on the Coast.

Mark Olds, WNEW (N.Y. indie) program manager, in for season as is Goodman Ace. Perry Como show's chief writer.

Monte Kaye, jazz impresario, warming up at Ocean Beach this summer. He'll produce a concert at Lincoln Center this fall.

Arnold Meyers, former Roulette Records album production chief who recently set up his own artphotography firm, weekending at the George Millers.

Bob Wells, producer-lyricist, in from London where his wife, Lisa Kirk, is appearing at the Talk of the Town. He's about to wrap up a deal for a legituner property in which she'll star.

Charles Strouse, composer of "Bye Bye Birdie" and "All American," doubling between chores on the musicalization of "Golden Boy" (with Lee Adams) and sailing his new boat. He's lined up Clifford Odets, who's doing the libretto adaptation of his play, for a visit.

Las Vegas

By Forrest Duke

(DUdley 4-4141)

Fred Anderson of H'wood's KABC in town taping interviews for ABC.

Sarah Vaughn, Dick Stabile, and Ronnie Brown doing brisk biz for Thunderbird lounge.

Carol Channing dispatched a double steak at Sultan's Table, says she gets her energy that way.

Sidney Miller, who wrote and is directing Eve Arden's new act, rehearsing with her for the Aug. 21 Sahara preem.

Frank "Ivan Paul" Funge, who retired as columnist after 39 years with the San Francisco Examiner, relaxing at the Dunes.

Morris Lansburgh, back at Flamingo after inspection of his Miami Beach hotels, denies report he will shutter his Sans Souci and Versailles there.

El Rancho Vegas rooms and bungalows renamed "Thunderbird West" under a deal by the T-bird to take care of its overflow until Beldon Katleman rebuilds.

Frederic Apcar, producer of the hit tab nudie, "Vive Les Girls," in the Dunes Persian Room, getting set for a 200,000-mile globe trotting tour to sign talent for his next show.

Mint casino observes fifth anni in July, and will celebrate by giving away slot machines and allowing patrons to scoop out as many silver dollars from a wheelbarrow as they can in 20 seconds. Record is $629, scooped up last year by a Californian.

Vienna

By Emil W. Maass

(Grosse Schiffgasse 1 A; 356156)

Vienna State Opera will not join the recently founded "Euopera, Brussel" company.

Heinz Wallner of Wiesbaden inked to conduct Salzburg opener, "Marriage of Figaro."

The Vienna Burgtheatre this fall will observe the 75th anni of its opening on the Ringstrasse.

Community of Kirchschlag in Lower Austria opened its season with Passion Plays. These were started in 1932.

Chicago

(DElaware 7-4984)

Grant Park al fresco concerts opened last week.

Margaret O'Brien current at Salt Creek Theatre in "Gigi."

The Limeliters play the Ravinia Festival July (4) night and Friday.

Joan Bennett and John Emery co-starring in "Reluctant Debutante" at Drury Lane.

Hillside Theatre, new hardtop cinema in shopping centre of suburban Hillside, being unveiled next July 11.

Latest crackdown on B-girl activities in Calumet City closed down the Folies Bergere and Club Southern on "strip row."

Oak Park's midsummer Shakespeare Festival kicks off next Monday (9) with "Richard III." Co-producer Lee Henry plays title role.

Comic Jerry Van Dyke, currently at Playboy Club, flew to Hollywood for a screen test for "The Courtship of Eddie's Father." He got the role.

Studebaker Theatre plucked a one-week legit booking next fall, the Helen Hayes-Maurice Evans show, "Program For Two Players," opening Nov. 19.

Lyric opera, with 218,000 worth of subscriptions in the till, is running 35% ahead of last year at this time and will probably break its own subscription record.

Paris

By Gene Moskowitz

(66 Ave. Breteuil; SUF 5920)

Jack Lemmon in on a lookee.

Metro will not release "Lolita" here until next December.

Jonathon Schwartz, son of songwriter Arthur, singing and pianoing nightly at Calavados.

Jack Mills, head of Mills Music, confabbed with the head of his local subsid here, Gerard Tournier.

"Harold Lloyd's World of Comedy" (Col) opened at a Champs-Elysees arty for good reviews and probable solid biz.

Figures on Frank Sinatra's two benefit recitals for needy children at the Lido nitery and Olympia Music Hall show $80,000 gross.

Robert Hossein, back from jury duty at San Sebastian Film Fest, goes to Nice to star opposite Marina Vlady in Claude Antant-Lara's new pic, "The Murderer."

Plenty of old Russo authors on legit stages here with L. Tolstoy's "Tania," a play version of F. Dostoyevsky's "The Idiot," Andreyev's "The Thought," and the Theatre of Nations with Tolstoy's "The Power of the Shadows."

Jazz specialists Frank Tenot and Daniel Filippachi, who have a radio jazz show and put out the Jazz Magazine, have started a new mag for young people called Salut, Les Copains (Hi, Buddies," the monicker of their radio show.

Georges Auric, head of the nationalized Opera, inviting French choreographer Maurice Bejart, now working in Brussels, to stage "The Tales of Hoffman" at the Opera next season. Bejart's Belgian version was not allowed to be done here last week because of the Offenbach's heirs' objections and the fact that the Paris Opera had an option and had promised to do it next season.

Palm Springs

By A. P. Scully

(Tel. FA 4-1828)

Town has now become a summer weekend resort.

Ray Ryan decided to close El Mirador for the summer and add $1,000,000 in new buildings.

George Ringwald, after editing Palm Springs Life for two years, returned to the Riverside as its roving star reporter.

Lou Mawby sold out his end of Chi Chi's and gone back to a modest hostel in Fontana, claiming Starlite room was long on glamor but short on coin.

Cornelia Jessey's novel, "Plough and the Harrow" which Harvill published in England last year, will be brought out on this side this fall by Sheed and Ward under the title of "Consuela Bright," heroine's billing in the book.

Alexander interests, which bought late Marion Davies' Desert Inn, still pressuring city council to tear it down and let them build an 8-story "skyscraper" against the mountains. Offer to give a street to take traffic off Palm Canyon drive in return.

OBITUARIES

BARNEY GERARD

Barney Gerard, 80, who went from burlesque production to Hollywood as a screen writer and producer, died June 30 of cancer in Cedars of Lebanon Hospital, Los Angeles. Widow Bess survives. His first wife, stage actress Gertrude Hayes, died in 1950.

Gerard wrote for burlesque and later legit musicals but was in his prime as producer of a series of "Follies of the Day" burlesque revues. Burley, in those days, differed from the latterday Minsky brand of strips and Gerard prided himself on his "clean" shows—broad travesties along the lines of the Mollie Williams, Clark & McCullough, Eddie Cantor & Jean Bedini, Bert Lahr and kindred pioneering burlesque shows which cradled these and other show business greats such as Fannie Brice, Phil Silvers, Rags Ragland and others in subsequent years.

As a Hollywood producer he filmed comedies based on the cartoon strips, "Bringing Up Father", and "According to Mrs. Hoyle," most of them distributed through Allied Artists. This was an extension of the yesteryear burlevcue pattern set by Gus Hill with his "Mutt and Jeff," "The Katzenjammer Kids," and kindred extravaganzas based on then popular cartoon strips.

Gerard was a founder-member of the Screen Producers' Guild and a member of the Screen Writers' Guild.

He was at work on his memoirs, with Frank Scully, who prepared a treatment called "Leg Show." Gerard's accent, in his autobiog against the canvas of the history of burlesque, again was on the yesteryear "clean" burlesque entertainments, whether on the Columbia (eastern) or the Western "wheels" (circuits). Scully is still negotiating for publication.

FREDERICK HAZLITT BRENNAN

Frederick Hazlitt Brennan, 60, novelist, film, short story and television writer, shot and killed himself July 1 at his home in Hidden Valley, Cal. Family could give no reason for the suicide. Police found no note.

Brennan, who started as a newspaperman on the St. Louis Globe Democrat in 1921, wrote numerous screen plays, and since 1930 had more than 100 stories published in various magazines. In addition, he turned out a number of novels. He also wrote the script of the "Wyatt Earp" television series plus a radio series for Mickey Rooney entitled "Shorty Bell." He was also one of the writers on "Killer McCoy," in which Rooney starred.

Survived by his wife, two sons and a daughter.

VICTOR PAYNE-JENNINGS

Victor Payne-Jennings, 62, theatrical producer, died June 17 in New York.

Born in England, he launched his career as a teacher. He left teaching in 1923 and joined Charles Kilick, who had been business manager for Sir Charles Wyndham, English actor and manager. At the Savoy Theatre in London, one of their first successes was the August Strindberg play, "The Father." He later was the owner or part owner of the Savoy and other London theatres, before coming to the U. S. in 1937.

Upon his arrival, he set up offices at the Hudson Theatre on Broadway, where he presented Ethel Barrymoore in "Whiteoaks." Included among other plays he presented were "The Flashing Stream," "The Mother," "Farm of Three Echoes," "Happily Ever After" and "Therese." In 1946, he and Frank McCoy presented "Song of Bernadette" at the Belasco Theatre. Earlier in 1944, he produced "Rebecca" which opened in Cincinnati and came to N. Y. a year later.

His wife, actress Mary Cooper, survives.

MONTE PITTMAN

Monte Pittman, 44, director-writer, died of cancer June 26 in Hollywood. Formerly a Broadway actor, he continued acting when he went to Hollywood in the early '50s. But later he turned to screen writing, turning out such scripts as "Come Next Spring" for Republic, and "Slim Carter" and "Money, Women and Guns" for UI.

Joining Warner Bros. in 1956, he was with the studio, first as a tv writer and later as writer-director, until his death. He worked on many WB tv shows.

His wife, son, brother, two sisters and step-daughter actress Sherry Jackson survive.

SIR PATRICK MURRAY

Known in his radio days as P. I. Keith Murray, w.k. outside broadcasts commentator with the British Broadcasting Corp. in Scotland, Sir Patrick Ian Keith Murray, Baronet, 57, died recently in Crieff, Scotland.

A technical expert in mining, he joined the BBC in 1934 and rose to senior rank in the outside broadcast branch. In 1942 he entered the political intelligence dept. of the British Foreign Office. In 1956 he succeeded his uncle, the late Sir William Keith Murray, as the tenth holder of the baronetcy which was created in 1673.

Survived by his wife, Lady Murray, and a son.

FRANCIS X. CARROLL

Francis X. Carroll, 69, sales analyst and assistant to general sales manager Glenn Norris of 20th Century-Fox Film Corp., died June 25 in New Rochelle, N. Y.

Born in N. Y., his first association with film distribution was with Grand National Pictures. He remained in an executive capacity with that company until it went out of business. He later joined Educational Films in an executive sales capacity. When 20th-Fox assumed distribution of educational short subjects, he became its contract representative. He became an active employee at Fox in 1941. In recent years in addition to his being a sales analyst, he was also assistant to Spyros P. Skouras in the packaging of films sold to television.

His wife and two sisters survive.

NOBUO METORI

Nobuo Metori, 57, vp. and manager for Paramount Pictures, Japan, died in Tokyo June 16 of cancer. Entering the film biz as accountant for Shochiku in 1929, he later served as director of account division of Shochiku-Paramount Co.

He became manager for Paramount in Japan when that company reopened its offices in Tokyo after the war.

HANS HANSEN

Hans Hansen, 76, retired actor, died June 18 in New York. Born in Germany, he attended dramatic classes at the Munich National Theatre, where he made his debut. In 1911, six years after he came to N. Y., he appeared on Broadway in "Uncle Sam," with John Barrymore.

During the 1920's, he was an actor and manager with a German-speaking repertory company at the old Yorkville Theatre in N. Y. In the next decade, he appeared on Broadway in "Miracle at Verdun," "Social Register," "Broadway Boy," "Nona," "Anybody's Game," "Late One Evening," "Kultur," "Broomsticks Amen," "Broadway Interlude," "Valley Forge," "O Evening Star" and "Leave It to Me." His film credits include, "House on 92nd Street" and "The Unwanted Venus."

His wife, actress Tini Hawley and a daughter survive.

HENRY KENDALL

Henry Kendall, 65, actor-producer, died of a heart attack June 9 in France. He made his first stage appearance in a walk-on part at the Lyceum, London, in 1914, and subsequently appeared in every type of production, but specialized mainly in comedy and revue. He was particularly successful in the "Sweet And Low" series of revues at the Ambassadors, London.

Among Kendall's other top performances were in "A Murder Has Been Arranged," "The Ghost Train" and "Someone At The Door." Latterly he had mainly been a producer of comedies. He wrote several songs, a musical comedy called "The New Poor" and his autobiography, "I Remember Romano's." He was a bachelor.

MENACHEM RUBIN

Menachem Rubin, 67, Yiddish actor and director, died June 18 in New York.

He began his career in Poland in 1910. He directed and played in all the European capitals and introduced into the Yiddish theatre such classical authors as Leo Tolstoy and Maxim Gorky. He came to N. Y. in 1931 where he directed Sholem Aleichem's "200,000," playing the leading role. Rubin then became active in the American-Yiddish Theatre as manager, director and actor. His most recent assignments were off-Broadway, where he staged and appeared in "Hamlet of Stepney Green" and "Go Fight City Hall."

His wife and son survive.

DAVID H. BOOHER

David H. Booher, 52, general sales manager of WJXT television, Jacksonville, Fla., died July 1 after long illness.

He was formerly vice president of WMBR (radio) Jacksonville, and had his own dance band in late 1940s. Had been associated with bands of Johnny Long, Billy Butterfield and Charlie Spivak. He also was a composer, deejay and, as "Uncle Dave," had one of Jacksonville's first television programs.

W. NISSON BRENNER

W. Nisson Brenner, 59, originator and director of a series of prison broadcasts and other radio programs dealing with crime prevention and detection, died June 22 in Philadelphia.

The son of the late Rabbi Nathan Brenner, he was a lecturer in criminology and penology at LaSalle College and founded the Pennsylvania Institute of Criminology.

Two sons, two sisters and two brothers survive.

OSCAR W. COURTNEY

Oscar Willis Courtney, 85, a retired actor of the vaude era, died June 18 in Chicago. He began his career in 1897, appearing with his wife on the Pantages circuit and touring with the Younger & James Wild West Show. He was one of the first actors with the old Essanay film studio in Chicago in 1912.

Surviving are six daughters, a son and a sister.

JOSEPH DRAPER

Joseph Draper, 55, a veteran actor, died in New York June 30 after a brief illness. He appeared in "Polonaise," "Native Ground" and "Murder in the Cathedral," among others. On television he worked in several series including "The Greatest Gift," "Man Against Crime" and "Follow That Man."

Survived by wife, five brothers and two sisters.

SAUL A. GOODKING

Saul Allen Goodking, film editor at 20th Century-Fox for 30 years, died June 30 of cerebral hemorrhage in Hollywood. Body was shipped east for burial yesterday (Tues.) at Mt. Ararat Cemetery on Long Island.

Widow, son, brother, sister survive.

VIOLA BOWERS

Mrs. Viola Bowers Simmons, 79, who as Viola Bowers was a showgirl in the first "Ziegfeld Follies," died June 27 in New York.

Born in Worcester, Mass., she appeared in the "Ziegfeld Follies" of 1907, the first of 22 editions produced by Florenz Ziegfeld. She remained with the "Follies" until 1911, and also appeared in other Broadway musicals.

Mother, 64, of Maureen O'Hara, actor James O'Hara and producer Charles FitzSimons, died of cancer June 27 in Hollywood. Widower and three other daughters survive.

IN LOVING MEMORY

Of My Dear Husband

HANS BARTSCH

who passed away July 10th, 1952

Always in my thoughts

Wife, IRENE PALASTY BARTSCH

MARRIAGES

Jane Randall to Richard Koff, New York, June 27. Bride is a legit pressagent.

Mel Dowd to Henri Eaudes, July 1, New York. She's an actress.

Alison Orr to Alan Grimley, Paisley, Scotland, June 23. He's a BBC film editor.

Tobie Pamela Levy to Warren Harrison Siegel, June 26, New York. She's an actress, known professionally at Tobie Lynn.

Mrs. Dorothy Berger to David B. Smith, New York, May 29. Bride's the widow of agent Milton Berger and a personal manager.

Jean Chandler to Mike Troy, Houston, June 11. He's an actor.

Laura Devon to Brian Kelly, Hollywood, June 23. Bride's an actress; he is star of ABC-TV's "Straightaway" telescries.

Claire Nielson to Dennis Vance, London, June 22. Bride is an actress; he's a tv producer.

Geraldine Capano to John Minogue Jr., Staten Island, N. Y., June 30. Bride is daughter of Dom J. Capano, treasurer and general sales manager of S.O.S. Photo-Cine-Optics Inc.

Maria Gina Gomes to John Torp, Greensboro, N. C., recently. He operates a flea circus.

Billie Putnam Bland to Claiborne Merle Kelly, Raleigh, N. C., June 1. He's program director of radio station WRAL there.

Nell Dowdall to Michael Wayne, Hollywood, June 15. Bride's a Choreo Records staffer; groom a tv actor.

BIRTHS

Mr. and Mrs. Mitchell Grayson, son, June 17, N. Y. Father is the tv and radio producer-director.

Mr. and Mrs. Andrew P. Siff, daughter, June 26, New York. Father is a New York attorney who debuted as a Broadway legit producer with "A Family Affair"; mother is the former Julie Cummings, daughter of film producer Jack Cummings.

Mr. and Mrs. Dowlin Russell, son, Dallas, recently. Father is prez of Lone Star Theatres.

Mr. and Mrs. Carter W. Wilson, son, Amarillo, Tex., recently. Father is projectionist at the Victory and Lyric Theatres in that city.

Mr. and Mrs. B. A. Barnett, son, June 22, New York. Father is marketing manager of Manhattan Color Lab in N.Y.

Mr. and Mrs. Robert Westhoff, son, June 27, Paris. Mother is French novelist Francoise Sagan; father is an artist.

Mr. and Mrs. Michael Ryan, son, June 26, New York. Father is an actor.

Mr. and Mrs. Edward McCaffrey, Jr., daughter, June 27, North Adams, Mass. Father is the son of Edward McCaffrey, circulation manager of VARIETY.

Mr. and Mrs. Allen Burns, son, Chicago, June 27. Father is manager of public affairs for WNBQ-WMAQ there.

Viscount and Vicomtesse d'Orthez, daughter, London, June 25. Mother is actress Moira Lister.

Mr. and Mrs. Irwin H. Kramer, daughter, June 3, New York. Father is owner of the Hotel Edison, New York; mother is the daughter of Wall Streeter Charles Allen.

Mr. and Mrs. Eugene Landy, son, Hollywood, June 22. Father's an indie record producer.

Mr. and Mrs. Joe Roulier, son, Troy, N.Y., June 21. Father is an announcer at WGY, Schenectady.

Mr. and Mrs. Hugh Del Regno, daughter, Chicago, June 12. Father is director of business affairs for the NBC o&os there.

Mr. and Mrs. Jules Bergman, daughter, New York, June 28. Father is science editor for ABC-TV.

Mr. and Mrs. Arthur Dorner, daughter, New York, June 22. Father is business manager of WABC-TV, N. Y.

Mr. and Mrs. Allen Jaffe, daughter, Hollywood, June 26. Father's an actor.

FCC & Tollvision

Continued from page 1

wires, through the facilities of a local U (WHCT) which is splitting its day with regular commercial programming. Test is being conducted by RKO General Phonevision, a subdivision of RKO General, in conjunction with Zenith Radio. Latter's equipment, for scramble-unscramble, is being used.

Getaway program was launched with a minimum of technical trouble. A 20-second malfunction came during the showing of Warners' "Sunrise at Campobello." During this same film there was a four minute intermission, which proved to be a stage wait.

Bonus film, utilizing animated puppets, "A Mid-Summer Night's Dream" was thrown in. Together the tab was $1. Introductory remarks by local and national personages catapulted the offering.

This 15-minute segment was tagged "New Horizons." It was telecast generally, not merely to subscriber homes. Following intro, rest of four hour program went into scramble and became available only to those who had decoders. Reported that a concert program went scramble, station switchboard received heavy influx of calls from prospects, seeking installation of decoders.

For the privilege of being able to unscramble station image and sound, parlor patrons pays a $10, installation fee for decoder and weekly rental of 75c for the rectangular box that resembles a table radio. For time being, weekly rental is being waived.

Film fare and other items on the Hartford payfee menu will retail from 25c to $3.50. Latter figure being reserved for spectaculars and sports, such as upcoming Floyd Patterson-Sonny Liston heavyweight championship fight from Chicago live in September.

Chairman Newton Minow of the Federal Communications Commission prefaced his opening remarks with the statement, "It's no exaggeration to say that the attention of the entire communications world will be focused on this Hartford trial. You can be expected to be studied, probed, dissected, poked and written about."

Minow commented that some people saw subscription tv as "the key to the opening of whole new areas of programming—first run movies, new Broadway plays, opera, and other top boxoffice features not generally available to free television.

Minow said "we believe that the law will permit it if there is a public need and desire for subscription television. Latter point, he said, gives the most trouble.

He essayed possible future FCC action as negating tolltv if payvee fails to bring the public an extention of its range of choice and new programming. Specifically he said:

"Pay TV can be justified if it will bring to the viewing audience programming not now available and if it will extend the public's range of choice. Will it supplement free television or will it destroy and replace it with the same fare, but at a price?"

Minow emphasized that the FCC has reserved the right to cancel out the test in less than the three year trial period, if necessary.

Seattle Peak

Continued from page 2

Greater Seattle Inc., kicks off its summer season with Gisele MacKenzie in "Annie Get Your Gun" in the Green Lake Aqua Theatre. "Minsky's Follies" continues at the Orpheum and "Pajama Tops" opens at the Moore.

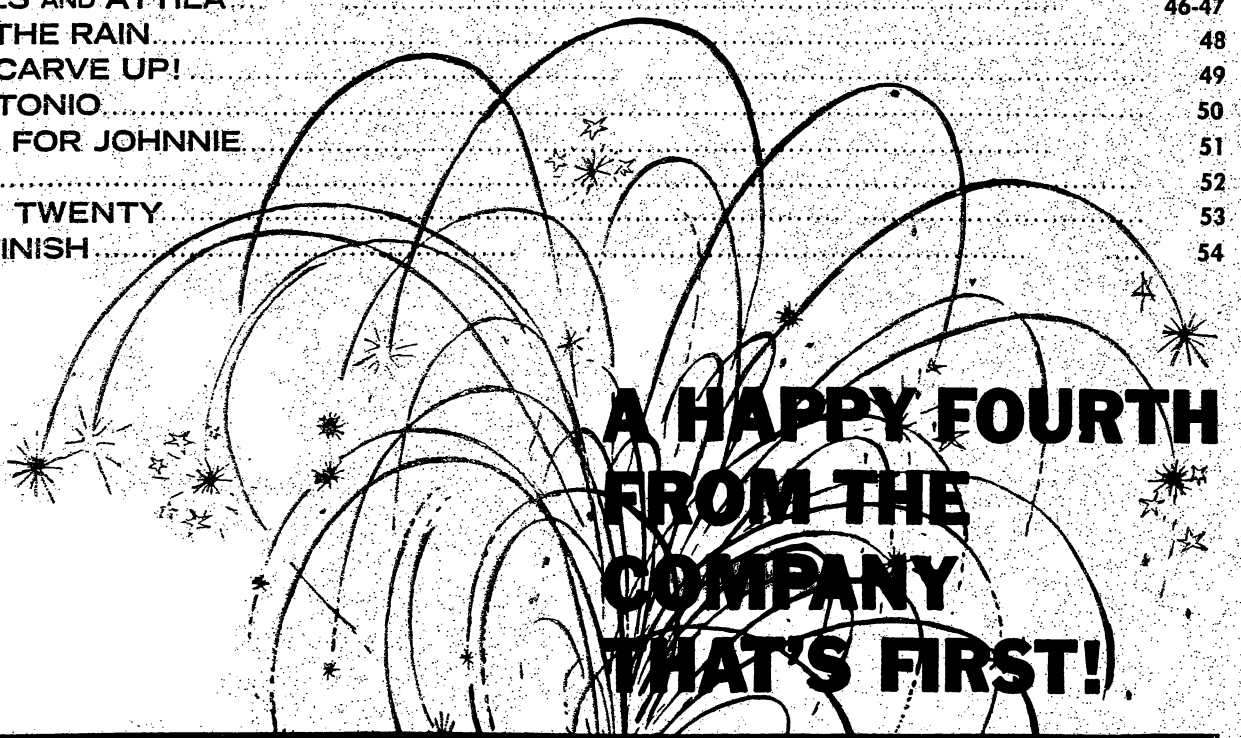
A new company has been formed here to stage the controversial off-Broadway play, "The Connection," at the Old Seattle Theatre. Headed by two New Yorkers, Peter Boretski and Herb Robins, with balance of company from local actors, troupe opens play Friday (6).

The Four Saints, with Art and Dotty Todd, are in the Marine Room of the Olympic Hotel. Ricky Covette, 6'8" exotic, is at the Magic Inn. Paul Cummins' "Roaring 20s" continues at the New Washington Hotel. Miles Davis Sextet is at the Penthouse and floating hotel ships, the Dominion Monarch and Acapulco, continue entertainment in dining rooms and lounges.

as always.... fireworks from Joseph E. Levine in 1962-63!

Here is your index of the biggest entertainment display in the history of EMBASSY PICTURES!

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VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.
© COPYRIGHT 1962 BY VARIETY, INC. ALL RIGHTS RESERVED
Vol. 227 No. 7 NEW YORK, WEDNESDAY, JULY 11, 1962 88 PAGES

ASIA: BIG FOR U.S. PIX & ACTS

Seattle Fair in Black, Will Pay Off $4,500,000 to Underwriters July 21

Seattle, July 10.

The Seattle World's Fair is in the black, ready to pay off all money advanced for pre-Fair planning and promotion and early operation. And it will at least break even, said Ewen Dingwall, Fair general manager.

Fair is paying $4,500,000 advanced by underwriters on July 21, four months ahead of due date. This will save $18,000 in trustees' fees and interest, Dingwall said.

At present total attendance is running about 8% ahead of a projected total 9,000,000 attendance, and operation cost is based on that figure also. If attendance and income fall, Dingwall said, operating budget will be cut to fit.

Daily attendance has been remarkably consistent, but without expected peaks and valleys. Weekday crowds have been consistently better than on weekends, and big crowds for holidays have not shown—attendance the 4th of July, expected to be a smasher, was only 49,930. It bounced up July 5 to 62,840. Biggest day so far was Saturday, May 5, with 75,758; biggest weekday, June 19, with 74,145.

Through July 3, 3,352,000 people had paid their way through the gates. This represents $3,529,000

(Continued on page 65)

Heineken of Beer Clan Producing Film Based On Dutch Underground

Alfred H. (Freddy) Heineken, fifth-generation scion of the Holland beer family, is financing Cinerope which will produce independently W. F. Hermans' "Dark Room of Damocles." It will be directed by Fons Rademakers who also did the script in collaboration with Hermans. Raoul Coutard, who lensed the prizewinning "Jules et Jim," is on camera.

Book, big in Holland, will be published by Grove Press in the U. S. and has been translated into seven different languages. It will be shot in Holland and elsewhere on the Continent. Title will probably be "Als Twee Druffels Water" (Like Two Drops of Water).

Story—about the underground in Holland during the Nazi occupation—was the Netherlands' nominee for the $10,000 Prix Formentor for international competition. It was praised by the French, Italian and English delegates but the German and Spanish literary judges voted it "disgusting."

This is an independent venture by Heineken—no connection with his family business—but because of the nature of the theme he is applying himself to it consultatively as well as financially.

Chaplin Re TV

London, July 10.

Charlie Chaplin, declining to be interviewed at London Airport for BBC-TV, said:

"Television is not only an ordeal but an invasion. It exposes a person too much. I haven't a set in my home in Switzerland. I would like my children to grow up with a bit of imagination."

Ribicoff Outlines Research Plan On TV Effect on Kids

Washington, July 10.

U.S. Health, Education, and Welfare Department Secretary Abraham Ribicoff has outlined his proposal for a series of talk sessions leading to research into effect of tv on kids.

Ribicoff said the conferences will outline research projects designed to provide more knowledge of tv impact on children. Then knowledge will be made available in "practical way" for consideration "by those having responsibility for the presentation of television programs."

Representatives of major networks and broadcasting industry will be members of steering committee to direct planning conferences.

Committee is to be headed by Bernard Russell, deputy special assistant to Ribicoff, and includes: Howard H. Bell, vice prez for In-

(Continued on page 60)

Olympic Athletes In German Stage Roles

Koblenz, July 10.

Koblenz Operetta Festival has just gotten underway here (until Sept. 16) including production of late composer Paul Abraham's "Blume von Hawaii" (Flowers from Hawaii). Two Olympic sportsmen are signed for the leading singing roles, to wit Germany's Charly Kaufmann, 400-meter world record holder at Rome as Prince Lilotaro. Kaufman has recently appeared on television as a singer, and took a special course in stage acting and singing in order to qualify for this part. He has recorded for Metronone.

Second Olympics performer to tread the boards is Vienna's Kurt Liederer, former Austrian master in the broad jump and an Olympic contender in Helsinki. He is set for the singing role of Kim Boy in the Abrahams musical.

JETS ALTERING OLD ISOLATION

By ABEL GREEN

On the show biz road from Tokyo to Hong Kong, Bangkok, New Delhi and westward ("the Horace Greeley route," around the world in less than 52 flying hours), this writer's continuing survey reveals (1) the vigor and importance of American motion pictures as (still) America's best goodwill ambassador; (2) how provincial all other factors world-round compare to the U.S. standard.

The wisdom of "seeing how the other half of the world lives" (and an important half, it is) should impel American film company presidents to also see Asia for themselves. Actually their failure to travel except to Europe is a matter of trade commentary, all the way from the Ginza to the Middle East. Not one American film company president has ever visited the Orient. Certainly not in memory. The majors seemingly depend entirely on their regional supervisors and the once-a-year, more or less, visits of the No. 1 man in the international company.

This "lost horizon" feeling is manifest among the foreign film

(Continued on page 86)

Show, Food, Wine, $4.50, in Illinois

A cabaret theatre, at which the package price for dinner, show and a glass of champagne is $4.50 per person, has opened in Springfield, Ill., at the Hotel Abraham Lincoln. William F. Miller, who has operated summer theatres in central Illinois for the last 10 years, is producer-director of the new venture, which is called Champagne Cabaret Theatre.

The spot operates Friday-Sunday evenings only with each show scheduled for four consecutive weekend showings. The current inaugural bill is "The Marriage-Go-Round." Other plays scheduled are "Two Dozen Roses" and "Clutterbuck."

Cape Cod Halloween

Hyannis Port, July 10.

There's a big boom here in those rubber masks (cost about $2) that look like President Kennedy, especially with the young sports car set.

With the Chief Executive digging in here frequently, passersby are startled to see a Kennedy lookalike breeze by in an open roadster until realizing it's one of those masked marvels of this summer resort.

Jackie Bright's Heart Attack Shifts AGVA Board's Cleanup Strategy

The pre-meeting strategy of the national board of the American Guild of Variety Artists, which convened yesterday (Tues.) at the Hotel Barbizon-Plaza, N.Y., underwent a radical shift with the dramatic announcement that Jackie Bright, national administrative secretary of the union, suffered a coronary attack shortly before the meeting was scheduled to open. According to Margie Coate, head of the union's Sick & Relief Fund, Bright was taken to Beth Israel Hospital, N.Y., where hospital authorities would give no information on his condition or even whether he was admitted.

Prior to the confab, alliances were being made with several members spearheading a strong movement to supplant Bright, who is under fire from the Senate Permanent Investigating Committee headed by Sen. John L. McClellan (D.-Ark.). One faction favored his replacement by Bobby Faye, recently named as Bright's assistant. Another favored the installation of Allan Walker, now office manager of the AGVA Welfare Trust Fund. There was some feeling also that AGVA president Joey Adams would be asked to take on the job. However, in his opening speech to the meeting, Adams denied any desire to take over the job, but pledged to work without salary to

(Continued on page 72)

'Hot' Prayers

Chicago, July 10.

The following television idea is offered gratis to the trade by local wag who thinks it should make for hot programming in light of the recent Supreme Court decision:

Five minutes of prayer every morning just before the kids go off to school.

Jonathan Bush Would Revive Minstrel Era

Click of Ann Corio's "This Was Burlesque!" has inspired stockbroker Jonathan Bush to a projected off-Broadway minstrel show. He would like to recreate the Lew Dockstadter formula as an "authentic" period show, with the exception that he also would like some Negro talent along with the blackface components. Noel E. Parmentel Jr. would be associated; latter was a book editor and is currently a writer.

Bush's father is Senator Prescott Bush (Rep.-Conn.) and the younger Bush, while currently in Wall St., had Ray Bolger ambitions—he was formerly a professional dancer.

Minstrel shows fell out of vogue because of their datedness and hateful racial stereotypes of "Mr. Bones" but even when latterday Elks, Moose and kindred groups assay amateur minstrelsy there has cropped up periodic objection from the NAACP for reasons of "stereotype," "Uncle Tomism" and the like.

It's 'White Xmas' By A 'Nose' in Disk Sweeps

Summer accounting on year-end 1961 sales of "White Christmas" brings the tally of the Irving Berlin ballad to 38,058,960 recordings of which Decca accounts for 21,159,550 platters. Of this total the Bing Crosby version accounts for just over 20,000,000 sales. Another high mark set by the song is the 4,399,392 copies sold, which is phenomenal in an era when the mechanical has long displaced pianoforte sheet music sales.

Until last year the Berlin song and Johnny Marks' "Rudolph, the Red-Nosed Reindeer" were virtually neck-and-neck on platter sales, the former shading "Rudy" with 33,500,000 versus 33,000,000 disk sales. Marks' (St. Nicholas Music) sales also have upped to 35,000,000 disk sales and 2,500,000 sheet music copies.

Justice Dept. Eyes Legalistics Resulting From D.C. AGVA Probe

Washington, July 10.

Justice Dept.'s Criminal Division has notified Sen. John L. McClellan (D.-Ark.) that its lawyers and the FBI are busy following up suggestions of lawbreaking uncovered in the McClellan Subcommittee investigation of the American Guild of Variety Artists.

Top man of the Criminal Division, Assistant Attorney General Herbert J. Miller Jr., wrote McClellan that:

—The FBI has been directed to give lie detector tests to Jackie Bright, AGVA national administrative secretary, Clayton (Smiley) Hart, former AGVA branch manager in several locations, and Hart's wife, Sonia. There is a per se perjury case with either Bright or the two Harts guilty.

The Harts brought up the lie detector checks, volunteering to submit to the polygraph. Sen. McClellan asked Bright if he would take the test, too. After hedging when the question was asked, Bright subsequently volunteered. The two Harts swore that Bright took Hart for a total of $2,200 in shakedowns and also hooked Hart for $500 on a bum

(Continued on page 74)

Joey Adams Again on Congressional Hot Seat—House Flays Cultural Tour

Washington, July 10.

Column mentions by Dorothy Kilgallen apparently triggered the latest Congressional woes for Joey Adams, who was the subject of sharp criticism by House Appropriations Committee members for backstage performances in last year's cultural exchange tour of southeast Asia.

Fresh from the Senate hotseat for doings of American Guild of Variety Artists under his presidency, Adams had little time for a breather before House members unloaded.

Reps. John J. Rooney (D.-N.Y.) and Glenard P. Lipscomb (R.-Calif.) both cited critical Kilgallen columns in quizzing State Dept. officers on conduct of the Adams troupe in its Asian tour.

Questioning brought State Dept. admissions of concern over feuding between Adams, bandleader Buddy Rich and tour manager Harry Hirsch. Rich and Hirsch both left tour before completion.

Cultural exchangers insisted, however, that offstage problems never affected troupe's reception by local audiences, which State Dept. officials described as first rate.

Congressmen also questioned propriety of newspaper columns written during the tour by Cindy Adams, comic's spouse, which at

(Continued on page 74)

'Cleo' Jokes Hit D.C.

Washington, July 10.

Society columnist Betty Beale, in Washington Star, quotes Eric Johnston at a recent dinner party:

"I can deny the rumor that the snake in 'Cleopatra' is getting $32,500 in overtime."

Added Miss Beale: "He referred, of course, to that asp."

Dwight Taylor's Okay 'Blood & Thunder' Book Augurs Ditto Musical

"Blood-and-Thunder" by Dwight Taylor (Atheneum; $4.50) is a rip-roaring, nostalgic, heart-warming "life with father" account of the author's boyhood as the son of Charles A. Taylor, melodrama playwright-producer, and Laurette Taylor, the most popular soubret of the Great Northwest.

Marguerite Courtney, Dwight's sister, classically commemorated their mother in "Laurette," which Stanley Young turned into a play that starred Judy Holliday in its illfated, out-of-town tryout a couple of seasons ago. It is reported that Mary Martin will play Laurette in a forthcoming musical based on Taylor's book. Whatever the balances of character in the musical, Charlie Taylor and the author are the true stars of this rollicking volume.

Taylor's account is largely carried in father-to-son dialog, in which the intrepid showman relates his adventures writing and producing hair-raising melodramas for Seattle audiences around the turn of the century. Author has kept the "three-sheet litho" flavor of the period in reporting plots of the old shows, styles of presentation and acting, forms of ballyhoo and most of the appealing hoopla of that innocent era.

Many of the book's best taglines belong to young Dwight, who gradually came to observe that the exciting ladies his father worked into his plots (and sometimes into his private life) really seemed to be his mother. Laurette, then separated from Taylor and on her way to Broadway stardom, once corrected this impression. "You have too much imagination," she told her son. "None of those women were me." (Dramatic pause). "That was the trouble."

On whatever level this book is approached, it is an endearing, rewarding experience. Even if the principal characters were not celebrated citizens of the American stage, the yarns would still stand on their own solid merit. Taylor has produced as bright a recap of day-before-yesterday's show biz as anything in print. Rodo.

Belafonte, Dr. Bunche In Middle of Atlanta Hotels' Integration Policy Snafu

Atlanta, July 10.

Joe Crocy, president of Atlanta Hotel Assn., declared last week that the group, "as an association has taken no action in the matter of integration of its member hotels. It can only be determined by its individual members, each for himself, to take whatever action he feels is to his own best interest and to the interest of the citizens of Atlanta and the State of Georgia."

For months the 28 hotels and motels belonging to the association have been trying to solve the vexing problem of integrating their facilities. Obviously, from Crocy's statement, the association members could not agree on a policy binding, as a whole, the membership, which includes most of the city's major hotels, several smaller inns in both downtown and outlying areas and eight motels.

Two hotel association members, Peachtree Manor Hotel and Atlanta Cabana Motel, both on Peachtree Street, but not downtown, have accepted Negroes as overnight guests on occasion on a limited basis and some other hotels have

(Continued on page 7)



EDITH EFRON

Writing in TV GUIDE, said: "PAUL ANKA is somewhat unique . . . not only because he is a composer as well as singer but because his fans are adult as well as adolescents. He has become one of the top half-dozen night club performers in the country; he has real melodic talent, lyrical and original."

MCA to Spin Off Agency July 18

Hollywood, July 10.

MCA Inc. and MCA Artists Ltd. have notified the Screen Actors Guild it will surrender its talent agency franchise on or before July 18. News of the agency spinoff from MCA is no surprise, of course. But details of just how it will be done and who will head the talent agency when the divorce comes have been the subject of wide speculation, with most reports having it that vet agent George Chasin will head the agency.

MCA's notification to SAG was in accordance with an agreement reached last Oct. 23 between the Guild and MCA providing for a transitional period during which MCA would either divest itself of its production or its agency interests.

MCA notice points to the agreement made last year, and says that MCA Inc. as of last June 18 acquired in excess of 50% of voting stock of Decca Records Inc. which owns over 50% of voting stock of Universal, so MCA Artists Ltd. will surrender its franchise. Notice is signed by Lew R. Wasserman,

(Continued on page 77)

CUT 'GANG RAPE' SCENE IN 'CHAPMAN REPORT'

Hollywood, July 10.

"The Chapman Report," produced by Richard Zanuck for Warner Bros., has been given a "B" rating ("adults only") by the Legion of Decency. In contrast, Code Authority of the Motion Picture Producers Assn. gave the pic a clean bill of health after one screening.

Legion gave its reserved blessing to Irving Wallace book on film only after one scene was added to bolster the scientific angle and cuts made in the "gang rape" scenes.

Pic was slated to open July 27 in 18 key cities before LD opposition developed. Cuts were made last week following which LD reviewed the film again and gave it qualified passing mark.

"Chapman" is now set for key openings first or second week in October with general release following shortly thereafter.

FOREIGN VISITOR ANGLES

Use Hayes, Kaye to Sell U.S. On Hospitality

Washington, July 10.

Helen Hayes and Danny Kaye get the publicity as part of year-old U. S. Travel Service (Commerce Dept.) campaign to drum up public cooperation here for the "Visit U.S.A." program underway overseas.

Pair will be in magazine and newspaper ads in the coming months "offering tips to Americans on how to help overseas visitors to the U. S. enjoy their stay here." Miss Hayes will also make a one-minute tv film.

Behind the "Visit U.S.A." drive is an effort to cut down the imbalance of payments now plaguing this Government.

Coney: A Kingsize Pizza Pavilion; 1964 World Fair's Possible Inroads?

By JO RANSON

Coney Island, July 3.

Coney Island, once the poor man's popcorn peninsula, has been rapidly converted into a prodigious pizza pavilion. The hot dog, yclept Coney Island chicken, and kashe knishes, have been consigned to the deuce spot on the Surf Avenue comestible circuit.

Another significant change at Coney Island this season is the elimination of the celebrated Airhole Stage or Blowhole Theatre (sometimes dubbed the Insanitarium) at Steeplechase Park. In its place management has installed a new ride, the Roto Jet. For some 50 years the Blowhole Theatre was one of the park's noblest attractions, a highspot indeed for the city's voyeur. According to social scientists, the Blowhole Theatre finally shuttered because the majority of feminine participants arrived on stage wearing tight toreador pants—and the end result proved a colossal yawn for most spectators. Observation: no visible thighs make for sighs.

In the vanguard of the pizza purveyors is the redoubtable Nathan's who this season bowed to the will of the constantly munching masses

(Continued on page 74)

No Tip

Washington, July 10.

Washington Post columnist Bill Gold reports: "The latest in local night spots is an AGVA cocktail. The waitress brings it to you and then drinks it herself."

Faulkner's Spoken-Word Disk for Caedmon Label Gets Heavy Radio-TV Play

The death of writer William Faulkner last Friday (6) gave Caedmon Records a busy weekend. The spoken-word label has a disk in its catalog of Faulkner reading his famous Nobel Prize speech, which he originally delivered at ceremonies in 1949. Also on the platter are his own Nobel prize-winning story, "A Fable," and portions of "The Old Man," all as read by the author.

Since Friday, Caedmon has been bombarded with tv and radio requests for copies of the disk for use in news and special programs. Among those which have programmed the speech are the Huntley-Brinkley Report, NBC-TV; Calendar, CBS-TV; Today, NBC-TV; ABC Radio News; NBC Sunday Report; a WFIL-TV, Philadelphia, special, and CBS Radio. In other areas, the speech was reprinted in several papers including the N.Y. Times and segments were used by various columnists.

The disk, which was recorded by Faulkner in 1954, has also felt considerable new consumer interest. The speech contains the author's feelings about mankind and advice to budding writers, among other things. It is Caedmon's only Faulkner disk. MGM Records also has a platter of some of the writer's works.

British Equity to Halt Use of Amateur Actors

London, July 10.

About 250 members of the British Actors Equity Assn. passed a resolution asking for "regulated entry" into the profession. Gerald Croasdell, Equity's secretary, pointed out that the association had no control over "nonspeaking" roles.

Irate actors claimed that there was a great increase in the use of amateurs in films. John Schlesinger, who directed "A Kind Of Loving," and admitted using "people off the streets" for the film, as well as Tony Richardson, and Joan Littlewood, now directing "Spaerers Can't Sing," were named as people who used amateurs at the expense of working professionals.

Georgia Lunatic Fringe Still Unravels; Klansmen Unreel 'Birth of Nation'

Atlanta, July 10.

National Assn. for the Advancement of Colored People convened in Atlanta last week, whereupon the Ku Klux Klan staged a rally at Stone Mountain, which was attended by 350 including 25 Kluxers in bedsheet regalia.

In addition to a motion picture and a crossburning, new members were solicited. Klansmen took up a collection before evening was over.

Picture shown at rally was David Wark Griffith's "The Birth of a Nation," banned from Atlanta screens by ex-censor Mrs. Christine Smith Gilliam.

Stone Mountain is out of Atlanta city limits.

Meanwhile, a third convention, that of the Defensive Legion of Registered Americans, gathered in a pasture in the shadow of Stone Mountain. About 100 attended and heard a speaker, Wally Butterworth, an officer of Defensive Legion—a new group of selfstyled "patriots"—attack the Council on Foreign Relations, "left-wingers," Jews, Negroes, Communists, the United States Supreme Court, the United Nations, President John F. Kennedy, local, state and national bankers, the Federal Reserve System, Atlanta Constitution Publisher Ralph McGill, and other targets.

7/11

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FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

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154 West 46th St., New York 36, N. Y. JUdson 2-2700

Hollywood 28

6404 Sunset Boulevard, HOllywood 9-1141

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SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 227 128 Number 7

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DAILY VARIETY

(Published in Hollywood by Daily Variety, Ltd.)

$15 a year. $20 Foreign.

ZANUCK 'OR ELSE': PROXY WAR

A Theatrical Fiscal Statement Nowadays Reads Like Dr. Spock

Stanley Warner Corp. isn't getting much uplift from its Playtex undergarment line. Latest financial statement from the company is again hampered by stout distribution-promotion outlays attendant the introduction of a new all-fabric girdle. Similarly, there have been heavy expenses for launching the Playtex Nurser, pre-sterilized disposable infant bottle.

In consequence, while the company's income has been running ahead of last year, the profits have been down. For the ninemonth ended May 26, revenue was up to $101,422,800, compared with $99,796,600 in the like '61 period. But consolidated profit dipped to $2,267,600, or $1.11 per share of common stock, versus $3,285,500 or $1.62 in the like year ago period.

Consolidated third quarter sales amounted to $34,051,600, compared with $34,928,900 for the comparable quarter last year.

Per usual, there's no breakdown as to subsidiaries, hence no indication of the theatrical contribution.

PAUL ANKA FILM

Lined Up For 'Magic Carpet' Under Oswald

Madrid, July 10.

Paul Anka parlayed his extended cameo in Darryl Zanuck's "The Longest Day" into an upcoming lead role in "The Magic Carpet." Director Gerd Oswald helped set the deal after viewing the singer in the D-Day opus and will also helm "Carpet" for German producer Peter Bamberger.

Pier Angeli is tentatively set to co-star with Anka. Oscar Homolka and Akim Tamiroff have also been signed. Shooting starts Sept. 5 on Yugoslav exteriors, with interiors to be filmed in Rome. In addition, Anka will compose a brace of songs for this Columbia release, including the title tune. Anka's personal manager Irving Feld negotiated deal in Berlin while the singer was in Spain for cabaret, tv and radio appearances.

Amusement Stock Quotations

Week Ended Tues. (10)

N. Y. Stock Exchange

1962 High	Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21¾	13	ABC Vending	55	15⅛	13⅞	15⅛	+1
47½	22¼	Am Br-P'r Th	96	28	26¼	27	+ ½
20⅝	10	Ampex	264	13	11¾	12⅝	+ ⅜
43¾	31½	CBS	104	36	34¼	35	— ¼
33⅜	11	Chris Craft	185	15	13	13¾	+ ⅛
31	14	Col Pix	36	16¾	15¼	16¾	+ ⅝
51⅝	34½	Decca	52	38¼	36⅝	37½	— ⅜
40⅝	26	Disney	42	29	27¼	28½	+ ⅛
115¾	85	Eastman Kdk.	311	95⅞	90⅝	93⅝	+1⅜
6¼	4⅜	EMI	163	5	4⅝	5	+ ¼
14¾	8⅜	Glen Alden	322	9⅜	8⅞	9¼	..
47½	20¼	Loew's Thea.	151	23¾	21½	22¾	—1
78⅞	33	MCA Inc.	116	39⅞	35¾	38⅞	+ ⅛
15⅛	10⅜	Metromedia	67	15⅞	13½	15⅝	+2¼
58¼	27¼	MGM	133	35¼	31	32¾	+ ⅜
9¼	5⅞	N't G'n Crp.	36	6¾	6⅛	6⅝	+ ½
25½	19	Outlet	590	21	20⅜	20⅜	— ⅝
58⅞	36½	Paramount	27	41⅛	39	40½	+ ¼
221	81½	Polaroid	2138	109⅞	100⅛	107¼	+3⅝
63¾	38⅝	RCA	635	45⅛	42⅛	44¼	— ¼
12⅝	7⅜	Republic	45	8⅝	7⅞	8¼	+ ⅛
17	13	Rep. pfd.	3	14⅜	14½	14⅜	+ ¼
40¼	19½	Stanley War.	31	22	21⅛	22	+ ⅛
33¼	27¼	Storer	15	30⅜	29⅜	30¼	+ ¼
39¼	18	20th-Fox	118	24	20½	22⅜	+1¾
35⅛	24⅝	United Art'ts	43	28	27	27⅛	..
20⅜	11¼	Warner Bros.	169	13⅛	12	12⅞	+ ⅝
75⅝	44	Zenith	761	54	48	52¼	+1⅝

American Stock Exchange

6⅝	2½	Allied Artist	44	3⅝	2¾	3⅜	+ ⅛
17¼	8¼	All'd Art. pfd.	3	8⅞	8⅛	8⅞	+ ⅛
9	3⅝	BalM'nt GAC	10	4⅞	4⅝	4⅞	+ ¼
21⅜	10¼	Cap. Cit. Bdc.	17	13¼	11¾	13¼	+2
20⅛	9⅛	Cinerama Inc.	1398	16⅛	13	16⅛	+3
12	6½	Fersilu Prods.	9	7⅝	7	7⅜	+ ⅜
9¼	4½	Filmways	29	5¾	5¼	5½	— ¼
14⅛	6	MPO Vid.	12	7¾	7¼	7¾	+ ½
14	7¼	Movielab	5	9⅛	7¾	7¾	—1⅜
2¾	1	Nat'l Telefilm	24	1¼	1⅛	1¼	..
5¼	2½	Reeves Bdcst.	20	3⅛	2⅞	3	— ¼
7½	2¾	Reeves Snd.	206	4¼	3¾	4¼	+ ⅜
22¾	13	Screen Gems	8	14⅞	14	14⅞	+ ⅜
26⅜	8½	Technicolor	222	11⅜	9¾	10⅞	+ ½
16⅞	6¼	Telep'mpter	18	8	7⅛	8	+1⅛
3	1¼	Tele Indus	6	1⅜	1¼	1⅜	— ⅛
18¾	10⅝	Trans-Lux	20	12	11	11¾	— ⅛

* Week Ended Mon. (9).
† Actual Volume.
‡ Ex-dividend.
(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2	2⅜	— ⅛
Commonwealth Theatres of Puerto Rico	6	7⅛	— ¼
Four Star Television	13	14⅜	+3
Gen Aniline & FA	175	211	+35
General Drive-in	8¾	10	+1
Magna Pictures	1⅝	2	+ ⅛
Medallion Pictures	4	4⅝	..
Official Films	⅞	1¼	..
Premier Albums	7¾	8⅝	+ ¼
Rapid Film Technique	1¼	2¼	— ¼
Seven Arts Productions	8⅛	9	+1
Sterling Television	1⅜	2	— ⅛
Transcontinent Television	8¼	9½	— ¼
U. A. Theatres	6¾	7⅞	+ ½
Universal Pictures	51	56½	+1
Wometco Enterprises	18¾	20⅝	+1
Wrather Corp.	3	3⅜	+ ⅛

(Source: National Assn. of Securities Dealers Inc.)

NIZER & GRANT CARRYING BALL

By ABEL GREEN

Darryl F. Zanuck's bid for presidency and control of 20th Century-Fox, along with his plans for "rehabilitating and revitalizing" the company, are now at the "or else" stage. The or-else means a proxy fight if the executive committee, now running the company, is not won over. Both Zanuck and his attorneys, Arnold Grant and Louis Nizer, hope it will not reach that impasse. Nizer was called in by Zanuck to backstop his regular lawyer, Grant.

Both the film producer and his legal counsel make the point that, *"having been silent too long,"* as Zanuck put it in a formal communique from Paris to the board of directors, he is now intent more than ever to protect the company and also, more than incidentally, his own investment since he happens to be the largest single stockholder in 20th-Fox. Zanuck also has expressed himself as being *"willing to be second-guessed by professional filmmakers but I refuse to be second-guessed by amateurs."*

This is reference (1) to the executive committee of eight "now running the show at 20th-Fox" and (2) his impatience with the board in having ousted Spyros P. Skouras as president since both the board and the executive committee of late were aware of every move Skouras made. Not to mention Skouras' reelection as company president only two months ago.

Skouras Into Chair?

Among Zanuck's proposals, along with realignment of company operations, studio setup, etc., is for Skouras to become chairman of the board. This is the post now held by former N. Y. Supreme Court Justice Samuel I. Rosenman who was called in earlier this year to chair the meetings, presumably because of his reputation as a "troubleshooter and negotiator in labor relations and other arbitra-

(Continued on page 23)

Skouras' 'Thanks, But—'

Retiring 20th-Fox prexy Spyros P. Skouras is said to be wondering what he can do for an encore. That is, considering the eulogies which were forthcoming on the news two weeks ago that he'd be stepping out of the 20th presidency on or before Sept. 30.

The prexy reportedly told a group of intimates that everyone seemed to have assumed that he has died. The eulogies read like obits, which can be disconcerting to a guy who (as subsequent events have shown) apparently has little intention of ducking out of the limelight.

Landau's 'Journey' as Roadshow; Levine and Stars Share Right Off; Won't Dub O'Neill for Overseas

Ely Landau's first feature entry, Eugene O'Neill's "Long Day's Journey Into Night," has finally come to roost with a distributor—Joe E. Levine's Embassy Pictures. Deal is for the global market, with Embassy releasing directly in the U.S.

The film, shot last year in New York and running two hours and 54 minutes, will open in the fall as a roadshow attraction in key firstruns. Notion, rumored in Gotham of late, that pic would be limited initially to the art circuit is out. Where it does open in small specialized situations, efforts will be made to daydate it with a second house.

Unusual point in the deal stipulates that all parties participate in the rentals from the start. This extends to the pic's stars—Katharine Hepburn, Ralph Richardson, Jason Robards Jr. and Dean Stockwell—each of whom agreed to nominal payment for making film, but with proviso for split in the profits.

Standard producer-distrib deal doesn't cut the former in until distribution costs have been recouped.

Also unusual is the present intention to playoff the original version abroad. That's unheard of in some o'seas markets, including Italy. The Embassy hierarchy is convinced, however, that even dubbing by the original cast would hurt the dramatics. But whether this thinking will prevail remains to be seen.

"Journey" is the first of several O'Neill works Landau has in the feature hopper. He secured rights to the properties from the playwright's widow, Carlotta Monterey O'Neill, under a deal that also includes tv rights.

Distribution deal for "Journey" had been an off-and-on speculation in Manhattan for many months. At one time it was believed Landau envisioned putting together a "specialty" circuit upwards of 100 theatres to showcase the O'Neil anthology.

Thanks to star dispensation on those normally tall salaries, producer reportedly brought in the "Journey" negative for under $500,000.

Pic, as unofficial U.S. entry, opened the last Cannes Film Fest, with the four topliners nailing joint best-actor citations.

ROBSON EYES COLUMBIA

Terminates at 20th—Turns Back 'Wingate Story'

Hollywood, July 10.

Mark Robson is reported dickering with Columbia Pictures on a producer-director pact, following termination of his association with 20th-Fox, which winds with currently-finishing "Nine Hours to Rama." It's learned that "The Wingate Story," skedded as next on his 20th slate, has been turned over to studio under settlement of his contract.

During five years with 20th, Robson directed "Peyton Place," "Inn of the Sixth Happiness" and "From the Terrace." His last was "Lisa," now in release.

Wometco Profit Rise, 24 wks., 55%

Miami, July 10.

A steep climb in gross income and net earnings for the 24-week period ended June 16 was reported by Wometco Enterprises (theatres, vending, tv stations, etc.). Profits rose by 55%, highest in the company's history for a comparable period, amounting to $916,196 after taxes, compared with $592,010 for the like year ago span.

Prexy Mitchell Wolfson said the 24-week gross hit $8,915,101, compared with $6,813,603 for the year ago period. Per share earnings for the latest period rose to 83c, from 53c in 1961 adjusted for a 10% stock divvy distributed last January).

Rosy tone was attributed by Wolfson to better results from all divisions.

Wometco stock is traded over the counter.

DAVID SUSSKIND'S LOT OF UNLOADABLE PAR

Washington, July 10.

Paramount Pictures Corp. has filed registration statement with Securities & Exchange Commission seeking registration of 5,625 outstanding shares of common stock, to be offered for public sale by David Susskind.

SEC said Susskind will offer stock from time to time on N.Y. Stock Exchange or otherwise, at prices related to market prices at time of sale. Estimated maximum will be $39.75 per share.

Paramount has outstanding 1,685,781 shares of common stock, of which management officials as group own 1.8%.

Golden & Silver Bears at Berlin

Berlin, July 10.

Following is complete list of the prizes handed out at the 12th Berlin fest which ended on July 3, too late for cabling:

Golden Bear for the Best Picture—"A Kind of Loving" (Britain).

Silver Bear for Best Director—Francesco Rosi, "Salvatore Giuliano" (Italy).

Silver Bear for Best Female Performances—Jointly to Viveca Lindfors and Rita Gam, "No Exit" (stateless, made in Argentina, with U. S. money).

Silver Bear for Best Male Performance—James Stewart, "Mr. Hobbs Takes a Vacation" (Wald-20th).

Silver Bear for Most Promising Newcomer—Jon Young Sun, "To the Last Day" (Korea).

Silver Bear for Best Feature Documentary—"Galapagos" (Germany).

Golden Bear for Best Short—"The Painter Karel Appel" (Holland).

Silver Bear: Following Shorts—"Nahanni" (Canada); The Ancestors" (Nigeria); "Venice" (Austria); "Grand Magal a Touba" (Senegal); and "Test for the West—Berlin" (Germany).

FIPRESCI (International Film Critics) Prize—To the Dutch short, "Zoo."

OCIC (Catholic) Prize—"Through a Glass Darkly" (Sweden). This pic was screened out of competition.

Youth Prize—"Zoo" (Holland); "Galapagos" (Germany); and "Give Me 10 Desperate Men" (Israel).

Berlin Festival: Heavy Dumpling; Danger Ahead

By HAROLD MYERS

Berlin, July 10.

Promised new look for the Berlin film festival, with revised rules which gave the directorate the right to veto unsuitable entries, did not put an end to the rash of mediocre screenings that has bedevilled Berlin in the past. And that poses serious problems for the industry, as well as for the authorities here.

It has always been conceded that the Berlin fest has a special political significance, and for that reason has been generously backed by the motion picture industries of the free world. But in playing its political game, there is a danger that in the long run the festival may be doing something of a disservice to the film industry.

Dr. Alfred Bauer, who founded the event 12 years ago and still helms the operation, frankly and rightly admits that Berlin (the hot spot in the cold war) needs friends, and cannot afford to offend those who extend a hand. That means, of course, that the power to veto,

(Continued on page 34)

Hubley Heads Int'l Assn. of Animators

Plan Congress in Monterey, Cal.—George Dunning of Britain Top Winner

By GENE MOSKOWITZ

Annecy, July 10.

Animated film, in all its forms, was shown to be healthy, creative and virile at the 4th Annecy Animation Fest which unspooled at the pleasant French town of Annecy near Lake Geneva from June 26 to July 1st. Over 70 were entered plus big retrospectives from Yugoslavia and Canada.

Grand Prix, a sculptured mass of bronze filaments set in a rock base called the Envol (Takeoff), and concocted by French artist Nyl Maillaird, went to George Dunning of Great Britain for his two minute pic "The Flying Man."

Simply about a man who can fly and another also trying to do it, the extreme invention, malleability of design and brilliant effects got this unchained applause. The Special Jury Prize went to John and Faith Hubley of the U.S.A. whose 50 minute "Of Stars and Men" showed a skilled use of design and line in explaining and interpreting creatively man's place in the universe.

"Best satire" nod went to Dick Williams of Great Britain for his "A Lecture on Man" a deliciously witty mixture of stock shots, cutouts, anatomy charts and cartoons in depicting man's being, outlooks and foibles. Top children's film went to Red China for "Where Are You Mama" a tale of tadpoles hunting their mother that put Chinese delicacy in line drawings into motion. It is marked as collectively authored but is individually satisfying.

Special mentions went to Czechoslovakia's Vladimir Lehky for "The Parasite," a didactic but clever tale of a man ridding himself of a hangeron, and to Yugoslavia's Boris Kolar for "Boommerang" an incisive look at militarism and brainwashing.

Helen Grayson Prize, for the most promising new work, went to Italy for "Paladins of France," of Emmanuele Luzzati and Guilo Giannini, a smartly turned out animation of old style tapestries detailing olden time knights fighting off Moorish invaders. Prize is in honor of Yank animated film expert Helen Grayson.

International Film Critics gave its prize to Bruno Bozzetto of Italy for "Alfa Omega" a thumbnail sketch of the life cycle full of tender wit and observation. A good selection of commercial, ad and video cartoon footage also showed that there was some solidly tasteful and authentic work being done in those fields.

About 200 press people, animators and film biz reps showed for an easygoing fest. Jury members were Ernest Pintoff of the U.S., Maurice Blackburn of Canada, Dusan Vukotic of Yugoslavia, Ian Lenica of Poland, Bretislav Pojar of Czechoslovakia, Alexandre Alexeieff and Robert Benyoun of France and Gianni Rondolino of Italy.

Assn. of International Film Animators was set up with its headquarters to be in Paris. John Hubley of the U.S. was elected president with veepees Ivan Ivanov-Vano of Russia, Vojeu Masnik of Czechoslovakia, Ion Popesco-Gopo of Roumania, Jurica Peruzovic of Yugoslavia and John Halas of Great Britain as treasurer. Secretary General is Pierre Barbin of France and on the council of administration are Robert Cannon (U.S.A.), Ezio Gagliardo (Italy), Ryszard Brudzynski (Poland), Stig Lasseby (Sweden) and Paul Grimault (France).

Also set is an animated film congress and festival to be held in Monterey, California Nov. 15-18.

Morey's AA Pro Tem

To footnote last week's story of Morey (Razz) Goldstein's exit from Allied Artists to Warner Bros., with AA exec v.p. Ed Morey taking over on the sales end, the latter's new status is indefinite, partly suggested by the fact he will not additionally assume title of general sales manager.

How long Morey doubles in brass is dependent in some degree on how the company's product outlook evolves. As of now, the added duty is "presumably" permanent, i.e., "indefinite."

Lloyd's Insures Pic Due for Russian Coproduction

After no American insurance company would take the risk Lloyd's of London has agreed to underwrite insurance on the first American - Soviet coproduction, "Journey to A Far Meridian," for producer Lester Cowan. Latter reported in New York Monday (9) that lack of any sort of precedent apparently scared the U.S. insurance people.

Lloyd's will actually only be insuring Cowan's investment in the jointly produced venture, but that will include coverage of Soviet actors and technicians to the extent that their health and well-being is vital to Cowan's investment. There are no insurance companies or agencies equipped to do that job in Russia.

Cowan leaves the States July 19 for London and Moscow for further confabs with his Mosfilm partners. He reports initial screen treatment of Mitchell Wilson's novel (done by the author) has been approved by both the U.S. State Dept. and the Russ government. Next job is to line up an American scenarist. While in London Cowan expects to have further talks with Gregory Peck anent taking the American male lead in the pic, now scheduled to start shooting in Moscow next spring. If some final accord is reached with the actor, there's a chance Peck might accompany Cowan to Russia.

Still unset is the U.S. distrib. Cowan's original agreement with Walter Reade's Continental Distributing, whereby Reade put up the initial U.S. production capital, still holds. But Cowan says that it now looks as if pic is going on big budget scale and thus he's looking for a major U.S. distributor, with Reade still to participate in financing the venture.

A SALES 'MONTH' FOR U'S 4 SALES MANAGERS

With its 26-week "Presidential sales drive" ended, Universal hopes to keep its Golden Jubilee momentum at keyed pitch with a quartet of sales drive months honoring the company's four domestic regional sales managers.

Hence, July is tagged Barney Rose Month, with Aug.-Sept.-Oct. respectively for R. N. Wilkinson, Joseph B. Rosen and P. F. Rosian. There's to be weekly awards for sales staffers in the various branches within each region.

N. Y. to L. A.

Harold Conrad
Colleen Dewhurst
Tom Finlay
Tony Ford
Jeanette Kamins
David Kapp
Harold Lloyd
Peter M. Piech
George Spata
Bob Van Scoyk

Europe to U. S.

Walter Abel
Stanley Ascher
Steve Broidy
Samuel Bronston
Franco De Simone
Pierre Galante
Peter Glenville
Lester Gottlieb
Matt Hale
David Legate
Harry Levine
Geoffredo Lombardo
Tony Maroudas
Ruth Phillips

Who'll-Put-Up-Completion-Bond?

Issue, Among Others, Chills Effort to Salvage Marilyn-&-Dino 'Give'

Hollywood, July 10.

A third set of negotiations for outside companies to take over 20th-Fox's abortive "Something's Got to Give," originally to star Marilyn Monroe and Dean Martin, has collapsed.

Deal would have seen Filmways Production produce the picture for 20th, with Fox putting up the coin and Filmways prexy Martin Ransohoff receiving a producer's fee and bonus in return. Miss Monroe, apprised and in on the conversations with Filmways, said she was willing to star in the picture. She would not be required to post any bond apparently.

Second set of negotiations involved Filmways also, and would have seen that company put up a completion bond of $500,000. Filmways was willing, but wanted 5% of the gross on the first dollar. As a result this set of talks collapsed.

Original attempt to revive "Something" came when United Artists offered 20th-Fox $1,000,000 for the package, and would then have turned it over to Filmways for production. This deal collapsed because of insistence of a huge completion bond, insiders say.

Dean Martin didn't make himself available for comment, but it's known Filmways wanted to take over the entire "Something" package intact. A rep of Miss Monroe's said Filmways had been notified she was ready and willing to do the film once a deal was made between Filmways and 20th.

FIRE 75 AT 20TH STUDIO

Lieber to Succeed Harry Brand On Aug. 1

Hollywood, July 10.

Every department at 20th-Fox's studio "will be trimmed and economies effected whereby pictures will be made profitably," her production veepee Peter G. Levathes on Friday (6) over 75 were given notice, among those being publicists Nat Dyches, Bill Smith, Sonya Wilson, Johnny Cooke and three office boys.

At the same time Levathes appointed Perry Lieber, special assistant to Harry Brand the past several years, to succeed Brand on the latter's retirement Aug. 1 as pub-ad head at the studio. He was formerly pub head for RKO in New York and Hollywood. Brand continues as consultant after Aug. 1.

18 U.S. Features (Various Stages) In Europe Now

With something like 18 U.S. feature films now shooting, just completed or in preparation for production in Europe this summer, there would appear to be hardly anybody left in Hollywood except the studio publicity boys. The latter are not idle, however.

Because of the not inconsiderable cost involved in sending newsmen overseas to get "location" stories, the publicity people, perhaps as never before, have been "pooling the expenses" of these junkets. With so many pix being lensed abroad, it hasn't been too difficult. It's also reported to be averting some intra-industry squabbling which developed in the past when one company sent a man overseas to cover one pic, and found out later he had devoted as much time to covering rival company productions.

The following is a recently compiled rundown on what each company has going for it abroad this summer:

United Artists: "The Great Escape," Mirisch Co., stars Steve McQueen, Jim Garner, shooting in Munich June, July and August; "The Lonely Stage," Millar-Turman Productions, stars Judy Garland, now shooting in London; "Summer Flight," Mirisch Co.,

(Continued on page 23)

20TH EXECS INSPECT 'SODOM & GOMORRAH'

Titanus' Italo-made Biblical spec, "The Last Days of Sodom and Gomorrah," was screened by 20th-Fox execs in New York Monday (9) with an eye for acquisition of the U. S.-Canadian distrib rights.

Titanus reportedly is asking $1,000,000 for the pic.

Susan Kohner's Default Judgment for $20,000

Actress Susan Kohner yesterday (Tues.) was awarded $20,000 default judgment in a breach of contract action in N. Y. Supreme Court.

Indie production company, Hunger Inc., allegedly failed to meet contract terms signed last March 8. Under pact, Miss Kohner was to receive $50,000 for eight weeks work in pic titled "Wounds of Hunger." Actress said her employment was terminated two weeks after she started work in the film.

L. A. to N. Y.

Whitfield Cook
John Frankenheimer
Buddy Hackett
Jane Kean
Howard W. Koch
Norman Lear
Nick Stewart
Bud Yorkin

Murrow Rebuts Golden On Films as Good Sell Of American Prestige

Washington, July 10.

American motion pictures abroad help U. S. more than they hurt by only "a rather narrow margin," Edward R. Murrow, director of U. S. Information Agency, has told Congress.

Murrow, testifying before house appropriations subcommittee, was asked about statements on tv show attributed to Nathan Golden, Commerce Dept. motion picture chief. Rep. Frank T. Bow (R-Ohio) said Golden was of opinion "that the American films were doing us a lot of good . . . and making a great impact for the U. S." Murrow said he disagreed. He recalled two-year-old "wholly informal," unscientific study by USIA of impact of U. S. motion pictures abroad and said:

". . . The conclusion was then on balance, by a rather narrow margin, they helped more than they hurt. But it also reflected that some movies do us very considerable damage abroad."

Murrow was also asked for results of his appeal to Hollywood motion picture execs for self-discipline in exporting of films. He answered that his request caused "a considerable amount of conversation and discussion" in motion picture industry. But didn't elaborate.

U. S. to Europe

Ernie Anderson
Patricia Bredin
Alexander H. Cohen
Dr. Benjamin A. Gilbert
Meg Gordean
Robert Goulet
Joseph E. Levine
Leonard Lightstone
Richard Long
Martin Manulis
Seymour Poe
Lee Remick
Mo Rothman
Madeleine Sherwood
Bill Slater
Ray Stark
Darryl F. Zanuck



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SLOW U.S. START IN W. AFRICA

Appellate Okay of 'The Connection'; But Will Circuits Risk Public Reaction?

By JAMES L. CONNERS

Albany, July 10.

As briefly reported in last issue of VARIETY, Irvin Shapiro's Films Around The World Inc. has won its case to get "The Connection" licensed in the State of New York against the State Education Dept. and Regents' wishes. The decision requires some detailing since it is apparently the first time in the United States a film soundtrack will use the four-letter word which is—or heretofore has been—"the second-most-tabooed word" in polite company.

Curious angles attach to the case. First off no newspaper, including VARIETY, in its reports, has ever spelled out the word which is now to be sounded aloud in theatres. The embarrassment of the press may have been felt by the Appellate Division, Third Department, which was rather circuitous in its ruling. But Albany saves Washington from the predicament. It had been speculated that the phenomenon of the U. S. Supreme Court wrestling with the constitutional aspects of a single dirty word might develop strangely. But that is now obviated.

Decision as handed down here is that "The Connection" may be exhibited in the state. This may only mean certain art situations since there is little expectation that the circuits will risk "that word" on family audiences, no matter if legally licensed. Whether church or social groups will be heard from once the film starts unreeling or whether society is now prepared to accept the word remains to be seen. Appellate justice adopted the out that the word was used as a synonym of contempt for the narcotic to which the characters in Jack Gelber's stage-play-turned-film are addicted. The word is repeated 11 times on the track.

In annulling the Regents' determination, the Appellate Division granted costs of $50 to the petitioner, The Connection Company.

The Regents can still appeal the decision to the Court of Appeals, highest tribunal in the State, if the Board chooses to do so.

While this marked another reversal of the Regents, in the chain which started with "The Miracle," circa 1950, it did not bring about the invalidation of the motion picture licensing law, as Attorney Ephraim S. London, of New York, had also sought. He asked the Appellate Division to hold Section 126 to of the State Education Law, unconstitutional," because it imposes a tax communication." The Court ruled against him on this point.

Legal Logic

The decision pointed out that petitioner had requested an order pursuant to Article 78 of the Civil Practice Act to "Review the denial of the Board of Regents for the issuance of a license for the the exhibition of the motion picture, "The Connection."

"The sole ground for refusing a license to show the motion picture is premised on obscenity in the use of the word — —" continued the decision. "In most instances, the word is not used in its usual connotation, but as a definitive expression of the language of the narcotic. At most, the use of the word may be classified as vulgar, but it is not obscene, pursuant to Section 122 of the Education Law, and the determination of the Board of Regents is annulled."

Disposing of London's second point, the Court said: "The petitioner further alleges that the licensing section (Section 126) is unconstitutional, as the fiscal charge constitutes the impositoin of a tax not a fee. People v. Jarvis, 19 App. Div. 466,469. Suffice it to note that the Legislature of this State in 1961 amended the section by reducing the fees charged, so that we must assume, as of now, that the present charges are fair and reasonable. The pre-

(Continued on page 15)

Columbia O'Head; 20%

Hollywood, July 10.

Columbia Pictures Studios has reduced its overhead fee to 20% from previous 22½%, effective July 1, for all producers. Cut follows company's disclosure of proposed move last June 6. Economies effected on back lot prompted the slash, it was stated when original announcement was issued last month.

Metro last week revealed it has been operating on its lowest overhead charge, ranging from 18% to 21%, since June 1. Previous rate was 31½%.

'Connection' Gets Pass on 'Word' From Dutch

By HANS SAALTINK

Amsterdam, July 10.

Hafbo Films has bought the rights to Shirley Clarke's "The Connection" from Irwin Shapiro in New York and the film has been released in Amsterdam in the Kriterion Theatre, without running into trouble with the Dutch censors. The film received a certificate so that it can be seen by adults of 18 years and older. No scene was cut and "The Connection" was shown in its original version, including the four-letter word.

"The Connection" can be seen with the original sound track and the Dutch cinema-goer only gets some aid by the Dutch subtitles which give the American dialog in capsule form. This way the film could elude censors, as four-letter words were subdued in translation. No attempt was made to capture in Dutch the nuances of the slang used by the hooked people. The four-letter word for instance was translated by the Dutch third person (neuter) singular, in Dutch "Het", equivalent of the English "it."

The film did not raise any scandal, although some spectators were revolted and left the theatre. Most of the audience could stomach the realistic scenes. Most people, however, as could be gathered by audience reactions, were puzzled whether the figures were really junkies or "only" actors.

Despite Possible Appeal, 'The Connection' Dickers For a Broadway Date

Despite the fact that the New York State Board of Regents has 60 days in which to appeal the State Appellate Court's decision (on previous appeal) okaying the exhibition of "The Connection," the distrib, Films Around the World Inc., is currently negotiating for a New York preem of the "wordy" pic. Hope is to open the film within four or five weeks.

There seems to be some legal question whether an appeal would automatically hold up exhibition of the film still longer. The Regents reportedly assumes that it does, but "Connection" attorney assumes that it doesn't. If necessary, Ephraim London will probably seek an injunction to prevent any further delay in the release of the film pending the Regents' further efforts to deny the film a license.

Meanwhile, another aspect of London's original complaint against the Regents'-banning of "The Connection" was apparently sidestepped by the N.Y. Supreme Court. London had charged that the state's licensing fee is, in fact, a tax on communications since the

(Continued on page 15)

NIGERIA OUTPOST FACES VEXATIONS

By VINCENT CANBY

Rumors to the effect that the Motion Picture Export Assn.'s West African subsidiary is taking "an inordinate amount of time and money" to get underway are sharply denied by an MPEA exec in New York. The subsid, officially known as the American Motion Picture Export Co. (Africa) was launched early this year for the purpose of servicing the newly independent English-speaking countries in West Africa.

Covered by the subsid are Nigeria (pop. 34,000,000), Ghana (5,000,000), Sierre Leone (2,500,000), Liberia (1,000,000) and Gambia (32,000).

According to one industry source, it had originally been estimated that the subsid would be able to take in film revenues of close to $2,000,000 the first year, but that this goal had already been scaled down to something like $400,000, and that, as yet, was nowhere near being realized. MPEA says, on the other hand, that there never was any such goal, that it had been assumed from the start that the operation would be slow in starting since it requires "re-educating" native exhibs to modern American biz practices.

Away From Flat

One of those "modern biz practices" is the minimum guarantee against a percentage of the gross. Heretofore most features have been sold at flat rentals in those areas and the U. S. distribs now want in on some of the profits. Their insistence on this reportedly has slowed down sales. Another criticism levelled at the AMPEC has concerned the "monopolistic" aspect of the subsid—one critic suggesting that this is hardly the way to demonstrate "democracy at work." Production from all the U. S. major companies except Allied Artists and Universal is being sold by this subsidiary.

MPEA says, however, that the effect is just the opposite: that the local exhibs, in fact, welcome having one major supplier with whom to dicker. Also, says MPEA, the exhibs "are getting more from us than just pictures." The subsid's chief exec, Jack Lebow, who headquarters in Lagos, Nigeria, is available for advice on "everything from publicity, promotion and merchandising to theatre construction."

Financing of Theatres?

While it had originally been intended that the subsid would seek to facilitate the entrance of outside capital in the construction of West African theatres, this idea apparently has been pretty much abandoned. MPEA says that it was found that local money was available and so outside financing was not necessary (between eight and 10 modern, air-conditioned houses are going up). The critics suggest, however, that offshore capital couldn't be found.

Cost of setting up the subsidiary has been something of a burden, but nothing like the $100,000 figure suggested by one quarter, says MPEA. As an example of the kind of conditions under which Lebow and staff have had to start operation, MPEA points out that all Nigerian rents have to be paid three years in advance. That's both office and residential properties.

Lebow is expected to prepare a report on operations through August, which will be ready for presentation to his MPEA bosses sometime in September.

Wolfson as TOA's Miami Rally Honorary Chairman

Mitchell Wolfson, president of Wometco Enterprises, will serve as honorary chairman for TOA's 15th anni convention at the Americana, Bal Harbour, Miami, Nov. 6-10. He's a past prexy of the exhib body.

Powwow will be staged in connection with National Assn. of Concessionaires tradeshow.

Two Latins Hit Manhattan: Aghast at Yank Pic Morality, Triple-Standards and "Absurdity"

"Where are Yankee moral standards?"

The question was asked last week, not by the Legion of Decency, nor by a Production Code official (off-the-record, of course), but by Argentine film star Isable Sarle and her favorite producer-director Armando Bo. The apparent irony in the question lies in the fact that the pair have made a sizeable fortune throughout most of Latin America with a series of pix starring Miss Sarlie whose specialty (until now) has been her willingness to appear in the all-together in at least one or two scenes.

The pair is in New York after attending the Cannes festival where Miss Sarlie's long-hair debut (figuratively speaking) "70 Times 7," directed by Leopolde Torre-Nilsson, was the official Argentine entry. While in town, they've been catching up on the local product, and in a couple of instances have been appalled by what they've seen.

For example, says Miss Sarlie, somewhat wide-eyed, in "That Touch of Mink," there is a girl played by Doris Day who accepts a trip to Bermuda from Cary Grant, who thinks he is going to be able to make love to her because of the presents he's given her. "But no! They get to Bermuda and she tells him she didn't understand," Miss Sarlie paused to make her point. "But Doris Day is at least 35! It's absurd," and also, she inferred, more morally disturbing than would be a clean, clearly focussed shot of a beautiful, unclad female body emerging from the sea (a scene which had recently been excised by U. S. Customs from her pic, "India").

Mirrored Ceiling

Or, suggested producer Bo, take that sequence in "Boys' Night Out," in which an entire gag is built around the uses to which a mirror in the ceiling of a bed-

(Continued on page 22)

Liz Listens

Elizabeth Taylor phoned attorney Louis Nizer, in New York, on what to do because she "had been taken off salary" and was only on day-to-day hire for final scenes on "Cleopatra." Nizer told her to do nothing but work and get the picture finished; that, per contract, with the exception of the battle scenes which second director Andre Marton will probably do, she, Joe Mankiewicz, Walter Wanger et al, ostensibly were all through with the actual production.

Nizer, as detailed elsewhere, is very much in the 20th-Fox picture now as counsel to Darryl F. Zanuck on his bid for the company presidency.

New Attention To European Clicks In Yank Markets

"Two Women" and "La Dolce Vita" have reestablished the point that there's plenty of room for "arty" imports—some, at least—in the American market, especially as the ratio of Hollywood originations declines and audience sophistication diffuses.

The fact was admirably made earlier by "And God Created Woman" with beaucoup credit to Brigitte Bardot's charms, "Room at the Top," and "Never on Sunday." Each did smash b.o. enhanced by wide playoff in the product-hungry conventional houses. What this also suggests in each case is that arty should be bracketed by quotas, as up above.

As for "Women" and "Dolce," both already have racked up close to $3,000,000 in billings (repeat: rentals), and both still have much of their exhibition string to run out. "Women," via Embassy Pictures, claims around $2,700,000 in billings from just under 8,000 dates so far, with around 2,000 more engagements expected. Additionally, another $600,000 in rental coin is in the process of auditing by the distrib, but not yet included with the total.

"Dolce" is thought to have generated close to $3,000,000 so far for Astor. Distrib figures the collage of presentday Rome decadence should hit at least $4,000,000 from a loose projection of 6-8,000 bookings.

Both "God Created Woman" (Kingsley) and "Room at Top" (Continental) generally get the credit for precedentially opening up the conventional market to significant inroads. The former pic reputedly took in some $4,000,000 in rentals, while "Room" tallied over $2,000,000. "Sunday," which is still in release via Lopert, and which rates as one of the hottest ever arthouse attractions, reportedly has passed the $3,000,000 rental mark and has $4,000,000 in sight.

"Two Women," incidentally, is understood to be in for another art circuit go-round come fall, which would duplicate "Sunday's" history. The Carlo Ponti production is, of course, further distinguished for having earned Sophia Loren the first femme Oscar for a performance in a foreign language film.

Harry Stern Basing in L.A.

Harry Stern is resigning as exec assistant at Manhattan Films to become western sales manager for Colorama Features, basing in Los Angeles.

Exec broke into the business in 1920 with United Artists.

G. R. Hill & Metro Dicker a Tie

Hollywood, July 10.

George Roy Hill and Metro-Goldwyn-Mayer are negotiating new multiple picture nonexclusive pact under which Hill would return to the studio as producer and director with his own indie company.

Hill has just completed directing "Period of Adjustment" for Metro, one of two picture directorial deal he had. Second film was to be "Rise and Fall of the Third Reich," William L. Shirer novel which John Houseman was originally set to produce but which has been switched to a television series.

Hill was offered directorial pact for series, but declined and was paid off for his feature commitment. He turned over to MGM-TV all notes and research gathered for the film during two trips to Germany, including research for the "Playhouse 90" version of "Judgment at Nuremberg," which he directed. He had been working with Charles Schnee on script for "Rise and Fall."

Director is now on cross-country tour of major cities to promote "Period." He has "One Flew Over the Cuckoo's Nest," Broadway play starring Kirk Douglas, on his Spring schedule and August 1 starts to scout New Orleans locations for "Toys in the Attic," which he will direct for United Artists.

No pix have been named on Metro deal, though Hill has announced "A Bullet For Charlemagne," starring Sidney Poitier, as his first indie film, skedded for production next year. He also has one more commitment to United Artists.

Reviews: Berlin Film Fest

The Three Stooges In Orbit

With canny exploitation and proper pairing, looms another click for venerable slapstick trio.

Hollywood, July 2.

Columbia Pictures release of Norman Maurer production. Stars The Three Stooges (Moe Howard, Larry Fine, Joe De Rita). Directed by Edward Bernds. Screenplay, Elwood Ullman, from story by Maurer; camera, William F. Whitley; editor, Edwin Bryant; music, Paul Dunlap; assistant director, Eddie Saeta. Reviewed at the studio, July 2, '62. Running time, 87 MINS.

Moe ..... The
Larry ..... Three
Curly-Joe ..... Stooges
Carol ..... Carol Christensen
Capt. Tom Andrews ..... Edison Stroll
Professor Danforth ..... Emil Sitka
Gen. ..... George N. Neise
Zogg ..... Rayford Barnes
Williams ..... Norman Leavitt
Chairman ..... Nestor Paiva
General Bixby ..... Peter Dawson
Dr. Appleby ..... Peter Brocco
Colonel Smithers ..... Don Lamond
George Galveston ..... Thomas Glynn
Mr. Lansing ..... Maurice Manson
WAF Sergeant ..... Jean Charney
Personnel Clerk ..... Duane Ament
Colonel Lane ..... Bill Dyer
Welby ..... Roy Engel
Bathing Girl ..... Jane Wald
Tooth Paste Old Maid ..... Cheerio Meredith

Success of their most recent vehicle, "Three Stooges Meet Hercules," looks apt to be duplicated by the venerable team's newest effort for Columbia. Exploited as aggressively as "Hercules," which the trio accompanied with fruitful personal appearances in many key city engagements, "Orbit," if paired with an attraction designed for roughly the same audience, should strike an equally responsive chord in the moppet-to-early-teen mart.

Clonk for clonk and splat for splat, "Orbit" attains more comedy mileage than "Hercules." Again the formula is slapstick farce in a fantasy frame, with Elwood Ullman's screenplay, from producer Norman Maurer's story, following the classic pattern of "Stooges" comedy: three heads are better than one, if jarred together at periodic intervals. Plot implicates Moe, Larry and Curly-Joe in a struggle for possession of an all-purpose military weapon (a three-way cross between a tank, a sub and a rocket) between its inventor and Martian agents.

Some of the topical matters kidded have lost their edge through recent comedy overexposure, but the wild "Stooge" approach manages to extract the last ounce of visual fun from creaky ideas for the young and easy going audience. Several of the sight gag routines, however, are traditionally surefire in approach, and calculated to amuse any customer. In the screen slapstick comedy spectrum, the Stooges just about stand alone now, their only real competition coming from occasional releases composed of clips from silent film archives.

Romantic interest is capably executed by pretty Carol Christensen and Edison Stroll. Emil Sitka is a standout as the inventor. Balance of support is unusually game, in view of all the pastry being hurled into kissers.

Edward Bernds' direction is properly fast and furious. Considerable ingenuity has gone into the production, with especially resourceful efforts from cameraman William F. Whitley, editor Edwin Bryant and art director Don Ament. Paul Dunlap's music is helpful. Sound effects, always important where Stooges' skullduggery is concerned, are adroitly engineered by William Bernds.

Tube.

World By Night No. 2

(TECHNIRAMA-DOCUMENTARY-COLOR)

Followup to last year's world-wide melange of after-dark cabaret entertainments. Offbeat interest, often amusing, but protracted running time makes for tedium. Specialized handling indicated; dualer spots may resist because of length.

Warner Bros. release of Julia Film production. Features portions of Cabaret entertainment around the world. Produced by Francesco Mazzi. Directed by Gianni Proia. Script, Carlo Laurenzi; music, Piero Piccione. Reviewed July 5, '62, in New York. Running time, 118 MINS.

This is a sequel to last year's "World By Night," feature-length global tour of cabarets, al fresco divertissements, etc., comprising the balance of footage lensed by the same team of nocturnal-prowling Italians. As with the first marathon, it can be justified for the program market, and, since it appears to represent a modest deal for Warner Bros., should compensate the distrib with enough U.S. dates.

There could be some exhibitor resistance to No. 2, however, owing to its extended running time, suggesting specialized situations may be somewhat more receptive in certain markets.

Regardless of the offbeat nature and much to arrest the eye and ear, all that vicarious gay living isn't without considerable tedium after a while.

The pub-crawling is scracely more than titillation of the senses, although the Italians have tried to invest it with some social point, notably in two sequences. In one, the camera follows a bevy of husband-shedding women on an escape-from-it-all patrol of Reno showplaces; the other, which serves to open and close the film, of vapid revelers awaiting the midnight gong in a San Francisco boite that stages a nightly New Year's Eve wingding.

Mostly film amounts to ordinary Cook's touring ranging from the western U.S. to Africa and Japan. Much of the footage is amusing, some genuinely exciting. There is also much repetition per the variations on the striptease (and not obscuring some fine sado-masochist nuances). The more lively moments exhibit Al Hirt's dixieland combo tooting for a blacktie party on a riverboat, a splashy can-can revue at the Las Vegas Tropicana, a strange (and cruel) ritual "entertainment" in Japan, and some pulse-quickening coverage of the Rio Mardi Gras.

The color is fittingly garish while other technical contributions are efficient. Lensing is solid, but in a few instances might have been more artful.

"World By Night No. 2" might make for better impact if more scissoring is administered. *Pit.*

Swingin' Along

(CINESCOPE—COLOR)

Bantamweight comedy with songs. With disk names item serviceable for summer junior mart.

Hollywood, July 6.

Twentieth-Fox release of Jack Leewood production. Stars Tommy Noonan, Pete Marshall, Barbara Eden; guest stars Ray Charles, Roger Williams, Bobby Vee. Directed by Charles Barton. Screenplay, Jameson Brewer; camera (De Luxe), Arthur E. Arling; editor, Betty Steinberg; music, Arthur Morton; assistant director, Ad Schrumer. Reviewed at the studio, July 6, '62. Running time, 74 MINS.

Freddy ..... Tommy Noonan
Duke ..... Pete Marshall
Carol ..... Barbara Eden
Aunt Sophie ..... Connie Gilchrist
Ginny ..... Carol Christensen
Officer Sullivan ..... Alan Carney
Bookie ..... Mike Mazurki
Georgie ..... Tommy Farrell
Willie ..... Lennie Bremen
Tony ..... Don Diamond
Priest ..... Ted Knight
Mrs. Crenshaw ..... Terry Miele
Psychiatrist ..... Frank Wilcox
Secretary ..... Sandra Warner
TV announcer ..... Art Baker
Himself ..... Ray Charles
Himself ..... Roger Williams
Himself ..... Bobby Vee

In "Swingin' Along," 20th-Fox has a frivolous farce-musical concoction of value primarily as a running mate with grade A attractions aimed at the hot weather teenage mart. It will be an especially handy companion number for the ozone emporiums, or for hardtops frequented by younger audiences.

Oddly enough, the film's hardiest commercial appeal at the moment stems from afterthought additions to the production. Once designed as a vehicle for costars Tommy Noonan and Pete Marchall, the Jack Leewood production was reevaluated commercially upon original completion and resultantly inflated with "guest stars" from the recording field. Inclusion of these "guest" passages palsies the tempo of the film and virtually wrecks the continuity of the comedy storyline, but the guest artists do happen to be hot commodities and, if ballyhooed properly, could create an attendance stir in the teenage community.

The misadventures of a San Francisco-based schnook (Noonan) are traced in Jameson Brewer's screenplay. Plot describes how Noonan, an amateur tunesmith, and Marshall, a con man, pool resources to walk off with first prize in a songwriting contest. Most of the comedy is of the slapstick, visual variety, highlights being a downhill pursuit of a runaway piano on wheels, and a building

(Continued on page 27)

Out of Tiger's Mouth

First production by Ruggles-Whelan Enterprises filmed on location in Macao and Hong Kong on refugee problem; appealing child performances, but b.o. looks only fair.

Berlin, July 3.

Pathe-American release of a Ruggles-Whelan Enterprises production. Stars Loretta Han-Yi Hwong, David Fang. Directed by Tim Whelan, Jr. Screenplay, Wesley Ruggles, Jr. and Whelan; camera, Emmanuel L. Rojas; music, Howard Wells. At Berlin Film Fest. Running time, 83 MINS.

Little Moon ..... Loretta Han-Yi Hwong
Peaceful ..... David Fang
Grandma Yang ..... Lilian Wai
Madame Pang ..... T'ang Juo Ch'ing
Mario ..... Mario Barri
Su Mei ..... Lolita Shek
Boatman Feng ..... Feng Yi
Beggar Girl ..... Victoria Chan

The first production of the youthful team of Wesley Ruggles, Jr. and Tim Whelan, Jr. had the distinction of being invited to this festival, and that should help in exploiting its forthcoming release in the U.S. That help should not come amiss because this sincere attampt to put the focus on to the world refugee problem, looks only a fair contender for b.o. honors.

"Out of Tiger's Mouth" is set primarily in Hong Kong (though there are some incicidental locations in Macao). It deals with the plight of two child refugees from the Chinese mainland. It could, however, just as easily have been filmed in any other part of the world that has faced a similar problem, though the choice of background gives it an air of topicality.

The story, as scripted by Ruggles and Whelan, is simple and unpretentious, with a few unnecessary screen cliches. The two youngsters are placed by their gradmother in the care of a boatman who promises to deliver them to their uncle in Hong Kong. However, he sells them to a brothel keeper in Macao instead. And it takes the inevitable prostie with the heart of gold to rescue them from the sporting house and smuggle them on to a boat for the island. There they are soon robbed of what little money they have, forced to beg and even steal. And when they finally discover that their uncle is dead, realize they have to face the future alone.

Sincerity is undoubtedly the dominating feature in the treatment. There are many pathetic little twists to the plot. But it never really tugs at the heart strings, and therein lies its main weakness. The little Chinese girl, imported from Hollywood, is cute without precocious. David Fang, as the nine-year old brother, is less confident. Some of the other locally recruited players speak their dialog in stilted style.

The slum backgrounds of Hong Kong, and the glimpses of the modern part of the city are strikingly photographed. Howard Wells background music has the right Chinese flavor. *Myro.*

Time of the Heathen

A Yank indie pic picked up by British Lion International Films for world release. An academic look at bigotry. Sometimes sketchy, this looms as a specialized entry.

Berlin, July 3.

Lion International Films release of Calvin Floyd-W. Ronald Lerner production. With John Heffernan, Barry Collins, Orville Steward, Stewart Heller, Ethel Ayler, Nathaniel White. Written and directed by Peter Kass. Camera, Al Gramaglia; editor, Albert Tompkins. At Berlin Film Fest. Running time, 75 MINS.

Gaunt ..... John Heffernan
Jesse ..... Barry Collins
Link ..... Orville Steward
Ted ..... Stewart Heller
Marie ..... Ethel Ayler
Cal ..... Nathaniel White

A gaunt, bible-reading man tracks aimlessly around in the backcountry region of some southern U.S. state. He gets mixed up in a racist matter and turns out to be the tortured man who dropped the A Bomb on Hiroshima during the last war. Pic tries to take on too much. But it does have a definite outlook and a solid technical envelope to make this a specialized bet. But that seems it, at best.

The man comes upon a farm where a white youth has tried to rape a Negro maid, and she has been killed by accident. The bigoted father decides to blame it on the interloper. From there on, this becomes unbelievably involved, with the climax a lot of chase and killings.

Peter Kass, for a first production, displays good visual flair. The actors appear well typed. But they rarely take on human dimensions. It does castigate bigotry and man's inhumanity to man. But a tacked on hallucination sequence is not adequate enough to make this film transcend its chase story.

Film is technically good for an ambitious, if mainly sketchy theme. It is an okay try but still lacking in insight. *Mosk.*

Kaachan Shiguno Iyada

(Don't Ever Die, Mother)

(JAPAN)

Berlin, July 3.

Shochiku production and release. Stars Ineko Arima; features Kiyoshi Hirabayashi, Jiro Yamazaki, Tsptomu Shimomoto. Directed by Yoshio Kawazu. Screenplay, Keisuke Kinoshita; camera, Ryoichi Arano; editor, Kaname Okada. At Berlin Film Fest. Running time, 80 MINS.

Mother ..... Ineko Arima
Yoshiyuki ..... Kiyoshi Hirabayashi
Yoshihisa ..... Jiro Yamazaki
Father ..... Tsutomu Shimomoto

Tender tale of two little boys of a poor family, this tugs at the sentiments rather than jerking at them. Film is moving but in good taste. Its well balanced aspects make this something that could playoff in regular spots on its sheer entertainment value. The pathos hint possible arty house use.

A sick father and an industrious, loving mother surround their two little boys who do not really feel their poverty. Time and seasons pass, the father dies. The boys are good but sometimes slightly disobedient.

The mother is shown as both a tower of love and security for the little boys as well as a sorely tried but courageous woman. This role is played with warmth and strength by Ineko Arima. The boys are perfect in reactions and action.

This is a slow but telling tale. It depicts the basics in life. Film is technically excellent and shows the Japanese can handle a plot through the eyes of children.

Pic is a fragile, poetic story, managing to show the life of children without being childish. It is not afraid of sentiment but does not wallow in it. Here is that rare successful sentimental pic which, with proper handling and exploitation, could give it wide world showing. *Mosk.*

Os Cafajestes

(The No-Good Ones)

(BRAZIL)

Berlin, July 3.

Magnus-Film (Rio de Janiero) production. Stars Jece Valadao, Daniel Filho, Norma Benguel, Lucy Carvalho. Directed by Ruy Guerra. Screenplay, Miguel Torres, Guerra; camera, Tony Rabatton; music, Luis Bonfa. At Berlin Film Fest. Running time, 92 MINS.

Having surprisingly walked off with the grand prix at the recent Cannes Film Fest, there was particular interest in this Brazilian entry at Berlin. In some measure, it was rewarded. "The No-Good Ones," with its extensive nudity and erotic lovemaking scenes, may well face censorship trouble in many parts, but if that hurdle can be overcome it's loaded exploitation possibilities may turn it into a money-spinning production.

Script, by director Ruy Guerra and Miguel Torres, confines the action to four characters and a single day. Story line is sensitively developed, though the screenplay lapses towards the end, and some of the dialog evoked unintentional laughter.

A rich playboy, who has always lived on his allowance, finds himself in a desperate position when his father faces bankruptcy. The thought of work never enters his mind, and instead he tries his luck at blackmail. With the aid of an accomplice, who is promised a car in return for his services, he sets out to photograph his uncle's mistress in the nude, and eventually extract money from the old man. The girl is lured to a deserted beach and persuaded to bathe in the nude. The accomplice, who had been concealed in the luggage compartment of the car, photographs the girl from a variety of angles while she is cavorting in this manner.

The plan, however, goes awry when the girl breaks the news that she is no longer the uncle's mistress. But she suggests they should try the same scheme on his daughter. The second girl is lured to another beach, but plot No. 2 also goes wrong when the playboy finds he's rather fond of his cousin, and doesn't want to be a party to the blackmail photographs.

The extended nudity sequences, running for several minutes, is delicately handled and magnificently lensed. They have a sincere artistic quality, and are without erotic overtones. Same cannot be said, however, of the frank lovemaking between the first girl and the accomplice, or the attempted rape of the second by the same man. It is these scenes that may evoke censorship problems.

Performances by the four principals are up to standard. Both girls are attractive, and Norma Benguel, who is involved in the main nudie scenes, is delightfully unashamed. Technical highlight is Tony Rabattoni's camerawork, and there is a haunting musical background. *Myro.*

Ohne Datum

(Without Date)

(GERMAN)

Berlin, July 3.

Otto Domnick (Stuttgart) production. Directed by Otto Domnick. Screenplay, K.G. Hufnagel; camera, Ottomar Domnick; music, Habenstock Ramati. At Berlin Film Fest (outside competition). Running time, 88 MINS.

"Without Date" is, after "Jonas" and "Gino" Otto Domnick's third offbeat opus. As usual, he dedicates himself to the extreme experiment. It's a film without action. Producer-director aims at showing the psychological situation of a man who's suffering from cancer and who is given only a short time to live.

What Domnick is driving at is clear but it's strenuous and tiresome to follow a full-length film of such calibre. There's a certain plus about the camerawork but otherwise there's nothing that could be termed interesting or essential. Films like this have no future. Dr. Domnick claims that his film only applies to an especially thin circle of interested persons. *Hans.*

No Exit

(Stateless)

(IN ENGLISH)

Berlin, July 3.

Fernando Ayala and Hector Olivera production. Stars Viveca Lindfors, Rita Gam, Morgan Sterne, Ben Piazza. Directed by Tad Danielewski. Screenplay, George Tabori, based on play by Jean-Paul Sartre; camera, Ricardo Younm; editor, Carl Lerner; music, Vladimir Lasachevsky. At Berlin Film Fest. Running time, 85 MINS.

Inez ..... Viveca Lindfors
Estelle ..... Rita Gam
Garcin ..... Morgan Sterne
Bellboy ..... Ben Piazza
Florence ..... Susana Mayo
Gomez ..... Orlando Sacha
Captain ..... Manuel Rosa
Carmencita ..... Martha Adler
Robert Miguel ..... A. Bustillo
Shirley ..... Elsa Daniel
Albert ..... Mario Buna
Roger Delaney, 3d ..... Carlos Brown

Filmed in English in Buenos Aires, "No Exit" was screened without national status when shown at the Berlin festival because of the confusion of its real identity. It is claimed to be the first English language film to have been made in the Argentine.

Based on a J. P. Sartre play which probes the tortured minds of three people destined to be together for eternity in hell, the pic is sincerely made though its transference to the screen medium is by no means successful. Name value of the stars and author will be an exploitation aid, but it looks only a fair arty theatre film.

In a bid to give the story cinematic movement, scripter George Tabori has resorted to the use of flashbacks to explain how the three principal characters wound up in hell. Morgan Sterne is shown as a journalist who betrayed his colleagues in the Resistance movement, Viveca Lindfors is the lesbo who seduces a perfectly normal girl away from her husband, while Rita Gam marries a rich old man for his money and then drives him to suicide after she has killed their son and heir.

However, most of the action is confined to the room that the three share in hell, and the script

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DIPLOMATS AS PIX DEADHEADS

The Ways--And Wit--of Marlene

By ABEL GREEN

"Marlene Dietrich's ABC" (Doubleday; $3.95) is an admixture of cliche and sophistication, corn and caustic observation. Star's ABCs are "definitions," aphorisms, observations, and likes-and-dislikes. They mirror a way of life, dominantly hers. The contradiction is that the image of the author ofttimes eclipses the sagacity of her observations —and vice versa. Paradoxically the book is not disappointing when the femme fatale, now popularly identified in the public prints as the "glamorous grandma," gives way to the latter (and newer) image; i.e., the homespun, folksy, I'll-cook-you-a-dinner, diaper-the-baby character.

The sharp sophistications outweigh the alfalfa. The ABCs range a wide pattern such as, under the initial letter, are observations on Academy Award, accordion ("a sound I like, probably because my ear connects it with France"); actor ("an extrovert's profession"); age, alimony, alone, ambition, April ("I used to like the word, but since 'April in Paris, whom can I run to, what have you done to my heart' rendered with quivering lips and voices full of self-pity, I have lost my liking for April"); arrogance, army, autographs, etc.

There are also proper names such as Harold Arlen ("you can't find a bar reminiscent of anything you've heard before. He doesn't even steal from himself. The rich don't have to"); Fred Astaire ("elegant! elegant! elegant!"); Marian Anderson ("a name which is more a symbol to me than a reality . . . a face, a voice, purity and passion, a dedicated human being who seems to have a mission and is aware of it—harmony and a calm determination reaching out to quiet the restless. I do not know Marian Anderson, I do not have to").

Readable Stuff

And so it goes, much of it sage, all of it very readable. It's especially so when she dwells on personalities, some samples of which are:

Jean-Paul Belmondo ("new blood, new looks, new vitality, new fluidum, news eroticism, new normality for that malady-ridden strain of today's neurotic actors");

Ingmar Bergman ("does I eat him like a king and when you are with disciples you fall right in step");

Shirley Booth ("she comes onstage, says 'Hello' and has me crying");

Maurice Chevalier ("the master of the most difficult and hazardous branch of the theatrical profession");

Noel Coward ("his surname belies him, he is as brave as a lion");

Cary Grant ("the champion");

Eileen Heckart ("If she were acting in Europe, she would be Queen of the Boards. In America, the typecasting barbarism deprives the world of her true talents");

Ernest Hemingway ("my personal Rock of Gibraltar");

Alfred Hitchcock ("when he directs it seems as if he didn't. But he does, and how he does");

Charles Laughton ("I wish he would teach acting");

Anna Magnani ("a force of nature");

Aristotle Onassis ("one rich man who is not dull");

J. Robert Oppenheimer ("I do not know him and I feel the loss");

Max Reinhardt ("not much is done today that he did not do first, and much is called new today that he had forgotten"; she has similar deification for Louis Jouvet and Konstantin Stanislavski; and of Josef Von Sternberg he was "the man I wanted to please most");

G. B. Shaw ("he cabled me once: 'When you come to Europe call on me to discuss the 'Millionairess' film, or call me anyhow just for fun. Cable address Socialist, London'");

Frank Sinatra ("one of the most gentle of all the men I know");

Igor Stravinsky ("Le Sacre du Printemps' is the most erotic music I know");

Michael Todd ("second-rate people disliked him. That was fine with him and me");

Mae West ("a milestone, a catchword, sex with its tongue in its cheeks").

Her ABCs range from Erle Stanley Gardner to yogurt; from DeGaulle to Billy Wilder, from good friend I. A. L. Diamond to Orson Welles; from Eleanor Roosevelt to Gerard Philipe, Dali to Paul Scofield and Vittorio De Sica.

In between are evident her predilection for the good life, accent on cuisine, in observations on restaurants and recipes; and on such variegated theses as sleeping alone, stagefright, makeup men, taxidrivers, vices, virtues, love, married love, kisses, physical love, Berlin, Jews ("I will not try to explain the mystic tie, stronger than blood, that binds me to them"); Children of Israel, Edith Piaf, Las Vegas, Hollywood, withholding tax, and so on.

It's the kind of a book which this glamorous gregarious personality, who has been in the international public eye for a third-of-a-century, will inspire intimates, friends, acquaintances and others to mark off this or that paragraph and violently agree or disagree with the summation. In many it will conjure up "other" meanings, either as definitive "confessionals" or mellowed detachment.

Backgrounded by the worldly wisdom of a longtime star the "definitions" are terse, in the main, and sagacious. She is more generous in her observations on l'amour, whether in its variegated breakdowns of kisses, physical love, married love, virtue ta sagacious approach indeed) or in the overall generic category of sex.

ARMED FORCES PAY RENTALS

Laments such as those sounded by U.S. consulate people in Palermo, Sicily (VARIETY, June 20) re lack of free U.S. films, have a tinny sound to the foreign managers of the major American film companies. The American majors, namely the member companies of the Motion Picture Export Assn., have been supplying numerous features to the State Dept. and the U.S. Information Agency in many parts of the world on a regular basis (and free) since 1958.

Why are Army, Navy and Air Force bases overseas serviced with U.S. films and not such "outposts" as the Palermo consulate? An MPEA exec answers that easily: "The Army, Navy and Air Force rent the pictures under regular, systematized circuit arrangements." In other words, they pay cash.

The beefs from Palermo were, in fact, ironically timed, coming, as they did, just after the entire subject had been brought up for review by the MPEA foreign managers with new U.S.I.A. film chief George Stevens Jr. Under discussion at that meeting was the possibility of a contractual arrangement between the U.S. government and the major companies for State Dept. and U.S.I.A. use of pix abroad, similar to those with the Armed Services.

Why Sans Payment?

Says the MPEA man, the film requirements of the U.S.I.A. and State have become so numerous that it's "unreasonable" to expect the companies to supply such service without pay. All other private firms are paid for goods used by the Government, he says and adds: "We understand, in fact, that government policy precludes the solicitation or acceptance of free goods and services for normal government operations."

At the present time, the MPEA supplies pix free under the following categories:

(1) The Iron Curtain Circuit. Since 1958 the majors have been furnishing one 16m feature per month for circulation through U.S. embassies or legations in Moscow, Warsaw, Prague, Budapest, Bucharest, Sofia, Kabul and Katmando. Films are used to attract local big-

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U. of Vermont 'Festival'

Burlington, Vt., July 10.

The third foreign film "festival" will be held this summer at the U. of Vermont here, on two screenings weekly bases, from July 13 through Aug. 9. Showings in the Waterman Building on the campus will be open to the public.

Series will include international prize-winning productions made in the United States, Japan, France, Sweden, Austria, Denmark, England, Scotland, Germany, Argentina and Italy.

Balaban & Katz Alters Traditional Policy Against 'Roadshow' Films

Chicago, July 10.

Balaban & Katz theatre chain in Chi, a longtime holdout against hardticket showings, is apparently jumping in with both feet. After disclosing last week that it would roadshow 20th's "Longest Day" at the Roosevelt Theatre Oct. 11, it was learned by VARIETY that B&K is installing 70m equipment in the United Artists Theatre. Both are Loop houses.

A B&K spokesman said that the company had owned the 70m equipment for some time and that the installation did not necessarily commit them to reserved seat shows, but would permit them to do so when advisable. It's assumed that the equipment is the same that was used for "Sleeping Beauty," which was shown on grind at the B&K-owned State-Lake Theatre about four years ago.

The spokesman said that the equipment change at the United Artists was for no particular film, but trade speculation has it that it will be first used for a hardticket showing of "Lawrence of Arabia" in December of this year. One rumor specifically denied by both B&K and the Chi office of 20th is that the Roosevelt would get "Cleopatra" as part of the deal made for it to switch to a hardticket policy for "Day." B&K prexy Dave Wallerstein said that no particular roadshows are planned for the house after "Day."

The change in Wallerstein's previously adamant stand against reserved seat pictures apparently stems from what shapes as an acute shortage of hardticket houses in Chi. The shortage started when the Palace went dark earlier this year in what was reported as a dispute over terms for Cinerama pictures. Palace owner Arthur Wirtz says that he is converting the theatre into a meeting and banquet hall for the Bismarck Hotel, in which it is housed. The situation deepened when the McVickers Theatre, after a brief stint as a legit house, signed a 13-month lease with Cinerama, starting August 8 with "Wonderful World of Brothers Grimm."

Highway Wants Ozoner

Pasadena, Tex., July 10.

Harris County commissioners have authorized E. E. Schwenke, chief of the right of way division, to offer the Red Bluff Drive-In Theatre here $42,595 for .95 of an acre needed for the right of way to build a freeway.

The or-else is to institute condemnation proceedings if the offer is refused.

U.S. and Britain Shine at Venice Documentary Fest

Venice, July 10.

United States celebrated Independence Day here by walking off with five awards at the 13th Annual Venice Documentary Festival, which ended on July 4. Britain shared the local spotlight with the Yank entries, totaling seven kudos, including the one for the best selection, while Italy and Japan each won three prizes, France two, the USSR, Iran, Yugoslavia, and Poland one apiece.

Yank winners, out of a total of 16 entries in various classes, were "Eruption at Kilauea," produced by the US Geologic Institute, which was judged best of films in geographic, folklore, and ethnologic section; "Sunday on the River," directed by Gordon Hitchens and Ken Resnick, runner-up in social documentation class; Stuart Hagman's "Khali Nita, Socrates," first prize in the narrative class; "An American Illustrator," (USIS), top prize in TV documentaries; and "U.S. 1: American Profile," directed by Tom Priestley and Ray Garner, runner up in the same category.

Other major kudos handed out here by seven-man jury (headed by Poland's Jerzy Toeplitz, with Sam Waagenar as Yank rep) included a Lion of Saint Mark Grand Prize to Italy's "Fata Morgana," directed by Lino Del Fra; and to Britain's "Scott's Last Journey," directed by John Read.

Donald E. Baruch, official US delegate to the event, accepted the Yank prizes. There was a midnight wrap-up party at a Lido Hotel. Growing importance of so-called "minor" segment of the Venice Feature event (which unspools Aug. 25-Sept. 7), is evidenced in local coverage of some 80 critics and newsmen, both Italian and foreign.

All told, 93 documentaries of all classes from 21 nations participated in the event.

DE-STRESS FAIRYLAND IN CINERAMA 'GRIMM'

Metro is somewhat leery that the title "Wonderful World of Brothers Grimm" could be a burden by tending to identify the MGM-Cinerama pic as essentially moppet fare in the public mind. To counter this prospect, distrib plans to deemphasize "Brothers Grimm" in the ad campaign simply by spotlighting "Wonderful World" in larger typeface.

The psychology has already been implemented, quietly, by the company's publicity mill, which only refers to the complete title once per handout, thereafter truncating it just to "Wonderful World"—trusting, of course, that entertainment editors will go along.

While Metro's primary concern is that "Brothers Grimm" smacks too much of fairytale, there's another fear, interestingly, that Grimm could be construed by some folks as grim. This could be cutting the semantic analysis pretty thin, but the braintrusting wants to run no more risks than necessary.

Such noodling is not without justification. In this case, Metro is obviously selling much more than juvenile literature, since "Wonderful World" is precedental —first Cinerama with a storyline.

Safron's New Berth

Jerome Safron, circuit sales exec for Columbia, has been named national sales coordinator for Sam Spiegel's "Lawrence of Arabia."

Exec served in the same capacity on Col's "Guns of Navarone" and "Pepe."

Belafonte-Bunche

Continued from page 2

allowed integrated meetings and banquets.

Singer Harry Belafonte was a registered guest at Atlanta Cabana, but he and his party were refused service in the King's Inn Restaurant, which is a part of that motel, but leased out by management. When the incident developed, the motel manager invited Belafonte and his friends to be his personal guests for luncheon in his office.

Question of desegregation of hotels and motels here came up anew in connection with last week's national convention of National Assn. for the Advancement of Colored People. One unspecified at the time) hotel turned down a request for a reservation by Dr. Ralph Bunche, undersecretary of the United Nations and Nobel Prize winner, who addressed the conclave Friday (6).

Ditto In Maine

Kennebunkport, Me., July 10.

Negro star of "A Raisin In The Sun," Claudia McNeill, was refused housing in seven hotels, according to the Kennebunkport Playhouse owner Robert C. Currier. An eighth hostelry consented. The rest of the cast stayed in quarters on the playhouse grounds.

Currier stated the hotels didn't seem concerned that "racial discrimination is a violation of the Maine law. They simply said they were full after I disclosed Miss McNeill was a Negro." He added that one hotel had okayed a reservation but when it was mentioned Miss McNeill was colored it was immediately withdrawn. He didn't identify any of the seven hotels. He added that one hotel manager merely observed "it would embarrass the other guests" (if Miss McNeill was okayed).

Domestically and Internationally, News Is Joyous in Universal Shop

Universal is making with elation over its sock domestic b.o. billings for the first 35 weeks (ended June 30) of the current fiscal year, and which includes a strong boost from the 26-week Presidential Sales Drive commemorating the 50th anni.

Sales veepee Henry (Hi) Martin puts the percentage increase over the like year ago period at a whopping 91.3, which makes for a fine how-de-do for the now-in-control MCA parent. The good news, of course, doesn't reflect the current smash rackups of "That Touch of Mink," just in release and which, at the rate it's going, bids to become U's new alltime champ.

Every week of Universal's overseas 26-week presidential sales drive topped the comparable week in 1961, Americo Aboaf, veep and foreign general manager, reports. Overall results of the drive, which ended June 30 and honored prexy Milton R. Rackmil, exceeded the first 26 weeks of 1961 by 51%.

Leader in the contest in individual territories was African Consolidated Films, U-I's distrib in South Africa, directed by Geoff Rawsthorne. Brazilian manager Rudi Gottschalk was second and Pakistani manager Henry Sayers third.

In the contest between overseas divisions, supervisor Al Lowe's Latin American division was first, with Europe second and the Far East third.

H.O.s Help Chi; 'Lolita' Wow $22,000, 'Hatari' Socko 24G, 2d; 'Voyage' 19G, 'Mink' Great 22G, 4th; 'Advise' 13G

Chicago, July 10.

A host of lively second-rounders dominate Windy City firstrun biz this session in what generally shapes as a bright frame. Only newcomers are the Monroe pair of imports, "Michael Strogoff" and "Sorcerers' Village," looking nice, and Carnegie reissue of "Last Year At Marienbad," which shapes trim.

"Hatari" continues boffo in second Roosevelt stanza. "Notorious Landlady" is grabbing a fine second week at the Chicago. "Lolita" looks wow in its Loop second round.

"Bon Voyage" shapes nice in second State-Lake lap. "Taste of Honey" is posting an excellent second sesh at Cinema. "Jules and Jim" looms busy in second at the Town. Same session of "Stowaway In The Sky" is brisk at the Surf.

"Boys' Night Out" is pulling a mild third canto at Oriental. "My Geisha" is good in its Esquire third. Fourth round of "That Touch of Mink" is great at United Artists. "Advise and Consent" is good in its Woods fifth.

"Judgment at Nuremberg" is beginning to taper a bit in 7th week at the Cinestage on hardticket. "West Side Story" continues loud in its Todd 20th round, also on hardticket.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80) "Last Year At Marienbad" (Astor). Neat $3,500. Last week, "Only Two Can Play" (Kings) (m.o.) (2d wk). $2,200.

Chicago (B&K) (3,900; 90-$1.80)—"Notorious Landlady" (Col) (2d (Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week $2,670,600

(*Based on 22 cities and 269 theatres, chiefly first runs, including N.Y.*)

Last Year $2,645,400

(*Based on 22 cities and 268 theatres*).

'Mink' Great 21G, Det.; 'Boys' $14,000

Detroit, July 10.

City is loaded with holdovers and extended-runs this round, and not all of them are retaining their initial strength. Outstanding of these is "That Touch of Mink," which shapes sockeroo in third session at the Mercury. "Holiday in Spain" still is hefty in seventh week at Music Hall where an added matinee is helping.

"Boys' Night Out" looks fine in second at Adams while "Bon Voyage" is rated socko in second at Michigan. Lone newcomer, "Notorious Landlady," looms excellent at Grand Circus. "Hatari" is big in third at Palms.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.49) — "Premature Burial" (AI) and "Guns of Black Witch" (AI) (2d wk). Good $9,000. Last week, $16,000.

Michigan (United Detroit) (4,026; $1.25-$1.49) — "Bon Voyage" (BV) (2d wk). Sock $14,000. Last week, $16,000.

Palms (UD) (2,995; $1.25-$1.49)—"Hatari" (Par) (3d wk). Big $10,000. Last week, $13,000.

Madison (UD) (1,408; $1.50-$2.65)—"West Side Story" (UA) (21st wk). Smash $12,000. Last week, $12,400.

Grand Circus (UD) (1,400; $1.25-$1.49) — "Notorious Landlady" (Col). Excellent $16,000. Last week, "Hobbs Takes Vacation" (20th) (2d wk). $9,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Boys' Night Out" (M-G) (2d wk). Fine $14,000. Last week, $14,500.

United Artists (UA) (1,667; $1.25-$1.50) — "Advise and Consent" (UA) (2d wk). Fair $7,000. Last week, $9,500.

Music Hall (Beacon Enterprises) (1,213; $1.20-$2.65) — "Holiday in Spain" (Nat'l Th.) (7th wk). High $15,000. Last week, $14,500.

Mercury (UM) (1,465; $1-$1.80)—"Touch of Mink" (U) (3d wk). Whopping $21,000 or near. Last week, $22,300.

Trans-Lux Krim (Trans-Lux) (980; $1.49-$1.65) — "Sky Above" (Indie) (2d wk). Good $3,000. Last week, $4,000.

'Music' Wham $50,000, Denver; 'Hatari' 18G

Denver, July 10.

World preem of "The Music Man" in two Denver firstruns is racking up a wow total, being particularly big at Paramount where it is heading for an amazing figure. Also new, "Hatari" shapes socko at the Denver. "Advise and Consent" looms good in first holdover session at Orpheum. "Mr. Hobbs Takes a Vacation" is rated good in third at Centre.

Estimates for This Week

Centre (Fox) (1,270; $1.25-$1.45)—"Hobbs Take Vacation" (20th) (3d wk). Good $7,000. Last week, $9,000.

Cooper (Cooper) (814; $1.65-$2.50)—"Cinerama Holiday" (Cinerama) (6th wk). Big $16,000. Last week, $17,000.

Crest (Wolfberg) (750; $1.25-$1.75)—"Music Man" (WB). Day-date with Paramount. Wow $15,000. Last week, "Road To Hong Kong" (UA) (m.o.) and "Sergeants 3" (UA) (rerun) $3,000.

Denham (Indie) ($1.25-$2.50)—"West Side Story" (UA) (10th wk). (Continued on page 10)

'Hobbs' Hot $12,000, L'ville; 'Mink' 8G, 3d

Louisville, July 10.

"Mr. Hobbs Takes a Vacation" at the United Artists is the only new film among the downtowners, and shapes solid. It will lead the field. "West Side Story" in second at the Brown is torrid, playing $1.25 top. "Touch of Mink" at the Kentucky still is big in third round, and promises to stick around for several weeks. Lots of people in the downtown area over the weekend will help takes at the Ohio with "Big Red" in third week and "Merrill's Marauders" for second at Mary Anderson.

Estimates for This Week

Brown (Fourth Avenue) (900; 75-$1.25)—"West Side Story" (UA) (2d wk). Solid $10,500, after initial week's $11,000.

Kentucky (Switow) (900; 75-$1.25)—"Touch of Mink" (U) (3d wk). Big $8,000 after second week's $10,000.

Mary Anderson (People's) (1,100; 75-$1.25)—"Merrill's Marauders" (WB) (2d wk). Fair $4,500. First week was $6,000.

Ohio (Settos) (900; 75-$1.25)—"Big Red" (BV) and "Huckleberry Finn" (MGM) (reissue) (3d wk). Nice $5,000 after second week's $6,500.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50)—"Windjammer" (NT) (6th wk). Good $7,000. Fifth week was same.

United Artists (Fourth Avenue) (3,000; 75-$1.25)— "Hobbs Takes Vacation" (20th). Booming family trade for swell $12,000. Last week, "Road To Hong Kong" (UA) (2d wk), $8,000.

'Voyage' Fast 11G, K.C.; 'Traitor' 9G

Kansas City, July 10.

Strong product brought in for holiday week will combine with hefty holdovers for better business currently at first-runs. "Counterfeit Traitor" at Paramount shapes smart. "Bon Voyage" at Uptown shapes nice. "Mr. Hobbs Takes a Vacation" continues good in second week in two spots. "Advise and Consent" at Saxon is lusty in second. "Boys' Night Out" at Roxy shapes big also on first holdover round. Heat hit season's high, but then turned to rain for weekend.

Estimates for This Week

Brookside, Granada (Fox Midwest-Nat. Theatres) (800, 1,217; $1-$1.25)—"Hobbs Takes a Vacation" (20th) (2d wk). Handsome $9,500; holds. Last week, $12,000.

Capri (Durwood) (1,260; 90-$2)—"Oklahoma" (20th) (reissue) (5th wk). Fair $2,800. Last week, $3,000.

Empire (Durwood) (1,200; 90-$2)—"Windjammer" (NT) (reissue) (5th wk). Okay $3,000; holds. Last week, same.

Isis (FMW-XT) (1,360). Electric Lake Park (Fulton) (1,600; 800 cars). Crest, Riverside Commonwealth (900 cars), Boulevard Rosedale (750 cars, Heart Noah-Wiles) (1,500 cars) ($1 each). Currently sub-run. Last week, "Poor White Trash" (CDA) (reissue) combined with various second-runs, astronomical $65,000.

Kimo (Dickinson) (504; $1.25-$1.50)—"Les Liaisons" (Astor) (9th wk). Okay $1,000. Last week, $1,200.

Paramount (Black-UP) (1,900; $1-$1.25)—"Counterfeit Traitor" (Par). Fancy $9,000 on great reviews. Holds. Last week "Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues), $6,500.

Plaza (FMW-XT) (1,630; $1.25-$1.50)—"Road To Hong Kong" (UA) (3d wk). Fair $5,000. Last week, $6,500.

Roxy (Durwood) (850; 75-$1.50)—"Boys' Night Out" (MGM) (2d wk). Tall $6,000; stays. Last week, $7,500.

Rockhill (Little Art Theatres) (750; $1-$1.25)—"Only Two Can Play" (Col) (2d wk). Pleasant $1,500. Last week, $1,900.

Saxon (Durwood) (1,600; 75-$1.50)—"Advise and Consent" (Col) (2d wk). Lively $8,000; holds. Last week, $10,000.

Studio (Durwood) (150; $1.25-$1.50)—"Two Women" (Embassy) (9th wk). Oke $1,000. Last week, $1,200.

Uptown (FMW-XT) (2,043; $1-$1.50)—"Bon Voyage" (BV) and "Rashful Elephant" (BV). Stout $11,000; holding. Last week, "Big Red" (BV) (3d wk), $5,000.

'Advise' Big $12,000, Frisco; 'Mink' Lively 13G, 'Hatari' Hotsy $13,500

Broadway Grosses

Estimated Total Gross

This Week $609,300

(*Based on 30 theatres*)

Last Year $694,600

(*Based on 29 theatres*)

'Lolita' Boffo 15G, Philly; 'Mink' 19G

Philadelphia, July 10.

Entire list is on holdover but biz aided by bright July 4 holiday and lusty Saturday trade, is holding up remarkably well. "Lolita" is rated wow in second round at Trans-Lux while "Hatari" is boff in second at Stanton.

"That Touch of Mink" still is the richest with a great take in third stanza at Randolph. "Bon Voyage" is very fancy in second at Goldman. "Advise and Consent" looks stout in third at Arcadia.

Estimates for This Week

Arcadia (S&S) (622; 95-$1.80)—"Advise and Consent" (Col) (3d wk). Stout $10,000 after $10,400 in second.

Boyd (SW) (1,536; 95-$1.80)—"Hobbs Takes Vacation" (20th) (3d wk). Okay $8,000 after $8,500 for second.

Fox (Milgram) (2,200; 95-$1.80)—"Notorious Landlady" (Col) (2d wk). Fine $12,000 or a bit better after $14,000 in 1st.

Goldman (Goldman) (1,000; 95-$1.80) — "Bon Voyage" (BV) (2d wk). Last week, $13,000. Fancy $14,000 after $13,000 on opener.

Midtown (Goldman) (1,200; $2-$2.75)—"West Side Story" (UA) (35th wk). Still solid at $10,500 after $11,000 last week.

Randolph (Goldman) (2,200; 95-$1.80)—"Touch of Mink" (U) (3d wk). Great $19,000 or better after $24,000 for second.

Stanley (SW) (2,500; 95-$1.80)—"Boys' Night Out" (MGM) (3d wk). Good $9,000 after $10,000 in second week.

Stanton (SW) (1,483; 95-$1.80)—"Hatari" (Par) (2d wk). Boff $14,000. Last week, $16,000.

Studio (Goldberg) (383; 95-$1.80)—"Life of Hitler" (Indie) and "Confessions of Opium Eater" (Indie). Fair $3,000. Last week, "Girls Without Sex" (Indie) and "Lonely Rooms" (Indie) $3,500.

Trans-Lux (T-L) (500; 95-$2)—"Lolita" (MGM) (2d wk). Boff $15,000. Last week, $14,000.

Viking (Sley) (1,000; 95-$1.80)—"Escape from Zahrain" (Par) (2d wk). Disappointing $5,000 after $8,000 for opener.

World (R&B-Pathe)—"Jules and Jim" (Janus) (2d wk). Okay $2,500. Last week, $2,800.

'MINK' STILL PACING PROV., LOFTY $8,500

Providence, July 10.

Nothing but holdovers hereabouts and with beautiful weather giving stiff competish, most stanzis are fairly happy. RKO Albee's "That Touch of Mink" looks happiest in third round. Majestic's second of "Bon Voyage" is solid. State's "Road to Hong Kong" looms fair in second. Strand's second round of "Counterfeit Traitor" is just okay.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Touch of Mink" (U) and "Information Received" (U) (3d wk). Big $8,500 or close. Second was $9,000.

Elmwood (Snyder) (724; $2-$2.50)—"West Side Story" (UA) (13th wk). Steady $5,000. Twelfth was $5,200.

Majestic (SW) (2,200; 65-90)—"Bon Voyage" (BV) (2d wk). Sock $8,000 in offing after $10,000 opener.

State (Loew) (3,200; 65-90)—"Road To Hong Kong" (UA) and "Mary Had A Little" (UA) (2d wk). Just fair $7,000 after $7,800 in first.

Strand (National Realty) (2,200; 65-90)—"Counterfeit Traitor" (Par) (2d wk). Oke $4,500. First was $6,500.

San Francisco, July 10.

Firstrun trade here currently is fair to good in most locations, with no new product to help. "Advise and Consent" is rated big in third at St. Francis while "Touch of Mink" looks lively in third at Golden Gate. "Lolita" shapes socko in second at Stagedoor but "Boys' Night Out" is rated soft in second at Warfield. "Hatari" is hep in third at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Touch of Mink" (U) and "Night Creatures" (U) (3d wk). Smooth $13,000. Last week, $18,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Hobbs Takes Vacation" (20th) and "Air Patrol" (20th) (2d wk). Mild $9,000. Last week, $11,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Boys' Night Out" (MGM) (2d wk). Soft $8,000. Last week, $12,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Hatari" (Par) (3d wk). Hep $13,500. Last week, $16,000.

St. Francis (Par) (1,400; $1.00-$1.75)—"Advise and Consent" (Col) (3d wk). Big $12,000. Last week, $17,000.

United Artists (No. Coast) (1,151; $1.50-$3)—"West Side Story" (UA) (30th wk). Holding at solid $15,000. Last week, ditto.

Vogue (S.F. Theatres) (346; $1.50)—"Through Glass Darkly" (Janus) (9th wk) and "Devil's Eye" (Janus) (3d wk). Nice $1,700. Last week, $1,800.

Stagedoor (A-R) (444; $1.50)—"Lolita" (MGM) (2d wk). Sock $10,000. Last week, $12,000.

Presidio (Art Theatre Guild) (774; $1.50)—"Taste of Honey" (Col) (6th wk). Neat $3,500 last week, $4,000.

Metro (United California) (1,000; $1.50-$1.80) — "Whistle Down Wind" (Indie) (3d wk). Okay $3,400. Last week, $3,800.

Esquire (No. Coast) (846; 90-$2.25)—"El Cid" (AA) (6th wk). Fatso $6,400. Last week, $6,000.

Alexandra (United California) (1,610; $1.49-$1.75)—"Mr. Cory" (Par) (2d wk). Sluggish $5,000. Last week, $8,000.

Coronet (United California) (1,250; $1.49-$2)—"Oklahoma" (Magna) (2d wk). NSH $4,500 or near. Last week, $5,000.

'Boys' Sockeroo $16,000, Toronto; 'Red' Wow 30G, 'Hatari' Hefty 15G, 2d

Toronto, July 10.

With biz spotty, only newcomers are "Boys' Night Out," sock at Loew's and "In The Doghouse," nice at Hyland. "Big Red" and "Hatari," in second stanzas, both are solid. Shrine convention dented trade considerably.

Estimates for This Week

Alhambra, Capitol, Palace, Prince of Wales, Runnymede, St. Clair (FP) (944; 1,026; 1,485; 1,197; 1,377; 1,430; $1)—"Big Red" (BV) (2d wk). Wow $30,000 for six houses. Last week, with 10-house tieln, having a seating capacity of 13,997, was offish at $27,000.

Downtown, Scarboro, State (Taylor) (1,059; 682; 696; 50-$1)—"House of Women" (WB) and "Samar" (WB). Okay $19,000 or near. Last week, "Jack Giant Killer" (UA) and "Five Guns to Tombstone" (UA), with four-house Taylor tieln with 5,608 seats, $27,500.

Eglinton (FP) (919; $1.50-$2.50)—"Windjammer" (NT) (reissue) So-so $4,000. Last week, "South Seas Adventure" (Cinerama) (3d wk), same.

Hollywood (FP) (1,080; $1-$1.50)—"Counterfeit Traitor" (Par) (4th wk). Still hefty at $8,000. Last week, $8,200.

Hyland (Rank) (1,373; $1-$1.50)—"In the Doghouse" (20th). Nice $7,000. Last week, "Only Two Can Play" (Col) (12th wk), $6,000.

Imperial, Nortown (FP) (3,206; 959; $1-$1.75)—"Hatari" (Par) (2d wk). Hefty $15,000. Last week, $20,000.

Loew's (Loew) (1,641; $1-$1.50)—"Boys' Night Out" (MGM). Shapes sock $16,000. Last week, "Horizontal Lieutenant" (MGM), $7,000.

Tivoli (FP) (935; $1.50-$2.50)—"West Side Story" (UA) (9th wk). Sellouts at weekend makes it fat $13,000. Last week, ditto.

'Road' Fair $6,000 For Balto; 'Hatari' Hep 8G; 'Mink' Smooth 10G, 3d

Baltimore, July 10.

Downtown biz continues fair with only one new film, "Road to Hong Kong" which was launched by Bob Hope with benefit performance for Variety Club. It's rated fair. Leading the holdovers are "Touch of Mink," sturdy in third week at Stanton. "Hatari" is hep in second week at Hipp. "Advise and Consent" in second at the Town shapes okay. "Mr. Hobbs Takes a Vacation" looms warm in same at Mayfair.

Estimates for This Week

Avalon (Freedman) (860; $1.50)—"Paradisio" (Fanfare) (2d wk). Good $3,000. Last week, $4,000.

Aurora (Rappaport) (367; 90-$1.50)—"After Mein Kampf" (Indie) and "Karate" (Indie) (2d wk). Okay $1,700. Last week, $2,000.

Charles (Fruchtman) (500; 90-$1.50)—"Black Tights" (Magna) (2d wk). Fair $2,000. Last week, $3,000.

Cinema (Schwaber) (460; 90-$1.50)—"Valiant" (UA) (2d wk). Slow $1,000. Last week, $1,200.

Hippodrome (Rappaport) (2,200; 90-$1.50)—"Hatari" (Par) (2d wk). Fast, $8,000. Last week, $9,000.

Five West (Schwaber) (435; $1.50-$2)—"Judgment at Nuremberg" (UA) (12th wk). Holding at $2,400. Last week, $2,500.

Little (Rappaport) (300; 90-$1.50)—"Whistle Down Wind" (Pathe) (3d wk). Oke $1,800. Last week, $2,000.

Mayfair (Fruchtman) (700; 90-$1.50)—"Hobbs Takes Vacation" (20th) (2d wk). Trim $5,000. Last week, $7,000.

New (Fruchtman) (1,600; 90-$1.50)—"Road to Hong Kong" (UA). Fair $6,000. Last week, "Big Red" (BV) (2d wk), $4,000.

Playhouse (Schwaber) (355; 90-$1.50)—"Only Two Can Play" (Kings) (3d wk). Nice $3,000. Last week, $3,300.

Rex (Freedman) (500; $1.50)—"Paradisio" (Indie) (2d wk). Good $4,000. Last week, $6,000.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Touch of Mink" (U) (3d wk). Solid $10,000 or over. Last week, $12,000.

Town (Rappaport) (1,125; 90-$1.50) — "Advise and Consent" (Col) (2d wk). Good $9,000. Last week, $10,000.

L.A. Strongest in 19 Wks.; 'Boys' Boffo $30,000, 'Birdman' Wow 26G, 'Hobbs' Hefty 16G, 'Hatari' Smash 17G, 2d

Los Angeles, July 10.

Firstruns here are taking a sharp upturn this stanza for the biggest expected take in some 19 weeks. Prospect is sparked by a trio of solid new pix, with several holdovers still torrid. "Boys' Night Out" should hit a smash $30,000 in four situations.

"Birdman of Alcatraz" looks wow $26,000 on preem date at Fox Wilshire. "Mr. Hobbs Takes a Vacation" is hefty $16,000 in three theatres in first general release. "Big Red" is shaping light $10,000 in two spots in first.

Among regular holdovers, "Hatari" is socko $17,000 in second at Egyptian. "Advise and Consent" looks boff $15,000 in fifth Warner Bev round.

"Lolita" is great in third at Beverly. "West Side Story" still is lusty at $25,000 for 30th session at Chinese, on hardticket.

Estimates for This Week

Fox Wilshire (FWC) (1,990; $1.49-$2.40) — "Birdman of Alcatraz" (UA). Wow $26,000. Last week, "Hobbs Takes Vacation" (20th) (6th wk-5 days), $3,700.

Hillstreet, Iris (Metropolitan-FWC) (2,752; 825; 90-$1.50) — "Big Red" (BV) and "Living Desert" (BV) reissue. Light 10,000 or near. Last week, Hillstreet with Hawaii, "Zotz" (Col), "Mothra" (Col) (1st wk-6 days), $5,600. Iris with Warren's, Baldwin, "Counterfeit Traitor" (Par), various second features (2d wk-6 days), $10,800.

Pantages, State, Wiltern, Baldwin (RKO-UATC-SW-State) (1,512, 2,404; 344; 1,800; 90-$1.50) — "Boys Night Out" (MGM) and "Ride High Country" (MGM). Smash $30,000 or near. Last week, Pantages, "Judgment at Nuremberg" (UA) (23d wk-8 days), $8,100. State, Wiltern with Loyola, "Sweet Bird Youth" (MGM), "All Fall Down" (MGM) (2d wk-6 days), $14,200.

Hawaii, Warner's (G&S-Metropolitan) (1,106; 1,757; 90-$1.50) —

(Continued on page 10)

'Boys' Lively $13,000 In Pitt; 'Voyage' Fast 12G, 2d; 'Mink' Boff 19G, 3

Pittsburgh, July 10.

Ill wind and lack of many newcomers has Pitt deluxers at bit of fish this round, with only "That Touch of Mink" in third week at Gateway maintaining a powerhouse pace. "West Side Story" is strong for 22d week at Nixon. "Boys Night Out" rates lively in first at the Penn. "Mr. Hobbs Takes Vacation" is moderate in first at Fulton.

"Tomorrow Is My Turn" remains okay in third at Shadyside. "Counterfeit Traitor" is only okay in second at Warner. "Bon Voyage" shapes fancy also in second at Stanley.

Estimates for This Week

Fulton (Assoc.) (1,771; $1-$1.50) — "Hobbs Takes Vacation" (20th). Lukewarm $7,000. Last week, "Advise and Consent" (Col) (2d wk), $10,000.

Gateway (Assoc.) (1,999; $1-$1.50) — "Touch of Mink" (U) (3d wk). Brilliant $19,000 or close. Last week, $19,500.

Nixon (Rubin) (1,763; $1.50-$2.75) — "West Side Story" (UA) (22d wk). Hard $8,000 with new daily matinee policy. Last week, ditto.

Penn (UATC) (3,300; $1-$1.50) — "Boys' Night Out" (MGM). Lotid $13,000. Last week, "Road to Hong Kong" (UA), $10,000.

Shadyside (MOTC) (750; $1.25) — "Tomorrow Is My Turn" (Show) (3d wk). Building and will get almost $3,000. Last week, $2,500.

Squirrel Hill (SW) (834; $1.25) — "Five Finger Exercise" (Col). Hep $4,000. Last week, "Taste of Honey" (Cont) (4th wk), $2,800.

Stanley (SW) (3,700; $1-$1.50) — "Bon Voyage" (BV) (2d wk). Slick $12,000. Last week, $15,500.

Warner (SW) (1,200; $1-$1.50) — "Counterfeit Traitor" (Par) (2d wk). Okay $6,500. Last week, $8,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'ADVISE' SNAPPY 7G, PORT.; 'MINK' BIG 7½G

Portland, July 10.

Few newcomers here currently but the holdovers are keeping trade at a nice level. Lone newie, "Mr. Hobbs Takes a Vacation," is disappointing at Esquire. "That Touch of Mink" looms standout, with a bright take in third frame at Broadway, showing being better than many first weeks at this house. "Advise and Consent" also looks snappy in second at Fox.

Estimates for This Week

Bagdad (Sullivan) (1,400; $1.25) — "Counterfeit Traitor" (Par and "Cime Fear" (U) (2d wk). Okay $3,000. Last week, $4,100.

Broadway (Parker) (1,890; $1-$1.50) — "Touch of Mink" (U) and "Information Received" (U) (3rd wk). Big $7,500 or near. Last week, $8,700.

Esquire (Cruikshank) (460; $1.25) — "Hobbs Takes Vacation" (20th) and "The Trumpet" (Indie). NSG $2,500. Last week, second run.

Fox (Evergreen) (1,600; $1-$1.49) — "Advise and Consent" (Col) (2d wk). Snappy $7,000. Last week, $9,400.

Hollywood (Evergreen) (1,180; $1.49-$2) — "Seven Wonders of World" (Cinerama) (13th wk). Neat $8,500. Last week, $5,500.

Irvington (Smith) (650; $1.50) — "Judgment At Nuremberg" (UA) (2d wk). Rugged $7,500. Last week, $8,900.

Laurelhurst (Tebbetts) (700; $1.25) — "Boys' Night Out" (MGM) and "World In Pocket" (MGM) (2d wk). Steady $3,000. Last week, $3,200.

Music Box (Hamrick) (640; $1.50-$2) — "West Side Story" (UA) (17th wk). East $5,800. Last week, $6,000.

Orpheum (Evergreen) (1,536; $1.49-$1.75) — "El Cid" (AA) (5th wk). Solid $6,500. Last week, $6,900.

Paramount (Port-Para) (3,006; $1-$1.50) — "Road To Hong Kong" (UA) and "Sun and Sergeant" (UA) (2d wk). Slow $5,000. Last week, $6,200.

'Marauders' Good 10G, Buff; 'Mink' Big 9G, 3d

Buffalo, July 10.

Biz is very spotty here currently, with too many holdovers hurting overall gross take. Merrill's Marauders" shapes good at Paramount in first round. "Advise and Consent" is rated good in second at Century. "That Touch of Mink" looms best bet with brisk session for third Lafayette week.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25) — "Boys' Night Out" (MGM) (2d wk). Soft $5,200. Last week, $7,000.

Center (AB-PT) (2,500; 90-$1.25) — "Hobbs Takes a Vacation" (20th) (2d wk). Ok. $5,500. Last week, $6,400.

Century (UAT) (2,700; 90-$1.25) — "Advise and Consent" (Col) (2d wk). Good $7,000 in nine days. Last week, $7,300.

Lafayette (Basil) (3,000; 90-$1.50) — "That Touch of Mink" (U) (3d wk). Bright $3,000. Last week, $10,000.

Paramount (AB-PT) (3,000; 90-$1.25) — "Merrill's Marauders" (WB). Good $10,000. Last week, "Tales of Terror" (AI) and "Force of Impulse" (AI), $9,000.

Teck (Loew) (1,200; 70-$1.25) — "Lolita" (MGM) (2d wk). Okay $5,000. Last week, $5,500.

Cinema (Martins) (450; 90-$1.25) — "Only Two Can Play" (Col) (2d wk). Fair $1,500 after $2,200 in first.

'Hobbs' Great $11,000, Seattle; 'Advise' 10G

Seattle, July 10.

Biz is holding nicely currently for second week in a row. "Mr. Hobbs Takes a Vacation," one of two newcomers, is great at Coliseum. "Bon Voyage" looms nice in opener at Paramount. "That Touch of Mink" still is in chips for third round at Music Hall. "Advise and Consent" is rated big in second at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$1.50) — "Boys' Night Out" (MGM) (2d wk). Mild $3,500 in 6 days. Last week, $6,700.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "Hobbs Takes Vacation" (20th) and "Air Patrol" (20th). Great $11,000 or close. Last week, "Counterfeit Traitor" (Par) (2d wk), $4,200.

Fifth Avenue (Fox-Evergreen) (2,300; $1.25-$1.50) — "Advise and Consent" (Col) (2d wk). Big $10,000. Last week, $11,800.

Music Box (Hamrick) (738; $1.50-$3) — "West Side Story" (UA) (20th wk). Big $7,500. Last week, $8,200.

Music Hall (Hamrick) (2,200; $1.25-$1.50) — "Touch of Mink" (3d wk). Lusty $7,000. Last week, $8,800.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50) — "Bon Voyage" (BV) and "Two Little Bears" (20th). Nice $11,000 or close. Last week, "Jack, Giant Killer" (UA) and "Swinging Along" (20th) (2d wk-4 days), $1,500.

'Mink' Wham 11G, Cincy; 'Lolita' 8G

Cincinnati, July 10.

Cincy film traffic shapes okay at this early heat stage on the momentum of class holdovers. "That Touch of Mink" remains wham at Keith's in third week as town topper. "Lolita" at the Grand, looks big in second. "Boys' Night Out" at Albee is okay, also second. "Counterfeit Traitor" at Palace looms sturdy, also a secondweeker. Hardticket "West Side Story" is a 16th week pleaser at suburban Valley.

"Through A Glass Darkly" looms tall in opener at Guild. "Advise and Consent" fairly good in third week at the Capitol, and moves to hilltop Esquire Art. "Son of Samson" and "Last of Vikings" look hefty at Twin ozoner (west side). Other side at drive-in has "Road To Hong Kong," with fair take.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50) — "Boys Night Out" (MGM) (2d wk). Okay $8,000 after $9,500 tecoff.

Capitol (SW-Cinerama) (1,340; $1.25-$1.50) — "Advise and Consent" (Col) (3d wk). Fair $6,000. Second was $6,400. Film moves to Esquire Art on July 11 to make way for "Notorious Landlady" (Col).

Esquire Art (Cin-T-Co) (500; $1.25) — "Taste of Honey" (Cont) (3d wk). Good $1,200. Last week, $1,600.

Grand (RKO) (1,300; $1-$1.50) — "Lolita" (MGM) (2d wk). Big $8,000 or over. Last week, $9,000. Holding.

Guild (Vance) (300; $1.25 — "Through Glass Darkly" (Janus). Tall $2,400. Last week, "Only Two Can Play" (Col) (11th wk-5 days), $750.

Hyde Park Art (Cin-T-Co) (500; $1.25) — "Purple Noon" (Indie) (reissue). Fair $1,200. Last week, "Gone With Wind" (MGM) (2d wk-reissue), $1,400.

Keith's (Cin-T-Co) (1,500; 90-$1.25) — "Touch of Mink" (U) (3d wk). Wow $11,000. Last week, $14,000.

Palace (RKO) (2,600; $1-$1.50) — "Counterfeit Traitor" (Par) (2d wk). Sturdy $7,500. Last week, $8,000.

Twin Drive-In (Cin-T-Co) (800 cars each side; 90c.) — West "Son of Samson" (Indie) and "Last of Vikings" (Indie). Hefty $9,000. Last week, "Reprieve" (AA) and "Private Life of Hitler" (AA), $6,000. East, "Road to Hong Kong" (UA) and "Unforgiven" (UA) (subruns). Fair $5,000. Last week, "Follow That Dream" (UA) and "Naked Edge" (UA), split with "Town Without Pity" (UA) and "Hole In Head" (UA), $8,000.

Valley (Cin-T-Co) (1,275; $1.50-$2.50) — "West Side Story" (UA) (16th wk). Pleasing $7,000. Last week, $7,200.

B'way Okay; 'Mink' Still Smash At 200G, 'Lolita' Big 53G, Both 4th; 'Advise' Sharp 41G, 5th, 'Boys' 28G

Although no new product was launched this session, Broadway firstrun biz is holding up well despite the weekend heat wave. Many theatres had the advantage of having the Fourth of July holiday included in this week's totals but even those without this are better than originally figured.

Big news, of course, is the remarkable run of "That Touch of Mink" at the Music Hall. With the customary stageshow, it's heading for $200,000 this (4th) stanza. Combo looks to rack up an amazing $817,000 or better for the four weeks. Film hit $617,037 in three sessions, the biggest three-week total in the history of the Hall. Gross went to $208,532 in third round, or $8,500 more than estimated. Pic smashed several daily marks in past week.

"Lolita" looks to top great $53,000 in fourth week, daydating the State and Murray Hill. "Sky Above" hit boffo $26,900 in third stanza daydating the Forum and Normandie. "Boys' Night Out" looks like fine $28,000 in third round, daydating the Victoria and Guild.

"Advise and Consent" held with lofty $41,000 in fifth round, daydating the Criterion and Sutton. "Mr. Hobbs Takes a Vacation" is heading for a fair $20,000 in fourth round at Paramount.

"Hatari" moves into the DeMille today (Wed.) after three weeks of "My Geisha." "El Cid" shapes stout $17,500 in current (30th) week at the Warner, and fifth round of current 3-a-day policy. "Spiral Road" (U) goes into the house Aug. 3, prior to opening of "Longest Day."

"Miracle Worker" held with lofty $25,800 in seventh round, daydating the Astor and Trans-Lux 52d St.

"West Side Story," now playing daily matinees, looks like wow $47,000 in 37th session at the Rivoli. "Judgment at Nuremberg" solid $24,000 in 29th Palace stanza, both pix being on hardticket.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) — "Miracle Worker" (UA) (8th-final wk). Seventh stanza ended yesterday (Tues.) was big $18,500 after $19,000 for sixth week. "Birdman of Alcatraz" (UA) opens July 17.

Criterion (Moss) (1,520; $1.25-$2.50) — "Advise and Consent" (Col) (6th wk). Fifth session finished yesterday (Tues.) was sturdy $26,000 after $27,000 for fourth week. Daydating with Sutton.

DeMille (Reade) (1,463; 90-$2.75) — "Hatari" (Par). Opens today (Wed.). In ahead, "My Geisha" (Par) (4th wk), was just fair $12,000 or close.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Harold Lloyd's World of Comedy" (Cont) (6th wk). Fifth round completed Sunday (8) was good $8,000 after $10,500 for fourth. Stays indef.

Palace (RKO) (1,642; $1.50-$3.50) — "Judgment at Nuremberg" (UA) (30th wk). The 29th stanza ended yesterday (Tues.) was big $24,000, which took in July 4, with 10 performances for week. The 28th week $25,000.

Forum (Moss) (813; $1.25-$1.80) — "Sky Above" (Embassy) (4th wk). Third session ended Monday (9) was boff $18,000, taking in July 4 after $17,000 for second week.

Paramount (AB-PT) (3,665; $1-$2) — "Hobbs Takes Vacation" (20th) (4th wk). This week winding tomorrow (Thurs.) looks like fair $20,000 after $23,000 for third week. Stays until "Adventures of Young Man" (20th) opens on July 25.

Radio City Music Hall (Rockefeller) (6,200; 95-$2.75) — "Touch of Mink" (U) plus stageshow (4th wk). Current week winding today (Wed.) looks like mighty $200,000 or close. Third was $203,532, biggest week of engagement, with many records falling. Stays, with "Music Man" (WB) due in next but likely not before early August. The third week total was biggest ever at Hall excepting for holiday session.

Rivoli (UAT) (1,545; $1.50-$3.50) — "West Side Story" (UA) (37th wk). This week finishing today (Wed.) is heading for wow $47,000 on 16 performances. The 36th round was $49,000 for same number of shows. Stays indef.

State (Loew) (1,900; $1.50-$2.50) — "Lolita" (MGM) (4th wk). This round winding today (Wed.) is heading for great $38,000 or over after $39,000 for third. Continues Daydating with Murray Hill.

Victoria (City Inv.) (1,003; $1.25-$2) — "Boys' Night Out" (MGM) (3d wk). This stanza ending today (Wed.) looks like stout $17,000 or near after $25,000 for second week which took in July 4. Holding. Daydating with Guild.

Warner (SW) (1,813; $1.50-$2.50) — "El Cid" (AA) (30th wk). Current frame, and fifth for present 3-per-day policy, looks like sturdy $17,500 after $18,000 for fourth week of this policy.

First-Run Arties

Cinema 1, Cinema 2 (Rogoff Th.) (700, 300; $1.50-$2) "Boccaccio '70" (Embassy) (3d wk). Second week ended yesterday (Tues.) pushed to an amazing $38,000 after $35,500 on opener. Late shows and comparatively high scale are rated plus factors in obtaining so much money for combined 1,000-seating capacity.

Fine Arts (Davis) (468; $1.80-$2) — "End of Desire" (Cont). Opened Monday (9). In ahead, "My Geisha" (Par) (4th wk-5 days). Fine $6,500 after $7,500 for third full week.

Beekman (Rugoff Th.) (590; $1.50-$2) — "World of Comedy" (Cont) (6th wk). Fifth stanza ended Sunday (8) was fine $7,000 after $7,500 for fourth week. Also playing Embassy.

Carnegie Hall Cinema (F&A)

(Continued on page 10)

'Lolita' Rousing $8,000, Mpls.; 'Traitor' 8G, 2d, 'Mink' Mighty 13G, 3d

Minneapolis, July 10.

While holdovers predominate currently, several of the topdrawer fresh entries, again spark trade. Tops in opener is "Lolita," big at the Park. "My Geisha," also in first, shapes stout at World.

"That Touch of Mink" still is sockeroo in third at State. It's the 21st week for the high-stepping "West Side Story," sock at the Mann. "Counterfeit Traitor," in second, is sturdy at Uptown. Still another giant is "Boys Night Out," also in second, at Lyric.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$1.75) — "Judgment at Nuremberg" (UA) (6th wk). Moderate $4,500. Last week, $5,000.

Avalon (Frank) (800; $1) — "Like-Wow" (Indie) and "Bachelor Party" (UA) (reissue) (2d wk). Good $2,500. Last week, $2,800.

Century (Par) (1,300; $1.25-$1.50) — "Advise and Consent" (Col) (3d wk). Good $5,000. Last week, $7,500.

Gopher (Berger) (1,000; $1-$1.25) — "Big Red" (BV) (4th wk). Satisfactory $2,500. Last week, $3,200.

Lyric (Par) (1,000; $1.25-$1.50) — "Boys' Night Out" (MGM) (2d wk). Tall $8,000. Last week, $9,500.

Mann (Mann) (1,000; $1.50-$2.75) — "West Side Story" (UA) (21st wk). Great $7,500. Last week, $8,000.

Orpheum (Mann) (2,800; $1-$1.25) — "Bon Voyage" (BV) (2d wk). Okay $7,000. Last week, $10,000.

Park (Field) (1,000; $1.25-$1.50) — "Lolita" (MGM). Skyrocketing to big $8,000. Last week, "Whistle Down Wind" (Pathe) (2d wk), $2,500 in 5 days.

State (Par) (2,200; $1.25-$1.50) — "Touch of Mink" (U) (3d wk). Mighty $13,000. Last week, $18,500, considerably over estimate.

Suburban World (Mann) (800; $1.25 — "Last Year Marienbad" (Astor) (2d wk). Slim $2,000. Last week, $2,500.

Uptown (Field) (1,000; $1.25-$1.50 — "Counterfeit Traitor" (Par) (2d wk). Sturdy $8,000. Last week, $10,000.

World (Mann) (400; $1.25-$1.50) — "My Geisha" (Par). Flourishing $5,000. Last week, "Lisa" (20th) (3d wk), $1,500 four days.

St. Louis Hotsy; 'Mink' Giant $25,000, 'Landlady' Hep 15G, 'Traitor' 14G, 2d

St. Louis, July 10.

Although there are only two new entries this stanza, both are doing well while holdovers continue stoutly. "That Touch of Mink" is outstanding with a giant session on tap at the huge Fox. "Notorious Landlady" also is solid on opener at Esquire.

"Advise and Consent" shapes socko in second round at Ambassador while "Bon Voyage" looms nice in second at Loew's Mid-City. "Boys' Night Out" shapes good at State in first holdover session.

"Counterfeit Traitor" is rated sturdy in second at the St. Louis. "Judgment at Nuremberg" is unusually torrid in second at the arty Pageant.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Advise and Consent" (Col) (2d wk). Sharp $15,000. Last week, $18,000.

Apollo Art (Grace) (700; 90-$1.25)—"Last Year at Marienbad" (Indie) (3d wk). Fair $1,500. Last week, $2,000.

Esquire (Schuchart-Levin) (1,800; $0-$1.25)—"Notorious Landlady" (Col). Fine $15,000. Last week, "Jessica" (UA) (2d wk), $7,000.

Fox (Arthur) (5,000; 90-$1.25)—"That Touch of Mink" (U). Wow $25,000 or over. Last week, "Hobbs Takes Vacation" (20th) (3d wk), $14,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Bon Voyage" (BV) (2d wk). Nice $9,000. Last week, $11,500.

State (Loew) (3,600; 60-90)—"Boys' Night Out" (MGM) (2d wk). Good $10,000. Last week, $13,500.

Pageant (Arthur) (1,000; $1.25-$1.50)—"Judgment at Nuremberg" (UA) (2d wk). Hep $9,500. Last week, $10,000.

St. Louis (Arthur) (3,800; 75-90)—"Counterfeit Traitor" (Par) (2d wk). Stout $14,000. Last week, $16,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Ony Two Can Play" (Col). Okay $3,000. Last week, "Through Glass Darkly" (Janus) $3,500.

CHICAGO

(Continued from page 8)

wk). Fine $21,000 or near. Last week, $23,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Judgment At Nuremberg" (UA) (7th wk). Fine $12,500. Last week, $16,000.

Cinema (Stern) (500; $1.50)—"Taste of Honey" (Cont) (2d wk). Hot $8,000. Last week, $9,200.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"My Geisha" (Par) (3d wk. Good $10,000. Last week, $11,000 or near.

Loop (Telem't) (606; $1.25-$1.80)—"Lolita" (MGM) (2d wk). Wham $22,000. Last week, $23,000.

Monroe (Jovan) (1,000; 65-90)—"Michael Strogoff" (Cont) and "Sorcerers Village" (Cont). Oke $4,500. Last week, "Les Liaisons" (Astor) and "Rocco and Brothers" (Astor) (reissues), $4,500.

Oriental (Indie) (3,400; 90-$1.80)—"Boys Night Out" (MGM) (3d wk). Modest $13,000. Last week, $15,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Hatari" (Par) (2d wk). Torrid $24,000. Last week, $32,000 or near.

State-Lake (B&K) (2,400; 90-$1.80)—"Bon Voyage" (BV) (2d wk). Fast $19,000. Last week, $24,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Stowaway In Sky" (Lope) (2d wk). Brisk $6,300. Last week, $5,750.

Todd (Todd) (1,089; $2.20-$3.50)—"West Side Story" (UA) (20th wk). Great $25,000. Last week, $25,500.

Town (Teitel) (640; $1.25-$1.80)—"Jules and Jim" (Janus) (2d wk). Busy $4,000. Last week, $5,500.

United Artists (B&K) (1,700; 90-$1.80)—"That Touch of Mink" (U) (4th wk). Great $22,000. Last week, $26,000.

Woods (Essaness) (1,200; 90-$1.80)—"Advise and Consent" (Col) (5th wk). Good $13,000. Last week, $22,000.

World (Teitel) (606; 90-$1.25)—"Through Glass Darkly" (Janus) and "Virgin Spring" (Janus) (5th wk). Neat $3,600. Last week, $3,700.

DENVER

(Continued from page 8)

Trim $8,500. Last week, $10,000.

Denver (Fox) (2,432; $1.25-$1.45)—"Hatari" (Par). Rousing $18,000. Last week, "Big Red" (BV) and "Living Desert" (BV) (3d wk) $7,000.

Esquire (Fox) (600; $1.25)—"La Dolce Vita" (Astor) (reurn) (2d wk). Nice $1,800. Last week, $2,500.

Orpheum (RKO) (2,690; $1.25-$1.45) — "Advise and Consent" (Col) (2d wk). Good $9,000 or near. Last week, $13,000.

Paramount (Wolfberg) (2,100; $1.25-$1.75)—"Music Man" (WB). Wham $35,000 or near. Last week, "Hell for Heros" (Par) and "When the Girls Take Over" (Indie), $11,500.

Paris (Art Theatre Guild) (350; $1.25)—"Only Two Can Play" (Col) (2d wk). Dandy $1,200. Last week, $1,500.

Towne (Indie) (600; $1.25-$1.45)—"Bon Voyage" (BV) (2d wk). Big $7,000. Last week, $11,000.

Vogue (Art Theatre Guild) (450; $1.25) — "Only Two Can Play" (Col) (2d wk). Neat $1,700. Last week, $2,200.

Heat Hits Hub Albeit 'Mink' Whopping $20,000 In 3d; 'Advise' 14G, 2d

Boston, July 10.

Heat will bop biz here this week with a sizzling 90 degrees Sunday (8) that drove the populace to the beaches, parks and pools. Biz suffered with only two films making it big, "Touch of Mink" in third at Memorial, and "Advise and Consent" in second at Beacon Hill. Former still is great despite all handicaps. Only one new arrival, "Merrill's Marauders," fair at Pilgrim.

It's the week for opening of a new theatre, Ben Sack's new Music Hall (former Met), which opens Thursday (12) with "Boys' Night Out." "Holiday in Spain" picked up at the Boston because of matinee program instituted, making the 10th week slick. "Hobbs Takes Vacation" is sturdy at Orpheum in second round. "Hatari" is big at Paramount, also in second.

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50)—"Bon Voyage" (BV) (2d wk). Oke $8,000. Last week, $10,000.

Beacon Hill (Sack) (900; $1-$1.50) — "Advise and Consent" (Col) (2d wk). Hotsy $14,000. Last week, $17,000.

Boston (Beacon Ent.) (1,354; $1.75-$2.65) — "Holiday in Spain" (Nat'l Th.) (10th wk). Fine $10,000 upped with mats. Last week, $7,000.

Exeter (Indie) (1,376; 90-$1.49)—"Only Two Can Play" (Col) (7th wk). Sixth week was nice $4,000. Last week, $4,500.

Fenway (Indie) (1,300; $1.50)—"Whistle Down Wind" (Pathe) (rerun) (2d wk). Fine $3,500. Last week, $5,000.

Gary (Sack) (1,277; $1.50-$3) — "West Side Story" (UA) (36th wk). Okay $10,000. Last week, $12,000.

Kenmore (Indie) (700; $1.50) — "Taste of Honey" (Cont) (8th wk). Good $6,000. Theatre closes, ending its existence next Sunday (15) for demolition to make way for toll road extension. Last week, $6,500.

Memorial (RKO) (3,000; 90-$1.49)—"Touch of Mink" (U) and "Inside Information Received" (U) (3d wk). Great $20,000 or over. Last week, $24,000.

Orpheum (Loew) (2,900; 90-$1.49) — "Hobbs Take Vacation" (20th) (2d wk). Sturdy $14,000. Last week, $16,000.

Paramount (NET) (2,357; 70-$1.25)—"Hatari" (Par) (2d wk). Big $14,500. Last week, $16,500.

Pilgrim (ATC) (1,909; 75-$1.25)—"Merrill's Marauders" (WB) and "Make Way For Lila" (Indie). Fair $6,000. Last week, "Count of Monte Cristo" (Indie) and "Bomber B 52" (Indie), $5,000.

Saxon (Sack) (1,100; $1.50-$1.80)—"Miracle Worker" (UA) (3d wk). Tall $15,000. Last week, $17,000.

State (Trans-Lux) (730; 75-$1.25)—"Scantease" (Indie) and "Illicit Love" (Indie). (2d wk). Neat $5,000. Last week, $6,000.

LOS ANGELES

(Continued from page 9)

"The Humanoids" (Emerson) and "Scavengers" (Indie). Fair $9,300.

Los Angeles, Vogue, Loyola (Metropolitan-FWC) (2,017; 810; 1,298; 90-$1.50)—"Hobbs Takes Vacation" (20th) (1st general release) and "Air Patrol" (20th). Hefty $16,000 or close. Last week, Los Angeles with Hollywood, "King Solomon's Mines" (MGM), "Naked Spur" (MGM) (reissues) (6 days), $9,000. Vogue, "Lonely Are Brave" (U), "Night Creatures" (U) (2d wk 6 days), $3,200.

Egyptian (UATC) (1,392; $2-$2.40) — "Hatari" (Par) (2d wk). Sock $17,000. Last week, $18,500.

Orpheum, Pix, El Rey (Metropolitan-Prin-FWC) (2,213; 756; 861; 90-$1.50)—"Road to Hong Kong" (UA) (2d wk) and various second features. Slow $13,000 or near. Last week, $18,700.

Hollywood (FWC) (856; 90-$1.50) —"Sweet Bird of Youth" (MGM) and "Jessica" (UA) (m.o.s.). Mild $4,500.

Beverly (State) (1,150; 90-$2)—"Lolita" (MGM) 3d wk). Hotsy $12,000 or near. Last week, $14,500.

Four Star (UATC) (868; 90-$1.50) —"Lisa" (20th) (3d wk). Dim $2,400. Last week, $3,200.

Hollywood Paramount (State) (1,408; $1-$1.80) — "Bon Voyage" (BV) (3d wk). Busy $10,000. Last week, $12,800.

Warner Beverly (SW) (1,316; 90-$2.40) — "Advise and Consent" (Col) (5th wk). Boff $15,000. Last week, $15,200.

Lido (FWC) (876; $2)—"Taste of Honey" (Con) (5th wk). Sweet $5,000. Last week, $5,800.

Crest (State) (750; 90-$1.50) — "Carry On, Teacher" (Gov) (6th wk). Bright $3,500. Last week, $3,000.

Fine Arts (FWC) (631; $1.49-$2.40) — "Miracle Worker" (UA) (7th wk). Dandy $5,200. Last week, $5,100.

Music Hall (Ros) (720; $2-$2.40) —"Only Two Can Play" (King) (12th wk). Thin $3,000. Last week, $3,300.

Carthay (FWC) (1,138; $1.80-$3.50)—"El Cid" (AA) (29th wk). Okay $4,300. Last week, $4,100.

Chinese (FWC) (1,408; $1.25-$3.50) — "West Side Story" (UA) (30th wk). Lusty $25,000. Last week, $26,100.

'Mink' Strong 15G, Cleve.; 'Boys' 9G

Cleveland, July 10.

City is nearly 100% holdover in current stanza, and trade reflects this setup. Only the newie at the Colony Art is breaking up the h.o. front. Perhaps the best showing is being made by "That Touch of Mink," which is socko in third round at Allen. "Boys' Night Out" is okay in second at State.

"Counterfeit Traitor" at the Ohio, "Bon Voyage" at Hipp and "Advise and Consent" at Stillman all look good in second stanzas.

Estimates for This Week

Allen (Stanley-Warner) (2,855; $1-$1.50) — "Touch of Mink" (U) (3d wk). Sock $15,000. Last week, $19,500.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"Taste of Honey" (Cont) (2d wk). Big $3,500. Last week, $4,800.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50) — "Bon Voyage" (BV) (2d wk). Good $9,000. Last week, $15,000.

Ohio (Loew) (2,700; $1.25-$1.50) —"Counterfeit Traitor" (Par) (2d wk). Fine $7,500. Last week, $10,000.

Stillman (Loew) (2,700; $1-$1.65) —"Advise and Consent" (Col) (2d wk). Good $9,000. Last week, $12,000.

Westwood Art (Art Theatre Guild) (955; $1.25-$1.50)—"Devil's Eye" (Indie). Mild $2,000. Last week, "Never on Sunday" (Lope) (5th wk), $1,500.

Colony Art (SW) (1,354; $1-$1.50) —"Carry On, Teacher" (Indie). Nice $8,500. Last week, "Forever My Love" (Par) (4th wk), $4,500.

State (Loew) (3,700; $1-$1.50) — "Boys' Night Out" (MGM) (2d wk). Okay $9,000 or close. First was $12,000.

Inside Stuff—Pictures

Cinematic cycles may come, go and recur, but the sexpot buildup apparently is a constant of the business. Latest candidate for the hey-look-me-over treatment is Janet Munro, the 28-year-old British actress who came up via Disney family pix. Her current publicity, replete with the usual sententious quotes and private life revelations, makes repetitive use of the sexpot designation in what is a transparent bid for producer attention. None of the stuff is particularly imaginative, per one handout which claims she does her house cleaning au naturel —but "wearing" perfume. She's also quoted thus: "It's time to grow up. I have been a child all my life."

Restoration of D. W. Griffith's "Birth of a Nation" to as near its original form as possible, from three existing but incomplete prints of the classic, will be undertaken by Hollywood Motion Picture & Television Museum. Re-editing task has been turned over to editorial staff of Daystar Productions, headed by Richard Brockway, with exec producer Leslie Stevens to supervise. When completed, a dupe negative will be produced by Consolidated Film Industries, from which new prints will be run off and made available to cinema groups throughout the country.

For the first time, vet Dutch filmmaker Joris Ivens ("The Spanish Earth," "Zuyderzee," etc.), whose works always are mentioned in general histories of the film art, will have a book devoted to his pix alone. Robert Grelier is preparing the book for the French series "Premier Plan," which already has volumes on Orson Welles, Alfred Hitchcock, Jean Renoir, Luis Bunuel and others. Pierre Seghers' "Cinema d'Aujourd'hui" also is planning a book about Ivens. In recent years, the filmmaker has been working in China, Poland, East Germany, Italy, the Mali Republic and Cuba.

'Advise' Torrid $27,500, D.C.; 'Mink' Slick 13G, 3d; 'Boys' Okay 10G, 2d

Washington, July 10.

"Advise and Consent," in its fifth frame, remains the hottest item this July along the main stem, figured for smash in two houses. Russia's "Summer to Remember," only initialer this round, is big at pint-sized Apex.

"Touch of Mink" is holding great in third round at Town. "Lolita" is sock in second. "Hatari" looks nice also for second.

"Bon Voyage" is big in second for two houses.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Bon Voyage" (BV) (2d wk). Big $12,000 after $12,500 in first.

Apex (KB) (940; $1.25-$1.40) — "Summer To Remember" (Union). Great $8,000 or near. Last week, "World of Comedy" (Cont) m.o.), $5,000.

Capitol (Loew) (3,420; $1-$1.49) —"Hatari" (Par) (2d wk). Nice $12,000 following $18,700 bow.

Dupont (Mann-KB) (400; $1-$1.65) — "Miracle Worker" (UA) (2d wk). Holding smash at $8,000 or near after initial stanzas, $8,500.

Keith's (RKO) (1,839; $1-$1.49) —"Road to Hong Kong" (UA) (3d wk). Fancy $8,000. Last week, $12,000.

MacArthur (KB) (900; $1.25-$1.40) — "Whistle Down Wind" (Pathe) (7th wk). Fine $4,500. Last week, $4,600.

Ontario (KB) (1,240; $1-$1.49)—"Lolita" (MGM) (2d wk). Socko $14,000 after $16,500.

Palace (Loew) (2,360; $1-$1.49) —"Boys' Night Out" (MGM) (2d wk). Oke $10,000 or close following $12,900 opener.

Playhouse (TL) (459; $1.49-$2) —"Advise and Consent" (Col) (5th wk). No slack in pace with $13,500 or near, duplicating previous week.

Plaza (TL) (278; $1.49-$1.80)—"Sky Above" (Embassy) (2d wk). Grand $7,000 after $8,500 for first.

Town (King) (800; 90-$1.25)—"Touch of Mink" (U) (3d wk). Rousing $13,000. Last week, $15,000.

Trans-Lux (TL) (599; $1.49-$2) —"Advise and Consent" (Col) (5th wk). Smash $14,000, same as fourth week.

Uptown (SW) (1,300; $1.49-$2.75)—"West Side Story" (UA) (34th wk). Big $10,000 after $11,000 last week.

Warner (SW) (1,250; $1.25-$1.60) —"El Cid" (AA) (4th wk). Big $13,000 after $14,000 last round.

BROADWAY

(Continued from page 9)

(300; $1.50-$2)—"Last Year at Marienbad" (Astor) (18th wk). This round finishing today (Wed.) looks like fine $5,500 after $6,400 for 17th week. Stays.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Through Glass Darkly" (Janus) (m.o.) (6th wk). Fifth week ended Sunday (8) was sparkling $5,000 after same for fourth.

Normandie (T-L) (592; $1.25-$2) —"Sky Above" (Embassy) (4th wk). Third stanza finished Monday (9) was lofty $8,900 after $7,500 for second week. Daydating at Forum.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—Playing foreign reissues. House brings in "Money, Money, Money" (Times) July 17.

Guild (Guild) (450; $1-$1.75)—"Boys' Night Out" (MGM) (3d wk). This stanza ending today (Wed.) looks like torrid $11,000 after $13,000 for second week. Holding. Daydating with Victoria.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Lolita" (MGM) (4th wk). This week winding today (Wed.) is pushing to sock $15,500 after $14,000 for third round. Daydating with State. Continues, natch!

Paris (Pathe Cinema) (568; $1.50-$2)—"Taste of Honey" (Cont) (11th wk). The 10th frame completed Sunday (8) was sweet $10,000 after $9,500 for ninth week.

Plaza (Lopert) (525; $1.50-$2)—"Stowaway in Sky" (Lope) (4th wk). Third session ended Sunday (8) was tall $8,900 after $11,800 for second week.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"One, Two, Three" (UA) (subrun). Did only passable $4,300 in nine days, with "Tomorrow Is My Turn" (Show) (subrun) coming in today (Wed.).

Sutton (Rugoff Th.) (561; $1.50-$2)—"Advise and Consent" (Col) (6th wk). Fifth round finished yesterday (Tues.). Edged up to hep $15,000 after $14,500 in fourth. Daydating with Criterion.

72d St. Playhouse (Baker) (440; $1.50-$2) — "Counterfeit Traitor" (Par) (11th wk). The 10th round finished yesterday (Tues.) was good $5,500, same as ninth week. Staying on.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Miracle Worker" (UA) (8th wk). Seventh frame ended yesterday (Tues.) was great $7,300 after $7,500 for sixth week. Daydating with Astor.

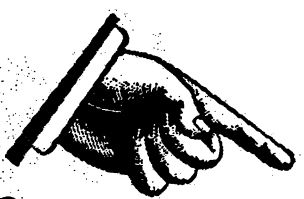
Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Road To Hong Kong" (UA) (3d wk). First holdover round ended yesterday (Tues.) was nice $7,400 or near after $12,000 for opener.

World (Perfecto) (700; 90-$1.50) —"Many Ways To Say No" (Indie) (15th wk). This session winding tomorrow (Thurs.) heading for big $7,500 after $6,600 for 14th week. Continues.

Village Scholarship

A scholarship fund has been established by Columbia Pictures at the off-Broadway Circle in the Square Theatre School. It's an extension of the working relationship begun last year between the film company and the theatre workshop.

The scholarships are to be awarded to promising actors and actresses who'll receive training at the school with Columbia viewing their development with an eye towards their futures in both pictures and television. Scholarship applications are to be submitted to Joyce Selznick, Columbia's eastern talent director.



Metro-Goldwyn-Mayer and Cinerama present

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dramatic story-telling motion picture in fabulous

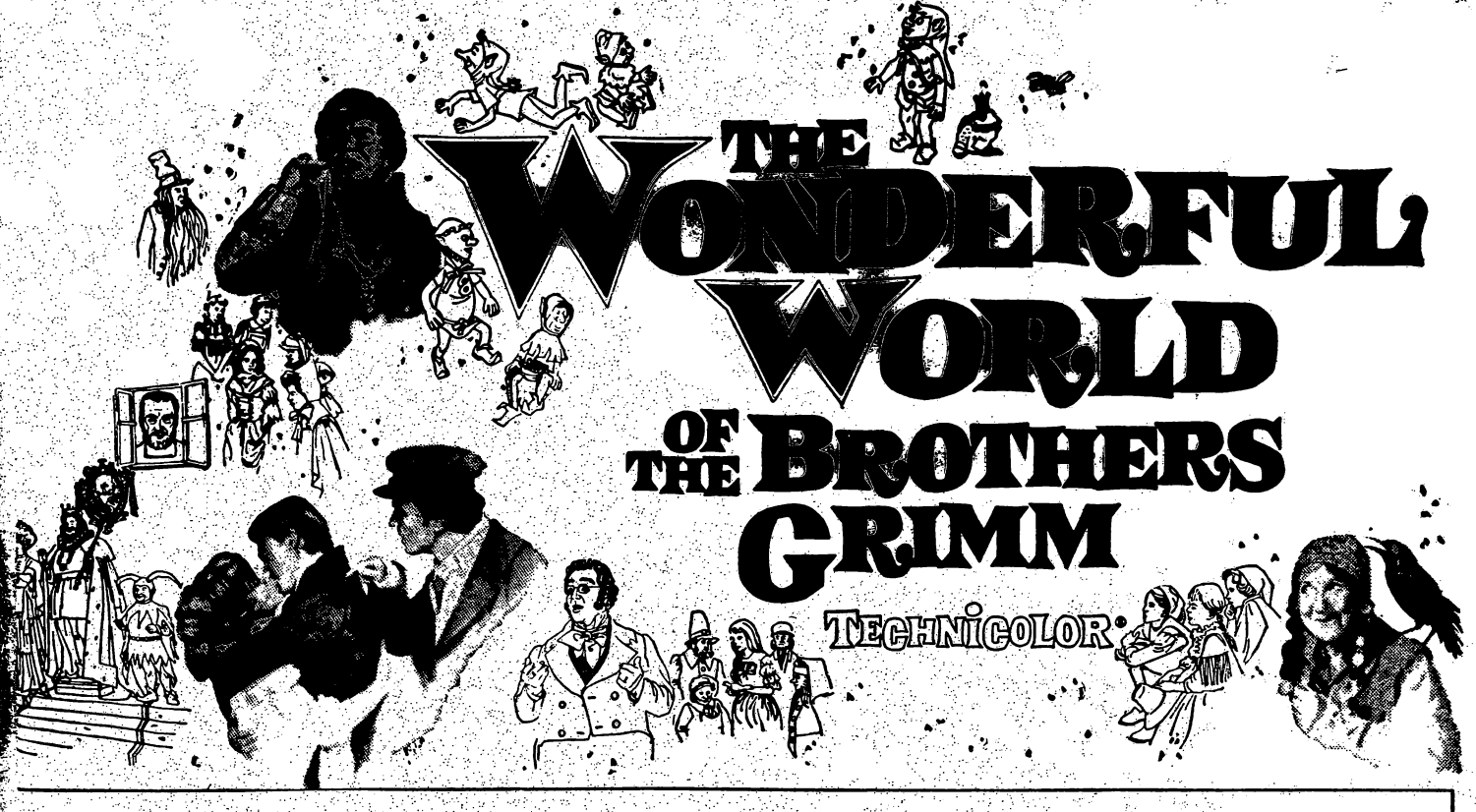
CINERAMA



AUGUST 8th 1962 **NEW YORK** CINERAMA CAPITOL ■ **LOS ANGELES** WARNER'S HOLLYWOOD ■ **BOSTON** BOSTON ■
MINNEAPOLIS COOPER ■ **PHILADELPHIA** BOYD ■ **SAN FRANCISCO** ORPHEUM ■ **DETROIT** MUSIC HALL ■ **MONTREAL**
INDIANAPOLIS INDIANA ■ **MILWAUKEE** PALACE AUGUST 22nd 1962 **ROCHESTER** MONROE ■ **COLUMBUS** GRAND
LOUISVILLE RIALTO ■ **MEMPHIS** LOEW'S PALACE ■ **SYRACUSE** NEW ECKEL ALSO TO BE SHOWN AT: **HONOLULU**
PHOENIX ■ **TAMPA** PALACE ■ **WICHITA** NEW UPTOWN ■ **NASHVILLE** CRESCENT ■ **WASHINGTON** UPTOWN
TOLEDO ■ **PROVIDENCE** ■ **SAN DIEGO** ■ **ST. LOUIS** ■ **NEW ORLEANS** ■ **SAN ANTONIO** ■ **SEATTLE**



METRO-GOLDWYN-MAYER and CINERAMA present a GEORGE PAL Production



HICAGO McVICKERS ■ **CINCINNATI** CAPITOL ■ **PITTSBURGH** WARNER ■ **CLEVELAND** PALACE ■ **DENVER** COOPER
PERIAL ■ **KANSAS CITY** EMPIRE AUGUST 15th 1962 **TORONTO** EGLINGTON ■ **ATLANTA** TOWER ■ **DALLAS** CAPRI
VANCOUVER STRAND ■ **OMAHA** COOPER ■ **OKLAHOMA CITY** COOPER ■ **BUFFALO** TECK AUGUST 29th 1962
NORFOLK ROSNA ■ **ERIE** STRAND ■ **MIAMI** FLORIDA ■ **PORTLAND** HOLLYWOOD ■ **SALT LAKE CITY** VILLA
EL PASO CAPRI ■ **HARTFORD** CINERAMA ■ **BIRMINGHAM** RITZ ■ **JACKSONVILLE** FIVE POINTS ■ **AKRON**
HOUSTON ■ **SCRANTON**

Metro-Goldwyn-Mayer and

CINERAMA

present a George Pal Production starring

LAURENCE HARVEY · CLAIRE BLOOM
KARL BOEHM · WALTER SLEZAK
OSCAR HOMOLKA · BARBARA EDEN

co-starring

YVETTE MIMIEUX as *"The Dancing Princess"* · **RUSS TAMBLYN** as *"The Woodsman"*
JIM BACKUS as *"The King"* · **BEULAH BONDI** as *"The Lonely Gypsy"*
TERRY-THOMAS as *"Ludwig, The Knight"* · **BUDDY HACKETT** as *"Hans, The Servant"*



TECHNICOLOR®

Screen Play by DAVID P. HARMON · CHARLES BEAUMONT and WILLIAM ROBERTS · Screen Story by DAVID P. HARMON · Based on "Die Bruder Grimm" by DR. HERMANN GERSTNER · Fairy Tales directed by GEORGE PAL · Directed by HENRY LEVIN · Words & Music by BOB MERRILL

NUDIES EYE PLOT & SONG

Final—Or Is It?—On That Word

Continued from page 5

sumption that the section is constitutional prevails."

Concurring in the decision were Presiding Justice Francis Bergan, and Associates Justice James Gibson, J. Clarence Herlihy, Walter B. Reynolds and Donald S. Taylor.

The 1961 amendment to the Education Law resulted in a reduction of total fees received. The charge for the original license was increased, but the tap for additional copies was decreased. The greater revenue is derived from the issuance of copies, since the distributor obtains a separate license for each print shown within the State of New York.

London, during the course of a wide-ranging, 60-minute verbal argument before the Appelate Division, claimed that the State had profited materially from the licensing of motion pictures. He based this assertion on a computation of total amounts collected in the span of fiscal years from April, 1959 to March 31, 1962 and of expenditures during the same period.

These figures, contained in a stipulation of facts entered between London and Charles A. Brind Jr., attorney for the Regents and Counsel to the State Education Department, showed receipts of some $5,146,300, and expenditures of approximately $1,305,000—plus replacement, equipment alteration and to the Court, that there was no way of determining what portion of the Division's time and of its legal minds were devoted to matters concerning the licensure of films, and appeals from the MPD's rulings, and what to the many other matters within its purview.

"The Connection" attorney believed that the Regents in effect although not personally, had shown a profit. Brind contended the figures did not prove this to be true, and that with the reductions in fees since June, 1961, receipts and expenditures balanced out.

Costs of Censor Appeals

London, an old foe—he first crossed swords with Brind in "The Miracle" appeal lost before the State Court of Appeals but won before the U. S. Supreme Court—underlined to the five judges that it was not so much the legal fees, as it was the interest on production costs running while appeals stretched out before a final determination, which caused distributors, generally, to accept deletions ordered by the MPD, or to make "compromises." Appeal in "The Connection" was decided with unusual speed, he stated.

The four-letter word around which London and Brind pivoted their first argument had been used "without any objection" during the New York off Broadway engagement London pointed out. The drama also was presented in London. Screen version won a prize at the Cannes Film Festival of 1961.

London asserted that it was an "Anglo Saxon" word with a long history of usage; that more polite, genteel language, chiefly French and Latin, came into use after the Normans' invasion of England, centuries back. He insisted that under the U. S. Supreme Court definition of "Obscenity" in the Roth case, and in the N. Y. State Court of Appeals ruling, on the so-called Richmond County magazine case last year, the Regents' denial of a license for "The Connection" was invalid. Only "the grossly sexual and the lascivious" now was "obscene."

Brind, via the brief, strongly defended the Regents' action. "It is our view," he commented, "that the term 'obscenity' not only includes sex obscenity, but also other types of obscenity—excretion. We think the use of language in this picture is lewd and obscene and is intended to be lewd and obscene and for the purpose of producing lewdness and obscenity."

The Regents' counsel questioned London's contention that the word referred to heroin, in the picture (where it is used "10 or 11 times."). Brind thought this not to be intended, "and even if it were so, this use in attaching it as slang to a known word, such as heroin, is intended to make the subject matter lewd, is used for the purpose of giving the taint of obscenity to the picture."

2 Mex Federal Distrib Outfits Found Facing Decline in Revenues

Mexico City, July 10.

Mexican official film top brass now has admitted the situation in two of the three federal distributorships is "difficult." Last week there was a huddle between Federico Heuer, of the Film Bank, Salvador Amelio, of Peliculas Nacionales; Juan Bandera Molina, of Peliculas Mexicanas, and Quirino Ordaz Roach, head of the National Theatre Operating Co.

No information was revealed as to what was discussed, but it is learned that further official financing for Pel-Mex is probably in the offing. Most recently, this distributorship has been hard hit by internal unrest in the former key market of Venezuela. Funds from Venezuela have shown a sharp decrease.

Federico Heuer is in charge of financing studies for Pel-Mex and for Peliculas Nacionales, which distributes product internally. Latter is also none too well off. Apart from which reports are that the backlog of material in warehouses is shrinking and since Mexican films rarely go into a second week, this is also a problem that has to be faced and resolved.

Peliculas Mexicanas, in a report covering the January through May this year, showed a $568,637 drop in revenues from Latin America. There were increases in Brazil, Chile, Ecuador and Puerto Rico, but not enough to offset sharp losses in other areas. Argentine receipts dropped over 44% below last year; Bolivia 25%; Columbia 2.58%, Peru 12.4%, Uruguay 14% and Venezuela almost 22%.

Distributorship funds in such areas as Brazil, Spain, Central America and Spain have been used to purchase or lease cinemas to improve exploitation of Mexican films, and this channeling of money has not turned out as expected.

Despite the gloomy reports, however, a feeling of optimism is growing, based perhaps on the imminent report by the government, with its "save the motion picture industry" plan.

Hook 'Connection'

Continued from page 8

revenue taken in by the state more than covers the administrative costs of the licensing division.

In its ruling, the court noted, just in passing, that the state legislature had recently reduced the licensing fee "so we must assume, as of now, that the present charges are fair and reasonable. The presumption that the section is constitutional prevails."

Film industry feeling is that this ruling would not prevent a future attack on the state's licensing division on the grounds of the unconstitutionality of the fee. It's understood that despite the cut in the fees, the division remains a profit-making operation.

Regents Delay Decision

Albany, July 10.

Board of Regents will decide at its next meeting in Albany, Aug. 23-24, whether to appeal from unanimous decision of the Appellate Division, Third Department, annuling the Board's determination that a license should not be granted to "The Connection."

Disappointment over the Appellate Division's ruling was unofficially expressed (5). Regents will not hold a meeting during July, owing to vacations.

'SINGING IN SUN' A SKIN MUSICAL

Chicago, July 10.

New school of plotted nudist films is going in for more story line and less skin while regular Hollywood and foreign pictures are increasing in epidermic exposure. "There's less exposure in my pictures than there is in many foreign films," says Chi skinpresario Dave Friedman, who now has five of the nudies in circulation. He's produced three on contract to Tom Dowd, owner of the Capri Theatre in Chi and a film distributor, and he's distributing two himself.

Friedman says that there are good business reasons for upgrading the thematic quality of nudist pictures. First, more theatres will take the pictures. Secondly, local censors are easier on pictures wherein the nudity has some plot validity. Thirdly, customers feel less of a moral twinge when the nudism is not inserted gratuitously or when it's done with a comic touch.

Friedman has recently joined forces with Chi publicist-producer Herschell Lewis to make "Singing In The Sun" for Dowd. It's a nudie musical with singer Rex Marlow and former boxing champ Joey Maxim in the cast and with a claimed budget of $110,000. It was shot in color in Florida and will premiere in Boston in September. Like foreign films made for the American market, its nude scenes were also shot with the girls in bikinis for cities where it might run afoul of the censors.

That there is a healthy buck in the production of the skin epics is clear in the figures racked up to date by Friedman's first nudie entry, "Lucky Pierre." According to the producer, "Pierre" has grossed $87,000 nationally in 120 play dates with 300 more dates to go in the U.S. and $63,000 already booked for foreign showings, most of which is in the Middle East. Friedman said that "Pierre" cost "substantially less" than "Singing In The Sun."

Sam Katzman bought **Lee McMahon's** script, "The Renegade and the Nun," for production for Columbia Pictures as first of a pic-to-pic deal.

Angle on Staged Auto Accidents

Request to Use Public Lands in Stan Kramer Pile-Up Arouses Official Interest

Palm Springs, July 10.

Promotional aspect undreamed of by company publicists opened up for Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" in Government and lay press outlets under imprimatur of U.S. Dept. of the Interior as result of the need for Federal permission to stage a pair of automobile accidents, and the keen eye of a public information officer with a nose for what makes news.

Kramer, currently shooting his big-budget comedy on the desert floor in and around Palm Springs with an all-star cast, had to seek U.S. permission to stage a massive duo of auto accidents near intersection of State Highways 74 and 111 as land is in public domain—as is much of the desert area—and administered by Bureau of Land management of Dept. of Interior. Permission was promptly granted and on its heels Kramer received following letter from Ralph D. Herbert, Information and Education Assistant in the bureau's California headquarters in Sacramento:

"Every day the Bureau of Land Management receives requests for use of the public lands. There are those who would explore for valuable minerals. Others would have us believe that there are gas and oil pools as yet untapped. Some merely wish to have more room for the grazing of a few hundred head of cattle.

"But it is NOT a common thing for the Bureau to receive a request for the use of some of the public domain for staging automobile accidents. Alas, most accidents occur with much less planning.

"Now, it just happens we are interested in any new and unusual usage of the public lands. What is the production? Who stars? Give us some details, some pix of the use of public lands, and some pix of the principals, and permission to disseminate. We will do the rest."

Note—Stanley Kramer gave his permission to disseminate.

FILM PIRATE'S PROBATION

Ray Rohauer Pleads Guilty Re 'Carnet De Bal'

Los Angeles, July 10.

Raymond Rohauer, former operator of the Coronet Theatre, was placed on five-year probation by Federal Judge Albert Lee Stephens Jr., after he entered a plea of guilty July 2 to an indictment which charged he unlawfully and for profit infringed the copyright of the motion picture, "Carnet De Bal." Film, produced in France, had been purchased by Paramount.

Bench, in suspending the imposition of sentence, also imposed a fine of $500, to be paid within one week. Assistant U.S. Attorney Russell Hermann handled case for Government.

Cardinal Leger: Avoid Phony Piety

Montreal, July 10.

Paul Emile Cardinal Leger, archbishop of Montreal, has warned the Catholic film delegates here from more than 40 countries that they should work Christian values into film, radio and tv productions "but not overload them with religiosity." The occasion was the convention of the International Catholic Film Office.

An over-abundance of religious elements, Cardinal Leger said, "would divert films, television shows, etc. from their own end because whatever is human has a Christian meaning."

At another session, Father William F. Lynch S.J. warned that the influence of mass techniques in the communications media threatens to reduce people to a state of "passivity and helplessness."

Dan O'Herlihy to star in "Hernando Cortez" for Mexican producer Miguel Contres Torres.

National Boxoffice Survey

Biz Holds Strong; 'Mink' Champ Third Week in Row, 'Story' 2d, 'Advise' 3d, 'Lolita,' 'Boys' Next

Strong screenfare which prevails in most of key cities covered by VARIETY is making a rosy boxoffice picture again this session. A few spots were helped by a break in the hot weather while others currently report an assist from the July 4 holiday.

"That Touch of Mink" (U) is champ at the wickets for third week in succession, this Doris Day-Cary Grant comedy now playing in third sessions in many cities. "Mink" is making a notable mark at the N. Y. Music Hall, with every indication of topping the $800,000-mark in the first four weeks ending today. "West Side Story" (UA) is pushing back to second position after being third last week.

"Advise and Consent" (Col), second last round, is winding up third, "Lolita" (MGM), which was fifth a week ago, is capturing fourth place.

"Boys' Night Out" (MGM) is finishing fifth, with its gross close to $200,000 in key cities covered by VARIETY. "Hatari" (Par) again is capturing sixth position.

"Bon Voyage" (BV) is finishing seventh, same as last round. "Hobbs Takes Vacation" (20th) will take eighth money, same as last week. "Counterfeit Traitor" (Par) is winding ninth.

"Judgment at Nuremberg" (UA) is capturing 10th place. "Miracle Worker" (UA) is landing 11th spot, while "El Cid" (AA) rounds out the Top 12. Runnerup pix this week are "Big Red" (BV), "Road to Hong Kong" (BV) and "Taste of Honey" (Cont.).

"Birdman of Alcatraz" (UA), due in next at N.Y. Astor, hit a wow total in preem week in L.A. "Music Man" (WB), which was unveiled in two Denver houses, is heading for a mighty take, according to early reports. "My Geisha" (Par), also comparatively new, shapes good in Chi and hotsy in Minneapolis. It is not so hot in Frisco.

"Notorious Landlady" (Col), also getting around, looks nice in two keys and torrid in two others. "Sky Above" (Embassy), which still is boffo in N.Y., looks lively in Washington and good in Detroit. "Whistle Down Wind" (Pathe), okay in Balto, looms fine in Boston and Washington.

"Marienbad" (Astor) still is solid in three arty houses. "Holiday in Spain" (Nat'l Th.), hotsy in Detroit, looms fine in Boston.

"Boccaccio" (Embassy) still is mighty in second week at two N.Y. arty theatres. "Merrill's Marauders" (WB), fair in Boston and Louisville, looks good in Buffalo.

"World of Comedy" (Cont) continues fancy in N.Y. on longrun at two cinemas. "Through Glass Darkly" (Janus), nice in Frisco, shapes tall in Chi, Cincy and N.Y.

(Complete Boxoffice Reports on Pages 8-9-10)

Stevens Starting Biblical Aug. 27; Utah, Nev. And Desilu Sets on Sked

Hollywood, July 10.

Starting date on George Stevens "The Greatest Story Ever Told" has been set for Aug. 27 at a location site in Utah where a special city will be setup with fabricated housing for staffs, cast, extras and construction crews.

Modus operandi is to move the unit back to Desilu lot after the Utah lensing so that the fabricated city can be shunted to Nevada, last of the three location sites. Meanwhile, a second city will be set up in New Mexico where the unit will return after winding first Desilu shots.

After the initial Desilu takes, unit heads for New Mexico, then back to studio and finally to last location before settling at Culver City for windup.

In New Mexico city will be set up 195 miles off nearest highway. Cast toppers are now being lined up by Stevens and his organization.

Cinerama to Glasgow

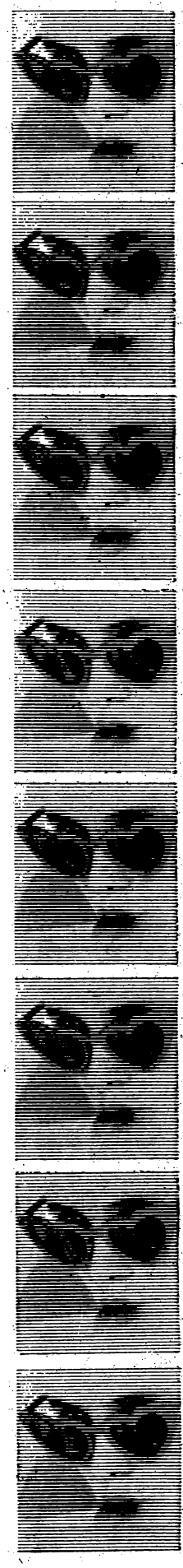
Glasgow, July 10.

Cinerama is likely to reach this leading Scot city at last. According to Max Youngstein, veepee Cinerama, plans are in progress to build a new 1,000-seat cinema in the heart of Glasgow. Final decision is expected within the next two weeks.

If it is favorable, the cinema will take about eight months to complete.

Sam Schwartz, operator of the Aztec Theatre at Eagle Pass, Tex., has returned to his home following eye surgery in a Dallas hospital.





How did they ever make

THE CRITICS TELL YOU HOW

"As a movie, 'Lolita' proves to be the most outrageous and original American film since 'Citizen Kane.' The miracle remains that such a movie was ever made at all—and made so well."
—LOOK MAGAZINE

"THE MOST ACCOMPLISHED PIECE OF AMERICAN FILM MAKING SEEN IN SOME TIME. 'LOLITA' IS AN ASTONISHING MOVIE." —Hollis Alpert, Saturday Review

"A brillant and sinister film. It is wildly funny and wildly poignant."
—Arthur Schlesinger, Jr., Show Magazine

"Laced with brilliance."
—LIFE MAGAZINE

"Powerful and persuasive! A superb example of motion picture narration of a subject considered by many 'impossible' to film." —Jesse Zunser, Cue Magazine

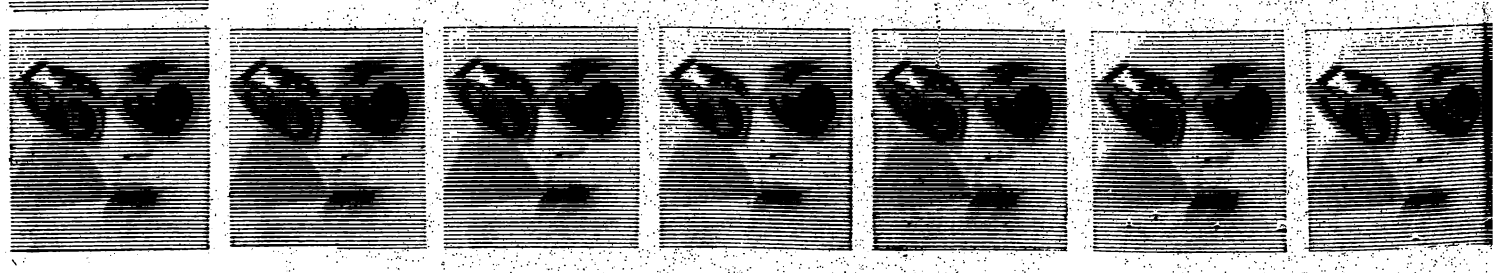
"A CONTINUAL CINEMATIC DELIGHT! UNDER STANLEY KUBRICK'S DIRECTION, EVERY PERFORMANCE IS DOWNRIGHT BRILLIANT!"
—Paul V. Beckley, N.Y. Herald Tribune

"The picture has a rare power! Mr. Kubrick has got a lot of fun and frolic in his film, also pathos and irony. 'Lolita' is provocative!"
—Bosley Crowther, New York Times

"The picture is going to create a sensation! James Mason gives a brilliant portrayal; Sue Lyon makes you believe that she is Lolita!" —WANDA HALE, N.Y. DAILY NEWS

"One must pay tribute to the producer and director. Kubrick seems to have an unerring feel for the right approach!"
—Archer Winsten, New York Post

"It manages to hit peaks of comedy, shrilly dissonant, but on an adult level, that are rare in deed!" —Philip K. Scheuer, Los Angeles Times





a movie of LOLITA ?

THE BUSINESS TELLS YOU HOW . . .

From New York to Los Angeles to West Berlin, the MGM-Seven Arts blockbuster "LOLITA" is doing SRO and turn-away business. Outstanding boxoffice grosses coupled with the tremendous excitement generated by sensational newspaper and magazine reviews insure long run engagements wherever this picture has opened!

NEW YORK — Biggest at Loew's State since "Gone With The Wind"! Biggest at Murray Hill since "Guns of Navaronne"!

CHICAGO — Biggest at the Loop Theatre since "Gigi"!

LOS ANGELES — Biggest opening weekend in Beverly Theatre history!

GERMANY — Biggest since "La Dolce Vita" in West Berlin and 7 other top German cities!

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Bring this outstanding business to your boxoffice . . CONTACT YOUR M-G-M BRANCH and BOOK IT NOW!

METRO-GOLDWYN-MAYER presents in association with SEVEN ARTS PRODUCTIONS • JAMES B. HARRIS and STANLEY KUBRICK'S **LOLITA**

Starring JAMES MASON · SHELLEY WINTERS · PETER SELLERS as "Quilty" and Introducing SUE LYON as "Lolita"

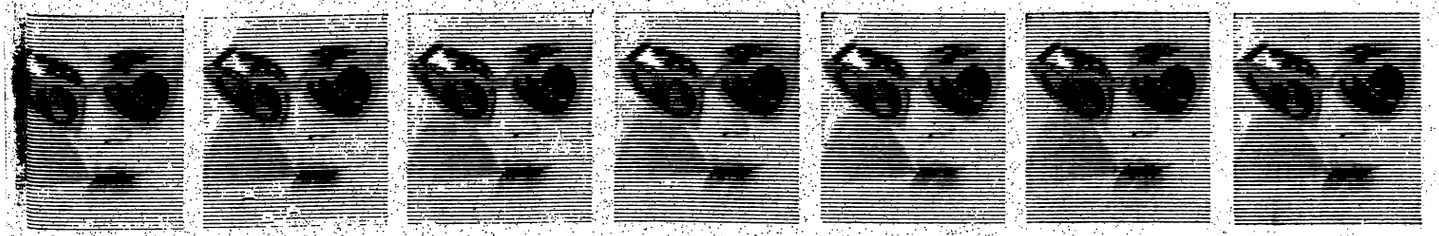
Directed by STANLEY KUBRICK · Screenplay by VLADIMIR NABOKOV based on his novel "Lolita" · Produced by JAMES B. HARRIS

Music composed and conducted by Nelson Riddle · Lolita Theme by Bob Harris

ORIGINAL SOUNDTRACK RECORDING ON MGM RECORDS

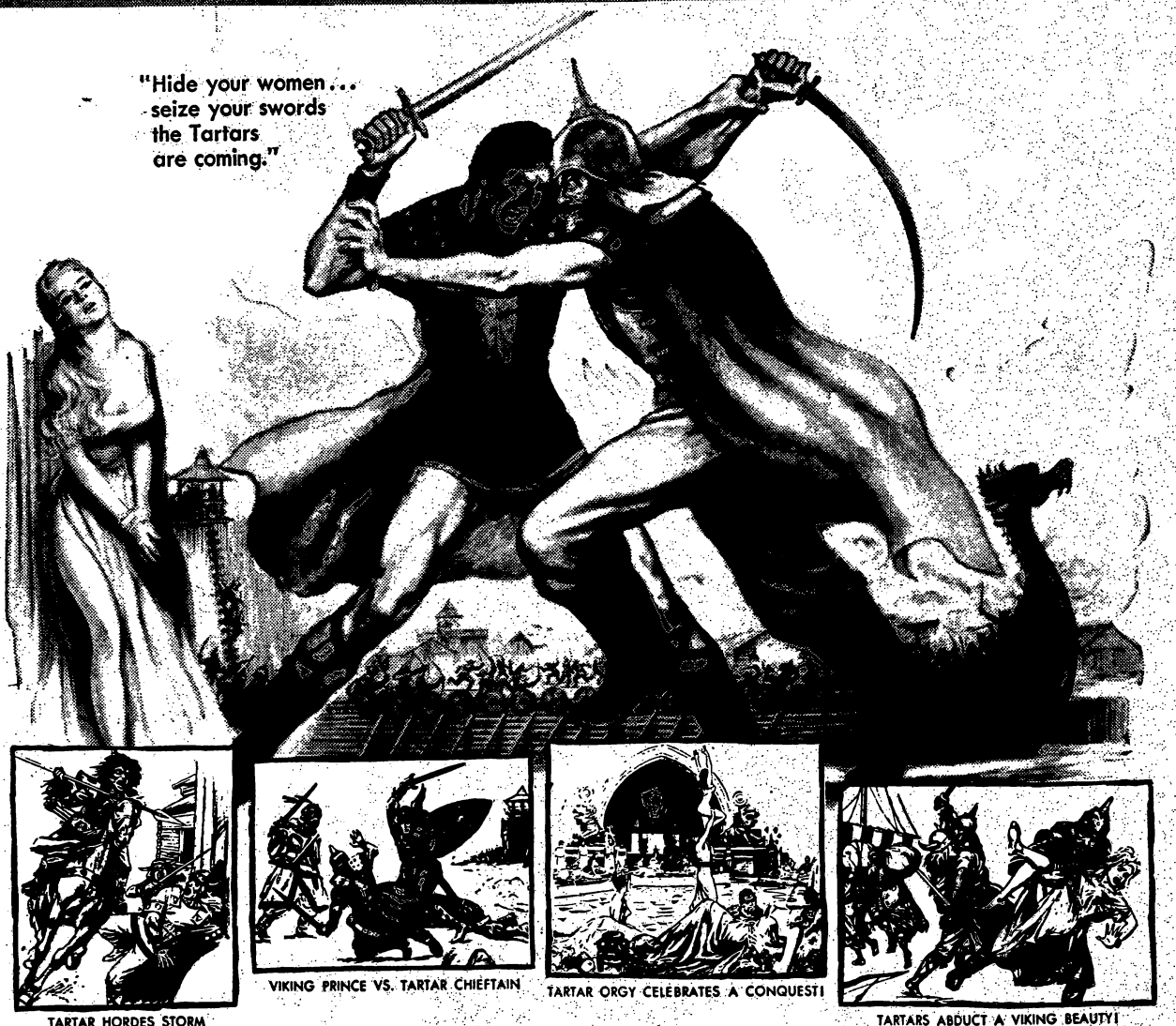
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FOR PERSONS OVER 18 YEARS OF AGE



"TARTARS" CAPTURE NEW YORK!

"TAKE" TOPS $500,000.00!



TARTAR HORDES STORM VIKING FORTRESS!

VIKING PRINCE VS. TARTAR CHIEFTAIN

TARTAR ORGY CELEBRATES A CONQUEST!

TARTARS ABDUCT A VIKING BEAUTY!

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IN

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LIANA ORFEI · BELLA CORTEZ FOLCO LULLI

DIRECTED BY RICHARD THORPE · A LUX FILM PRODUCTION

SOCK SATURATION in New York Metropolitan Area grossed over HALF A MILLION DOLLARS at the boxoffice in its first week.

Atlanta saturation, 162 theatres, boxoffice grosses great.

Saturations are being set for your area. CONTACT YOUR M-G-M BRANCH NOW to capture your share of the boxoffice gold in this Blockbuster attraction.

Telescope Characters; Bob Kennedy Sanction Given 'Enemy Within'

By WILLIAM ORNSTEIN

Hollywood, July 10.

"The Enemy Within", based on events outlined by Attorney General Robert Kennedy in his book, has reached final script, been approved by Kennedy at a sosh with author Budd Schulberg and producer Jerry Wald. Schulberg and Wald now whittling 200-page script to reasonable length for lensing. Writer is spending a month at the studio, having brought his family up from Mexico City.

"If the picture comes out as Wald and I project and put it together, it should be one of the most, if not the most, provocative films ever made," commented Schulberg.

Pic won't be a strict documentary like the book, said the scripter. It will be dramatized with many characters blended into one, the same as he did with Malcolm Johnson's articles in the old New York Sun for "Waterfront."

"If 'Enemy Within' were kept as a documentary it would have its own kind of visual reportage which is different from our intention: to involve a mass audience in a personal story against a background of contemporary events and conditions."

Schulberg doesn't anticipate any trouble or law suits from labor or management from "Within." He bases assumption on experience with "Waterfront." Not one of the dock bosses sued.

Schulberg explained that Kennedy's book is a review testimony given by labor and management before a committee of which Kennedy was chief counsel. "What we tried to do is put flesh and blood around those bones."

Schulberg is planning to write more books, if and when he gets time. After he winds "The Enemy Within," he hopes to complete the screenplay for "Bridge at Remagen," which deals with the only bridge on the Rhine the Germans failed to blow up. He will also produce for the Mirisch Co. Book is by W. Va. Congressman Ken Hechler and is non-fiction.

He's also interested William Hammerstein to produce "What Makes Sammy Run" as a musical on Broadway. He and brother Stuart wrote draft for the show. It now depends on "many elements, right people," he added as a caution. If the right people can't be found it may never be done.

He's also got some projects gestating with brother as producer-writer combo for Schulberg Prods.

NO SEAL FOR 'DEVIL'; KATCHER GOES BLAKELY

Hollywood, July 10.

Aram Katcher, whose indie production of "Right Hand of the Devil" was denied a Seal by the MPAA Production Code, will release pic sans the insignia and has signed a global distribution deal with Gene Blakely Productions. Katcher had an outright sale to Universal. "virtually closed," but negotiations were called off when he refused to make cuts demanded by Code. "Those cuts would have taken the life out of my picture," he asserted.

Film has been set for a tentative opening July 13 at the Ken Theatre, San Diego. Exact date is dependent upon windup of currently-showing there of "Les Dangereuses Liaisons."

Deal with Blakely, former shorts producer who entered shorts distribution field two years ago, calls for distribution fee of 30%, with Katcher to receive 70% and pay cost of prints. Blakely will pay for press books, exploitation and advertising, but these costs will come off the top.

Plans call for Katcher to make personal appearances with film, which Blakely first will book on the West Coast before taking it east. He hops to Frisco this week to set up a showing there.

Blakely also has a second feature, "The Grass Eaters," on his releasing slate, which he'll book into art houses, he said yesterday. He expects to set up a package with "Grass Eaters" to include a three-reel color short, "The Blue of the Sky."

Market Analysis of U. S. Features

[By U.S. Dept. of Commerce]

Washington, July 10.

Yank picture earnings in world markets are still on upbeat and in 1961 reached $215,000,000 to $220,000,000, U.S. Commerce Department reports. Improvement in trading conditions overshadows some still-remaining restrictions on U.S. film imports and transfer of earnings.

Besides 1961 deals covering film distribution in Pakistan, Tunisia and Burma, film agreements in France, Italy and Argentina are working smoothly.

The booming European Common Market is now trying to work out film agreements, and negotiations there will be watched closely by Yanks.

U.S. must expect increased competition with television and foreign-produced films, especially in the Far and Middle East and West Europe.

Commerce Dept. says foreign market accounts for 54% of Yank film gross receipts, and producers take this into account in the planning stage. International appeal of U.S. films is cited for their world-wide marketing.

Among the biggest crowd-drawers overseas are U.S. "spectaculars", the government says.

Here is a rundown on film agreements:

France—Film agreement between French government and Motion Picture Export Assn. of America covers July 1959 to Dec. 1962 period. Agreement lifts restriction on film earning transfer. Import license quota for U.S. films is gradually raised by agreement from 116 permits July 1959-June 1960 to 135 by Dec. 1962. Seventy permits will be issued from July-Dec. 1962.

Italy—New pact has been negotiated to replace the one expiring Aug. 31, 1962. The new arrangement will be effective this Sept. 1 and reportedly will be a general liberalization for motion picture trade.

The new pact provides for elimination of import quotas and free transfer of earnings.

Under the present law Yank companies could remit $7,000,000 at official exchange rate plus amounts equal to dubbing license fee with 5% of balance remaining in blocked accounts at end of year. Forty percent of blocked funds were for Italian film use and 60% for other purposes. But in September, 1960 this 60% of blocked coin was made available to return to U.S. firm upon request

In June 30, 1962 Italian law requiring $8,800 dubbing license fee expired.

Belgium—By agreement with Belgian government, U.S. distributors can remit 65% of grosses. In 1960 U.S. companies took in close to $3,000,000 under the 65% plan. Under pact 80% of black and white films imported are negatives to be printed in Belgium.

Spain — Negotiations are in process to replace agreement which expired Oct. 31, 1961. Old pact gave 88 import licenses to Yank firms with 31 to MPEAA members and rest to Spanish distributors. Thirty % of U.S. earnings are transferable and the rest are for use in Spain.

Greece—Enacted law for protection of own film industry in September 1961 but Commerce Dept. doesn't think it will hurt U.S. distribution. Greek law provides aid fund and compulsory playing time for Greek films.

Russia — Recently inked U.S.-Russian cultural exchange pact will extend until March, 1964. Under old agreement 20 Yank films are shown in Russia.

Latin America—Television is beginning to compete with films in Brazil and Argentina. Film attendance has declined recently in Argentina. Imports are limited to 200 by 1958 pact with Argentina but there is no restriction on earnings transfer. Brazil is still a boff market. In 1960 250 U.S. films were released and accounted for 70% of screen time. Brazil law requires running of native pictures 52 days a year to juice native production.

Import permits haven't slowed U.S. films going into Mexico, and no problems arise from earning transfer.

Africa—MPEAA is running neck and neck with African nationalism. To expand distribution and theatre construction MPEAA set up an African office. But the new nations are working to establish their own film industries.

Morocco—Trying to bolster own industry with regulations requiring newsreels to be made there and dubbed with Arabic subtitles by Moroccans. Difficulty has been incurred in earnings transfer as foreign exchange is controlled by government.

Tunisia—U.S. films are again entering Tupisia after hassle over tax on release visas. Under present arrangement Yank companies pay tax until it is gradually and entirely removed by 1965. Tunisian law nationalizing distribution by September 1962 has left status of market uncertain.

Ghana—Censorship plagues Yank distribution in Ghana. Government assigns quota to theatre operators in dollars. Import licenses are necessary.

Congo—Shakey condition of Congolese government makes U.S. film distribution an on-again off-again affair with distribution on-again following temporarily settled conditions between Tshombe and Adula.

Egypt—Blanket import license in Egypt permits import of about 280 Yank films yearly. Negotiations are now hanging fire over blocked film earnings.

Japan—Still restricting imports and film earning remittance. Quota for year ending March 31, 1962 was 231 with 113 for MPEAA members, 118 to Japanese distributors and U.S. indies operating with Japanese firms. In Japan, foreign distributor gets 50% remittance if share of receipts is under 60% and 40% remittance when share is over 60%. Attendance was over 1,100,000,000 in 1960 but this was a 6% drop from 1959.

Australia—Television's impact is leveling off in Australia and an upturn in admissions is awaited. Ozoners are gaining with 107 listed in 1960-61.

Philippines—Government is liberalizing remittance after 1961 government announcement of 50% cut. U.S. films are popular.

India—Imports of Yank films to India are on percentage of best year's imports. MPEAA-Indian agreement of 1960 sets quota at 55% with limitation on earning transfer. U.S. imports account for two-thirds of films to India.

Pakistan—MPEAA-Pakistan agreement for year ending Sept. 30, 1962 limits imports to 210 and limits remittance to $176,000. Blocked funds can be used for film production in Pakistan.

Burma—U.S. films are once more entering Burma after extended hassle which began in September 1959. First, U.S. distributors were denied import rights. Then, the government issued new order requiring imports to be handled through commission of Burmese agents. In May 1961 five U.S. company managers were registered as Burmese-national commission agents.

Indonesia—Haggling still over foreign exchange to remit film earnings have been blocked. Import quota allots U.S. 140 films.

Israel—Yanks have voluntary agreement with Israel to limit imports to 280 films a year. No difficulties are reported in earnings transfer.

Unevenly Applied B.O. Tax Wrong

Austin, Tex., July 10.

The Texas Supreme Court voided as unconstitutional Wednesday (27) a portion of the state's admissions tax on pictures, plays, operas and the like at other than regularly established motion picture theatres. Edward E. McLemore Jr. operator of the "Big D Jamboree" in Dallas contested efforts of comptroller Robert S. Calvert to collect the tax on his "Jamboree" admissions.

He attacked constitutionality of the levy on the grounds it taxed his customers on tickets of 51c and more but exempted admissions up to $1.05 to motion pictures exhibited by a theatre at a regularly fixed place of biz. A district court here held that the tax was discriminatory and unconstitutional and the supreme court agreed with the ruling.

State contended that the legislature can make a reasonable classification for taxation and had been done so in the tax of one cent and each 10c over 50c of admission price.

Associate Justice Ruel Walker in the court's decision said the classification established by the legislature was based on the place where entertainment was given. He differentiated it from occupation taxes on peddlers which exempt merchants in established places of business.

McLemore, he held, "regularly exhibits shows of various kinds at a fixed place of business in Dallas but that place of business is not a motion picture theatre."

Under the law, he said, a person who exhibited a motion picture at a place other than a fixed and regularly established theatre would be taxed while a person exhibiting the same picture in an adjoining building of the same construction would be exempt "merely because he regularly shows motion pictures in that building."

The section of the tax voided by the court levied the tax on admissions of 51 cents or more to entertainment such as motion pictures, operas, plays and like amusements "held at places other than at a fixed at regularly established motion picture."

A different section of the act levies the tax on regular theatre admissions of more than $1.05.

Anglo Product Regionally Handled by Manhattan Co.

Los Angeles, July 10.

Manhattan Films International has acquired five British films for distribution in the 13 western states, three of which are in Technicolor. All are taken over from Seven Arts Associated.

Quintet include "Operation Bullshine," "She Didn't Say No," "Alive and Kicking," "Follow That Horse" and "Girls at Sea."

VOSGES OFFICER'S SUIT

Charges AA's 'Armored Command' a Lift

Los Angeles, July 10.

Allied Artists Pictures Corp. was slapped with $350,000 damage suit in Superior Court July 3 over its picture, "Armored Command." Action, which also demanded an accounting of profits, which exceeded $1,500,000, according to complaint, was filed by Col. Daniel H. Hudelson, who identified himself as a commander of an Army combat unit in the Vosges Mountains in France during World War II.

Charge was made that studio appropriated material submitted by Hudelson in 1954 based partially on his own experiences. Story idea and dramatic core were presented on photographic tape recordings to AA, according to complaint, with the implied agreement payment would be forthcoming if material were used.

Sales Power All With N.Y. Veeps

Latterday Centralization a Workaday Irritation Expressed by Theatremen

By JACK PITMAN

One of the little-remarked irritations of exhibition is the complaint of increasing "centralization" of authority within the major distribution companies. According to this gripe, the whole show under today's bedeviling market conditions is reined by the New York sales officers — meaning the v.p. level.

Up to a few years ago, exhibs—or those deputized to handle booking—could usually negotiate picture deals at the local level, meaning the branch manager. But nowadays, so it's stated, an appeal from stiff terms falls on deaf ears unless it's carried direct to Gotham —where even so, it generally gets no more than a token "day in court."

As with almost every other exhib grievance, this one too derives from the reduced product flow and resultant creation of a strong seller's market. Theatremen continue to argue that high-handed marketing of pictures—particularly the big investments on lop-sided percentage—is short-sighted practice on the part of the companies, and now and then a sales officer is prone to acquiesce in this view. The policies continue, however, and to quoth exhibs they are "murderous," "idiotic," "laughable," etc.

Factors behind the socalled power centralization within distribution are not difficult to discern. With fewer pictures to market, the homeoffice echelons obviously can afford to be more intimately responsible for playing them off. But more pertinently, with "biz" pictures the rule, tight control is thought to be an inescapable condition. It's reasoned by the sales officers that today's slim volume, if it's to achieve optimum profit, requires the "maximum" (i.e., in favor of the company) terms and the direct responsibility to carry them out.

There is, however, an exhib theory that the tighter control in Gotham also mirrors a lack of astute sales talent in the field. Some showmen express the view that the companies have failed in recent years to groom young exec timber, and not just for hinterland operations.

Just how far centralized authority has gone, apparently, is suggested by a frenzied booker, locating in N. Y., who declares, "I waste my time trying to firm a deal unless I go straight to the vicepresidents." He, of course, has at least the advantage of geographic proximity over the buyers in the provinces, who as a rule can claim less than an intimate liaison with the Manhattan chiefs, hence are the more frustrated by their latterday booking experiences.

Mercouri, Dassin Touring For 'Phaedre' in Autumn

Dallas, July 10.

Melina Mercouri and Jules Dassin, the star and producer-director of the Oscar nominee "Never on Sunday," are scheduled to visit Dallas in November in behalf of their new production, "Phaedre" (UA).

The team is planning an extended tour of the U. S. for the picture. They will start Oct. 8 in New York, spending several days in cities across the nation, the visits timed to coincide with the film's openings.

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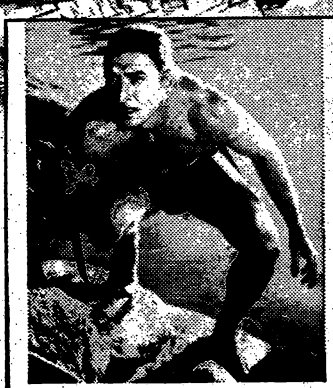
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New York Sound Track

Col international topper **Mo Rothman** has a month's business all over the European map so he's parking his wife, baby and nurse in Geneva for the duration, to permit them a holiday, while he flits in and out of London, Paris, Rome, Athens, etc. . . . **Harold Lloyd,** back to his BevHills home after barnstorming Europe and the east, in behalf of his "World of Harold Lloyd," will ditto in the Far East in a month or two, as soon as his cavalcade of yesteryear pix click is playdated there. Incidentally, the Lloyd picture has been getting a new type of audience to the Embassy Theatre on Broadway—youngsters from deaf-mute schools to whom the physical and sight comedy values appeal specially, since the dialog is minimal.

Loyalty to one's clients can sometimes distort the truth. The **Arthur P. Jacobs** pubrel firm sent out a release last week reporting that **Rita Gam** has been named best actress at the Berlin fest for her work in "No Exit." Actually Miss Gam shared the honor with her "No Exit" costar, **Viveca Lindfors,** but then Miss Lindfors isn't a Jacobs client . . . **Alfred Katz,** UA's foreign division manager, in Tokyo on a brief biz trip.

Bob Hope repaid a 30-year-old debt when he attended the Friday (6) night Baltimore preem of his "Road to Hong Kong," held as a benefit for the local Variety Club. Honored that evening was ailing Baltimore showman **Fred Shanberger** who aided Hope on his career 30 years ago . . . **Dick Perry,** formerly sales manager for Principal Film Exchange here, has joined George Roth's Atlantic Pictures . . . The Japanese import, "The Island," which Zenith will release here next month, copped the cover of the July 7 issue of The Saturday Review.

Sue (Lolita) Lyon back here after a seven-city p.a. on behalf of the pic in Germany . . . Producer-director **Stanley Kubrick** reportedly drops by the Loew's State and Murray Hill Theatres, where "Lo" is playing, every few days just to see if it is really true that the pic is making as much money as he hears it is. It is . . . **Hester V. Browning** has retired as president of the local Camera Mart Inc., and has been succeeded by **Samuel Hyman. Paul Meistrich** is veep and **Anna Browning** is sec.-treasurer.

Unexplained switch of cinematographers for **Samuel Bronston's** just-begun "55 Days at Peking." **Aldo Tonti** is out, and Britain's **Jack Hildyard** ("Bridge on River Kwai") is in . . . AA prex **Steve Broidy,** back from Europe, closed a deal with **Polan Banks** and **George Marshall** to film (in India) the former's novel, "Maharajah," with Marshall to direct . . . Producer **Martin Poll** acquired rights to "The Case Against Col. Sutton," raising his projected slate for '63 to three. Other two, both for UA, are "Janus" and "Twist of Sand" . . . Warners' **Edith Piaf** biopic is now titled "The Sparrow," not to be confused by the literati with **Ethel Waters'** bio, "My Eye Is on the Sparrow" . . . **Richard Widmark** has acquired an original **John Paxton** suspense-love yarn, "Who Is My Love?" as a project for his Heath banner next year.

"The Leopard's" adjusting its shooting schedule around **Alain Delon's** posterior. After two days of riding a horse up and down craggy Sicilian mountains, the French actor was unable to re-mount without contorting with pain. Director Visconti, himself an experienced horseman, quickly shuffled his schedule and granted Delon a two-day rest. "You are suffering from mal derriere," said the Italian to the Frenchman.

Sol Lesser, sparkplug of the Hollywood Museum, memorabilia building of the cinematic, tv and recording arts, returned to his Hollywood base after getting **Eric Johnston** and the MPAA company presidents to cooperate in the venture. These would include **Barney Balaban, Steve Broidy, Roy Disney, Arthur Krim, Milton R. Rackmil, Abe Schneider, Spyros Skouras** and **Joe Vogel,** plus exhibitor leaders such as **Si Fabian** and NSS topper **Herman Robbins.** Lesser also has the three network toppers, **Leonard H. Goldenson, William S. Paley** and **Robert W. Sarnoff)** plus **General David Sarnoff** as directors of the Hollywood Museum.

An anti-British propaganda film has been greenlighted for British distribution. Toronto Star reports from London. "Oom Paul," about president **Paul Kruger** of the old South African Boer republic, shows **Winston Churchill** as boss of a British concentration camp for Boer women and children, feeding them rotten food and shooting one of them. (Churchill was actually a correspondent during the 1899-1902 Boer war.) **Queen Victoria** is portrayed as a secret drinker and **King Edward VII** as a sex pot.

Publicist **Johanna Grant,** who has just wound the campaign on Lopert's "Stowaway in the Sky," has been retained by Continental to do the same on its "Waltz of the Toreadors" . . . **Sid Ganis,** 20th's new newspaper contact, disputes last week's Soundtrack spelling of his name with two n's. Oh, well . . . **Peter Horner's** Union Film Distributors will release the French import, "Les Premieres Outrages," here as "Night After Night."

Seven Arts has signed **Vittorio De Sica** to produce and direct an original screenplay in Mexico during the summer of 1963 . . . The midtown Donnell Public Library is holding a retrospective on the French film in photographs.

Switchboard gal at Embassy Pictures now greets 'em with "Bravo Boccaccio," etc . . . and **Joe E. Levine** spoke to "Boccaccio" star **Romy Schneider** about two more coproductions before she jetted back to the Continent . . . Chi distrib-exhib **Charles Teitel** here and back on a periodic buying visit . . . Paramount acquired the British "The Young Ones" for domestic release, will call it "Wonderful to be Young" . . . And Governor Films bought "A Kind of Loving" from Anglo-Amalgamated for the U. S. market. Story of a pre-marital love affair was Britain's official entry at the Berlin Film Fest . . . Universal's "Spiral Road" gets the Parents mag special merit award for August, and Warner's "Music Man" is Seventeen's pic of the month for August . . . **Joe Hyams,** WB national publicity manager, weekended at the "PT-109" (JFK wartime narrative) locations at Key West . . . **Abe Fabian,** son of the circuit chieftain, is being groomed for the climb up the ladder. He put in a hitch with the **Monroe Greenthal** Agency the better to know the ad side of the picture biz, and now is stationed at the Bellevue Theatre in Montclair.

Felix Greenfield, WB homeoffice publicist who toured with the Lockport (Ill.) Township high school band after it won the "Music Man" marching band contest, has been made an honorary citizen of Lockport . . . First film to play the Hartford toll channel was "Midsummer Night's Dream," the Showcorporation release which recently concluded its Manhattan firstrun . . . **Albert Pickus** and **James Totman** are co-chairing the annual golf outing of the Motion Picture Theatre Owners of Conn., slated for Aug. 14 . . . Pyramid Books has brought out soft-cover at 50c **Meredith Willson's** novelization of his "Music Man," replete with stills from the pic and lyrics to all tunes.

John Wayne's own production "The Alamo"—cost $18,000,000, (sic), gross $4,500,000 so far—will edge into the black within a couple of years, he told Toronto press last week, while there razzmatazzing his current "Hotari." His "North to Alaska," with no personal investment, has grossed $8,000,000 so far, he said.

Abe Burrows is already scripting his first film, which he'll also direct, for "my friend **Martin Poll,**" he said on CBC-TV'd "701" last week.

Herman G. Weinberg's 1930 experimental pic, "Autumn Fire," is set for showing in the avant-garde section of the retrospective, "The American Film of the Thirties," at the upcoming Venice fest next month . . . Meanwhile, **Gretchen Weinberg,** Herman's 19-year-old daughter, is working on a mural for the local avant-garde showcase, the Charles Theatre. It will actually be an expansion of her two-page spread of caricatures of well-known film personalities in the current issue of Film Culture . . . **Mitchell Kowal,** the Hollywood bit player who is a star in Europe, has signed for a featured role in **Sam Bronston's** Spain-located "55 Days at Peking." This marks his seventh film trip abroad in last five years.

Merle Oberon goes to the Seattle Fair as guest of honor for the finale of USA Week in connection with the screening of her "Wuthering Heights," selected as one of the 14 greatest Hollywood films of all time . . . Director **Richard Fleischer** in town to tub/thump his (and Col's) "Barabbas" . . . Hide the pies: the Three Stooges also are in town.

Boris Kaplan, who has been with Paramount for 29 years, exited effective Monday (9). Most recently he has been an exec in the N. Y. production department and director of the eastern talent and casting department . . . Metro says it was repped by more than 1,000 key playdates during the July 4 period. "Boys Night Out" was in 350 theatres, "King of Kings" in 400, "Ben-Hur" in 250 and "Lolita" is in its nine first engagements.

Tony Wallace, 22-year-old stepson of **Mike Wallace,** has been signed to an acting contract by Columbia. This is said to be part of Col's stepped up talent development program, which includes the Circle-in-The Square scholarship. Unless he is given a picture assignment in the fall, Wallace will continue his studies at the Circle . . . Producer-director **Howard Hawks** in from Paris.

New York indie production company, Hedon Productions, has optioned the film rights to **P. G. Wodehouse's** "French Leave" . . . American Bar Association has given its Gavel Award to "Judgment at Nuremberg."

Pierre-Dominique Gaisseau, the Frenchman who led the "Sky Above, Mud Below" expedition into uncharted New Guinea, is in Chi this week lensing a documentary on Windy City Negroes for French television. Then back here to windup a ditto vidfilm on the Harlem scene . . . **Joe E. Levine** back at his desk after a quickie siesta at Martha's Vineyard . . . **George Cukor,** whose forte as a director has been all shades of the drama, tapped for the "My Fair Lady" helm at Warner's . . . The Allied Artists exec tier here staged a bon voyage fete at Sardi's for **Morey (Razz) Goldstein,** who shoves off shortly for the sales post at Warners . . . **Brian Keith, Tommy Kirk** and **Kevin Corcoran** (ethnic homogeneity) for "Savage Sam," the Disney sequel to "Old Yeller," which rolls at the Burbank lot Aug. 6.

Shocked Latins

Continued from page 5

room is put. The Argentine producer, quite articulate though he says he doesn't speak any English, was able to enunciate the universal word: "pornografica." That is the intent of the gag, he said, and it will inevitably be seen by many small children.

Equally bad, he thought, though he admired its style, was the principal (and only) display ad being used to sell "Lolita"—the shot of the girl in the heart-shaped sunglasses sucking on a lollypop.

Bo shook his head, and said through a translator, "I just do not understand you." It's not a land of double standards, but of triple and quadruple standards. He had just had his haircut in a Broadway barbershop, on the wall of which a photo of a naked lady, nearly life-size, front view, had stared down on him all the while the scissors were going.

Private Vs. Public

And, speaking of scissors, he was reminded again of his visit to the U.S. Customs office where "India" had been rather thoroughly cut up. He says that while they were discussing the contemplated cuts of the scenes showing Miss Sarlie emerging from the sea, he pointed to a calendar on the wall, another naked lady in rather coy position. According to Bo, the U.S. civil servants snickered appreciatively and continued their snipping of his film.

Bo's point, made previously by one or two psychiatrists, is that such calendar suggestiveness and teasing provocation, is much less healthy than a simple acknowledgement of the beauty of the female form.

The producer and his star are a rather unique phenomenon in the Argentine film scene. For one thing, Miss Sarli's pictures are among the few Argentine films which recoup their production costs, plus a profit, in the domestic market, and they now are starting to earn sizeable profits abroad. The pix, which are rather straightforward, sentimental comedy-dramas, were originally the subject of highly publicized censor fights in Argentina, but now have been accepted as part of the local scene to the extent that even the sedate, conservative Argentine Film Institute has seen fit to honor two of them, ("Favella" and "Donkey Girl") with cash awards given for excellence in picture-making.

Homeland Practice

This latter eventuality is dismissed by Bo with a couple of loquacious shrugs: (1) "The only prize I want is for the public to come see the film," (2) The Institute's practice of giving cash prizes "may well ruin the Argentine film industry," since it tempts young filmmakers to make films that will appeal to critics and members of the Institute.

The fact is that a top Institute cash prize, amounting to close to $100,000, can pay off production cost and give a profit to the producer, even if the film is never exhibited to the public. It would be much more healthy for the Argentine industry, he said, if they just gave a plaque or even a toast with a glass of water.

Specific purpose of the Sarli-Bo visit is to promote the opening, in the local Spanish houses, of the second Sarli starrer to be released in the States, "Donkey Girl." It is also part of an overall, though strictly Sarli-and-Bo-financed, effort to promote Argentine product outside the domestic market. Argentine pix have yet to crack the rich Mexican and American Spanish-language markets because Argentine stars are not known, or, if they are known, are no longer making pix in Argentina.

Miss Sarli and Bo, whose fortunes are closely tied with those of the Argentine industry, have no desire to permanently leave their homeland. Miss Sarli, unwilling to work without Bo's guidance, reportedly turned down a couple of offers to star in Mexican and made-in-Spain pix, as well as a chance to appear in Carl Foreman's "Guns of Navarone" (as a Greek maiden), since that offer was attached to a five year contract.

Maybe In Mexico

There is a chance, however, that they may make their own coproduction in Mexico, or, perhaps, one in Puerto Rico (with a Yankee partner). The latter would be the most ambitious and serious effort they've ever jointly undertaken. This would concern a Puerto Rican girl's somewhat disillusioning experiences in "the white world of New York." It would explore the reasons why "so many Latin Americans feel inferior to Americans," according to Bo. "It is not a simple subject."

For this reason, he was reminded of "West Side Story," which he believes to be one of the finest Yankee films ever made, because it explores a racial problem with "honesty and compassion for both sides." "West Side" should also, he thinks, help demolish the unfavorable Little Rock propaganda which anti-U.S. forces have so successfully sewn throughout Latin America.

Hawks Hunts Heroines

Prowling Paris for Femme Leads—Not Like In Former Years

Howard Hawks, veteran producer-director, said in New York recently he takes a dim view of Hollywood actresses. He's going to Paris shortly to cast the femme spots for his next productions. There's also a chance of finding candidates in Manhattan.

The vocally uninhibited filmmaker dropped some names, pro and con. He said, well, there's Elizabeth Taylor and there's Marilyn Monroe, but he would not hire either of them, there being the matter of possible production problems. Then there's Doris Day, but she's too wrapped up in her own company. This leaves Audrey Hepburn, who is, of course, not often available.

As a consequence, said Hawks, the years-ago approach of sending out a call for a girl is no more and now he's going to the French capital on a talent scouting expedition.

Hawks' immediate concern is "Hatari," which Paramount is now in process of unveiling, first via private screenings and then the major marketing. The African adventure-comedy with John Wayne, Red Buttons and Elsa Martinelli is the big item ($6,000,000 in negative costs) on the Par lineup this year.

His followup features for Par include "Yukon Trail," "Bengal Lancer" and "Man's Favorite Sport." First two are to have Wayne in the male lead and, for the third, negotiations are going on with Cary Grant. Girls are needed. "Man's Favorite Sport," in this cinematic interpretation, is about fishing.

Hawks makes it clear he's no stickler for plot, insisting the public is more pleased with character development and incidents rather than basic story line. "Hatari," for example, follows a story course but this is just about relegated secondarily to fun and Trader Horn stuff. Hawks said he followed the same basic approach with "Rio Bravo" and personally made $2,500,000.

On another subject, Hawks said he's "sick and tired." This is in reference to "runaway production" and his answer to the alleged problem is that the unions which want to keep production in Hollywood ought to produce pictures on their own, using their own money. Meanwhile, he opines, "the people are becoming bored with overworked Hollywood."

'BIRDMAN' SECOND IN UA'S 'PREM SHOWCASE'

The second United Artists pic to get the special "Premiere Showcase" treatment will be "Birdman of Alcatraz," Burt Lancaster starrer which will open in 11 metropolitan New York theatres next Wednesday (18), day-dating with the Astor and Trans-Lux 85th Street in Manhattan. The initial showcase production, "Road to Hong Kong," starts its third and last week today (Wed.).

Due to get the showcase treatment sometime next month is Stanley Kramer's "Judgment at Nuremberg," now nearing end of its longrun hardticket engagement at the Palace on Broadway.

U.S. Military Refuses To Lift Ban on Prod. In Mt. Fuji Training Area

Tokyo, July 3.

U.S. military authorities here have rejected a request by Japan Motion Picture Producers Assn. asking for revision of regulations regarding location filming in the maneuver area near Mt. Fuji, jointly operated by U.S. and Japan as training grounds. Regulations now require that filming does not conflict with the schedule of firing practice by U.S. troops and that scripts be submitted for approval to Japan's Defense Agency.

While U.S. authorities fear the area may be used for filming of anti-American pictures, Japan's producers argue that such is unlikely and that causes them lengthy production delays. They point out that several applications for filming were submitted a month ago, but that none has yet been approved.

They add that an average of 18 pictures a year are filmed in the area, bringing an additional annual income of about $280,000 to local communities. With wide open spaces and strong scenic values, location is unique for this crowded country and ideal for filming action fare.

American military interests first took protective action after declaring that a Toei film made there in 1960 was anti-U.S. Demand was then made for submission for approval to U.S. military authorities of English scripts at least one month before the desired filming dates.

Perlberg-Frankovich-7 Arts

In "casting" for a 20th-Fox successor president, board chairman Judge Samuel I. Rosenman spoke with William Perlberg on the Coast.

In New York, Columbia Pictures' European production topper Mike Frankovich got a rumble but nothing came of that either. This was true of others. Hence Judge Rosenman's "official" communique, following a N.Y. Times story last week which put Max Youngstein's name out front. As is detailed herewith, Spyros P. Skouras, incumbent president (until Sept. 30 when a successor must be chosen) is backing Darryl F. Zanuck for the post of chief executive officer.

Frankovich, like Zanuck and latter's personal sales rep on "The Longest Day," Seymour Poe, left Sunday (8) for Europe. However, they went different routes; latter two to Paris, Frankovich to London.

Frankovich is said to have "put the proposal back in the laps of the 20th-Fox committee" which approached him by suggesting merged production facilities for Columbia and 20th. No merger, merely the utilization of common studio for filmmaking. Zanuck, too, has an idea for converting the Fox lot into a rental operation and "get that white elephant off the company's back."

Another meeting today (Wed.) of the 20th-Fox six-man committee will consider a possible merger deal with Seven Arts. Idea would be for some kind of a stock swap, with Seven Arts toppers Eliot Hyman and Ray Stark handling the production end. It's understood that such a proposal is fraught with "multiple complications which would take a long time to unravel, even if the deal were feasible." The 20th committee, at this stage, is leaving no stone unturned, however.

Meanwhile, it's expected that the 20th board must respond soon to producer Darryl F. Zanuck's call for a special stockholders meeting, "possibly this week and certainly next."

Zanuck's 'Or Else'

Continued from page 3

tion" and also as an anchor man reportedly intended to keep the alleged "two factions" on the 20th-Fox board together. The executive committee of eight, as detailed below, is drawn from the board of 11. Judge Rosenman's post reportedly was for only one year.

When Skouras was ousted from the presidency three weeks ago, he became one of the six who would select his successor. The veteran head of 20th-Fox is scheduled to go on a $50,000-a-year, lifetime consultancy as against his present $139,000 annual salary as president by Sept. 30, or sooner, if a chief executive officer is selected before that date.

Zanuck and his attorneys, Grant and Nizer, laid it on the line early Friday morning (6) with Robert Lehman in a private powwow at the Lehman Bros.' 1 William St. headquarters in New York, and later the same day, starting with a luncheon meeting that lasted all afternoon, ditto at the 20th-Fox homeoffice at 444 West 56th St., New York, with the entire executive committee. He stressed his plans anew for "the revival and survival of the 20th Century-Fox Film Corp."

It was at this meeting that comment was made that all the committee's talks with "candidates" for the presidency were extraneous because a proxy fight would be inevitable.

(An executive committeeman later insisted to VARIETY *that "Zanuck's is but one of a number of names being discussed for the presidency." Zanuck's spokesman made light of "all this shopping around for a president considering the strong, built-in manpower already there.")*

It was stressed that the Zanuck-Skouras team by history, tradition, knowledgability of production, lifetime association with the destinies of 20th-Fox which long was a giant among the major film production and distribution organizations, domestically and in the international market, are best qualified to salvage the company.

Zanuck, Skouras 8%

This is in addition to the fact that Zanuck's 110,000 shares represent the largest single investment. Skouras as of March 20 last owned 80,760 shares; his family owns another 17,040, making a total of 97,800. With Zanuck, this means 207,800 shares, or 8% of 20th-Fox's outstanding 2,545,845 shares.

Milton S. Gould, attorney for Treves & Co., and John L. Loeb, senior partner in Carl M. Loeb, Rhoades & Co., both Wall St. brokerages, reportedly represent "over 300,000 shares."

Zanuck called in attorney Nizer because of his experience in the overall picture business, along with his participation in Joe Vogel's behalf during the then Loew's Inc. (now Metro-Goldwyn-Mayer) stockholders' and Wall St. wrangle. Zanuck returned to his Paris base on Sunday (8) with Seymour Poe, his sales rep on "The Longest Day." Says Zanuck, "I have nine solid days in the re-recording room on my picture." "Longest Day," costing under $10,000,000, is second only to the company's "headache picture," the $30,000,000 "Cleopatra" investment in cost. Both, of course, are highly touted as b.o. potentials which could bail out 20th-Fox like "Ben-Hur" bailed out Metro," according to some trade opinion.

Zanuck's comment Sunday (8) was that he is under legal instruction from Nizer and Grant to say nothing; that the attorneys are carrying the ball henceforth.

How Does It Blow

It is presumed that if 20th-Fox board members Lehman, Robert L. Clarkson (chairman of the finance committee of American Express Co.), Judge Rosenman (current board chairman), Skouras (who is also on the committee to pick his successor as chief executive officer), Gould and Loeb are persuaded by Zanuck's proposal, then there will be no need to act on or formerly reply to the latter's telegraphic communication that he is seeking to expand the board from 12 to 24. The larger group obviously would include new board members sympathetic to the Zanuck-Skouras plan and could outvote the presently allowed 12 members (though there are, at the moment, only 11 directors because of the resignation recently of Colby Chester).

Of the present 11, the committee of six includes three who "represent Wall St." (i.e., Lehman, Loeb and Gould). Clarkson, too, has been inclined to side with them. And while Judge Rosenman, as board chairman and relative newcomer, supposedly is impartial, the Zanuck-Skouras side feel he, too, at first "seemed inclined to side with the downtowners."

Zanuck and his attorneys have stressed the need for experience and know-how, even unto the fact that the committee has been "shopping around" for a new president.

(The names dropped here run the gamut from CBS' Jim Aubrey to Max E. Youngstein, along with William Perlberg, George Seaton, Otto Preminger, Mike Frankovich and others. See box herewith in re Perlberg and Frankovich.)

The meetings on the legal and/or other aspects will continue. Nizer, who is slated for a Caribbean holiday this weekend, will not leave until he and/or his legal aides, along with Grant, have everything coordinated.

After the Friday powwows, Nizer and Grant met with Zanuck and Skouras for lunch on Saturday (7) for another session.

Proxy Fight

It is felt that the 20th-Fox board will have to come to some decision shortly, possibly by the end of this or next week. Also, it is felt that the executive committee will do everything possible to circumvent any proxy fight. But a proxy fight is inevitable if there is no rapport, says Nizer.

Wall Streeter Lehman, whose connections with the picture business (and in several companies) transcend any of the others, is believed to be a key man in the peaceable outcome of the Zanuck move to gain the presidency.

Zanuck's proponents contend qualifications for the post by vintage years' experience, knowledgability of intratrade problems, talent negotiations, properties, etc., none which is a black-or-red-ink simplified calculation. The intangibles and the know-how are the keys.

Zanuck feels the 20th-Fox studio as a big studio operation is a "white elephant" and obsolescent in this day and age. He favors a rental studio operation, consistent with the current economies, as more realistic. It doesn't mean he would assume any production load but as a business man, with 25 years' background as production boss of 20th-Fox and before that with Warner Bros., he would know how to troubleshoot production, along with merchandising, exploitation, financing and all that goes with the successful operation of a picture company.

Zanuck says "it's their baby now," referring to his attorneys, and "will not venture a guess when I'll be back in New York; again it will be when my lawyers call me although I have these nine days of intensive re-recordings that must be done to complete "The Longest Day."

O'Seas Production

Continued from page 4

stars Susan Hayward, starts in London late July.

Samuel Bronston Productions: "55 Days at Peking," stars Charlton Heston, Ava Gardner, now shooting in Madrid.

Columbia: "The L-Shaped Room," stars Leslie Caron, just finished production in London; "Lawrence of Arabia," Sam Spiegel producer, stars Peter O'Toole, Anthony Quinn, winding production this month in Morocco; "The Victors," Carl Foreman Production, starts in London Aug. 7; "Ballad of The Running Man," Carol Reed Production, stars Laurence Harvey, starts late this month shooting in Spain and Ireland.

Paramount: "Paris When It Sizzles," Quine-Axelrod production, stars Audrey Hepburn, William Holden, now shooting in Paris.

Warners: "Panic Button," stars Maurice Chevalier, Jayne Mansfield, now shooting in Rome; "Not on Your Life," Morton Da Costa production, stars Tony Randall, Robert Preston, starts this month in Greece.

Metro: "Tunnel 28," Murray-Wood Production, just finished production in Germany; "Champagne Flight," stars Hugh O'Brien, now shooting in Vienna; "Follow The Boys," stars Paula Prentiss, starts this month in the Nice-Mediterranean area; "In The Cool of The Day," stars Jane Fonda and Peter Finch, starts this month in London and Greece.

20th-Fox: "Cleopatra," still shooting in Italy; "Condemned of Altona," stars Sophia Loren and Maximilian Schell, now shooting in Germany and Italy; "The Leopard," stars Burt Lancaster, now shooting in Italy.

Skouras' Fan Mail

Spyros Skouras, prizes one of the "more than 10,000 letters, telegrams and messages" which he received from global wellwishers so much that he carries it around. It's from Dwight D. Eisenhower, dated lined Gettysburg, Pa., wherein the ex-President "can't conceive you (Skouras) ever retiring and not being as active as you ever were."

Former Prime Minister Anthony Eden, Lord Beaverbrook (whom Skouras calls "Max") and kindred letters have reached him.

At the risk of VARIETY taking a bow, brother George and son Spyros Jr. carry around in their pocket last week's intratrade close-up on the veteran film topper. In "21" Friday last (6) young Skouras flashed it on sundry intimates.

At a weekend party in Stamford Skouras Sr. was in attendance. Said he lost 30 pounds but is "getting stronger every day." The prostate operation "was more serious than the one I had," says George Skouras, "and Spyros is bouncing back much better than I. It took me six months before I felt 'right' again."

So What's Wrong With Business?

Nothing When Product's Got It Per Analysis of Los Angeles First Six Months

Los Angeles, July 10.

There's nothing wrong with the pix biz that good grosses won't help. Los Angeles firstruns for the first six months of 1962 came across the finish line with the greatest total on record, $5,880,208 in 27 situations, in a period when many film companies were singing the blues.

Take was well ahead of the previous high mark, 6.3% over 1958's sizzling $5,531,197 for 30 theatres. First-quarter of 1962 also struck a near high, $3,090,291 against 1961's record $3,112,074, but second quarter of $2,789,917 was far and away above all past second quarters in local playing time, comparing with '61's $2,328,445.

Current six-month total repped an 8.08% rise over '61's $5,440,519; 8.057% over 1960's $5,413,825; and 14% over 1959's $5,151,577. Previous quarter figures were: 1960, first quarter, $2,872,984, second quarter, $2,540,850; 1959, 2,863,907 and $2,287,670, respectively; 1958, $2,977,217 and $2,553,980, respectively.

Flock of big ones which opened the new year were responsible for sparking the first quarter to its lofty perch. Several of these held over for important returns in the second quarter, such as "West Side Story" and "Judgment at Nuremberg" and "El Cid."

Top grosser was the Academy-winning "West Side Story," which soared to a mighty $656,518 for its exclusive engagement at the Chinese on a hardtic policy and is still doing impressively. Pacer was "Judgment at Nuremberg" hitting a smash $438,851 also exclusive at the Pantages, where it played on reserved-seat policy for 20 weeks then lowered to pop prices. Correspondingly high grossers for first six months last year were "Exodus," $455,369, and "Ben-Hur," $452,621.

Others

Balance of 10 top-biz films were "Flower Drum Song," $297,320 total, figuring $256,916 for first quarter of 13 weeks, $40,404 for four weeks in second quarter; "El Cid," $297,436 exclusive at Carthay, $186,410 first quarter, $89,154 second; "Lover Come Back," $194,636, 13 weeks first quarter; "King of Kings," $14,885, including $152,078 for 13 weeks in first quarter, $22,807 two weeks in second.

"Majority of One" came in seventh with $151,634 for 14 weeks, $139,977 first quarter of 13 weeks, $11,657 for singleton in second; "Walk on the Wild Side," $138,915, including $56,000 for three weeks in first and $82,915 for eight in second quarter; "Sweet Bird of Youth," $132,292, embracing $15,127 for one week in first and $116,165 for 13 weeks in second quarter. On latter film, Egyptian Theatre exclusive run took in $90,064. Tenth pic was "One, Two, Three," $111,423 for 10 weeks in first quarter.

Four additional pix not included in Big 10 for six-month period qualified for inclusion in 10 top second-quarter grossers. These included "Counterfeit Traitor," $99,995 for 12 weeks; "Black Tights," $93,517, 12 weeks; "Four Horsemen of the Apocalypse," $38,089, three weeks; reissue of "Breakfast at Tiffany's, $38,089, three weeks. "Breakfast" also chalked up $63,997 for first quarter, and "Four Horsemen" $61,700. "The Children's Hour," which finished 11th for six months grosswise, hit a total $105,977, with $103,651 registered for 12 weeks in first quarter and $2,326 for one week in second. "Sergeants 3" also hit a nifty $86,896 for three weeks in first quarter.

Last year's 10 top money pix for first six months, following "Exodus" and "Ben-Hur," included "Spartacus," $359,674; "Pepe," $313,093; "The Alamo," $254,568; "Absent-Minded Professor," $229,344; "The World of Suzie Wong," $225,278; "Never on Sunday," $210,728; "This Is Cinerama," $179,949; and "Gone With the Wind," $163,100. Both the latter two were reissues.

Trans-Texas Bestest

Dallas, July 10.

There were four winners in the Trans-Texas Theatres' Big Three managers drive. They included Gene Welch of the Capri here; LeRoy Ramsey of the Hollywood in Fort Worth; Don Burroughs of the Burnet Drive-In Theatre, and Glyn Morsbach of the Chief Drive-In Theatre, both of Austin.

As their prize in the campaign each of the managers received an extra vacation week and a bonus.

Jurow Plots Six For $16,800,000

Hollywood, July 10.

Newly-formed G & E Productions has earmarked approximately $16,800,000 for a program of six features, according to veepee Martin Jurow, with first to be "Pink Panther" for Mirisch Co.-United Artists. Blake Edwards is prexy of company currently headquartering at Samuel Goldwyn Studios.

"Great Race," will be the most expensive of the half dozen films. Budget is tentatively set at $6,000,000 and will take about a year to make in New York and Paris. Warner Bros. has evinced an interest since Edwards, who will direct, recently wound "Days of Wine and Roses" for producer Martin Manulis on the Burbank lot.

Next on high budget will be "The Fabulous Showman" for Columbia Pictures with an approximate $4,000,000 to be spent on it.

Third in point of money will be "P.P." with close to $3,000,000 budget. "Soldier in the Rain," for Allied Artists, will cost $1,500,000; "The Working Girls," to be made at Metro because of its fountain of youthful players, will be made at [illegible] $1,300,000; and "The Package Case," on which G & E has an option, will be produced at $1,000,000 with outlet to be set. This will be a European coproduction deal with Stuart Whitman and others such as Marlene Dietrich, Joanne Woodward and Charles Boyer being sought for topline roles.

"P.P." will start in Italy in November, Blake directing. Next will be "Soldier," spring-summer, 1963. First script draft for Jackie Gleason and Steve McQueen starrer has been finished by Arthur Ross.

"Great Race," for which second draft is fini, is set to start October, 1963. "Fabulous Showman" should be ready for cameras end of next year. Robert Bassing has completed the treatment. Treatment also is in on "Working Girls," story by Ben Starr and Bob O'Brien, to be started in 1964.

Jurow will be exec producer on some pix. On others, he will be producer. On some films a producer may be brought in to work with both execs, Jurow asserted.

"The objective of G & E is to make an unlimited number of films and cause to be produced pix under our banner by other producers," stated company veepee. "Basically we're looking for more production in Hollywood. Our plans are more ambitious than Edwards and I can take care of, hence he will work with others as long as we believe in their talent."

In this category will be composer Henry Mancini who handled combo's first joint effort "Breakfast at Tiffany's," having clinched an Oscar for the music recently.

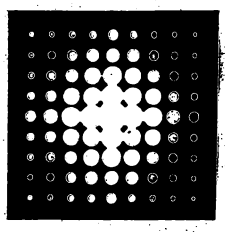
"We're hoping to build an association with people where we can build a continuity of work."

Philip Lathrop, who lensed "Days of Wine and Roses," which Edwards directed for WB, and "Experiment in Terror," for Columbia, has been set to repeat on "P.P."

After six pix wind, G & E anticipate two a year.

Plans for "Showman" are unique in that top grossing countries of the world will supply international personalities and acts. They will come to Hollywood instead of cameras lensing abroad, Jurow stated emphatically. "I'm calling this a World's Fair Film. It will be bigger than Barnum in every sense of the word.

Julian Lesser and Leon Barsha formed Lesser-Barsha Films to produce pix, released through their own company.



PREMIERE SHOWCASE UA

MAKES MOTION PICTURE HISTORY!

$165,432.00

First Week's Gross in N.Y.
"The Road To Hong Kong"

A VOTE OF THANKS...

The first week's grosses are in – and it is now a fact that UA's PREMIERE SHOWCASE is a gratifying success.

I would like to take this opportunity of expressing my thanks to the many people who helped make this success possible – the UA producers who appreciated the importance of this new method of motion picture merchandising and backed us to the hilt; the forward-thinking exhibitors who recognized this plan as something long overdue, and who participated in it with great enthusiasm and energy; the many businessmen and civic leaders who, in realizing the potential for growth in their own communities, lent their unlimited cooperation; to the many celebrities who helped make PREMIERE SHOWCASE the gala event it was; to the press and broadcasters for their extensive coverage; to all our people at UA – in sales, in advertising, publicity and exploitation – whose combined efforts helped promote PREMIERE SHOWCASE so that it is now a recognized fact of life in motion picture exhibition.

And, of course, our grateful thanks to the enthusiastic audiences who supported PREMIERE SHOWCASE to a degree that surpassed our expectations.

Arnold M. Picker
Executive Vice President
United Artists Corp.

Little Messages to Film Producers

EVERYBODY'S NAME-DROPPING 'JOSEPH E. LEVINE'

Joseph E. Levine is a confirmed believer in first things first —trade impressions precede successful public impressions.

Last week's 44-page special advertising section was not the first big splash here of the Boston Barnum. The first exclusive Variety special advertising section (32 pages) the relentless ballyhooer used was only 18 months ago.

Of the many evidences given the film business concerning his showmanship, none has been more fervent of conviction and more fruitful of results than his imaginative resort to trade paper advertising.

And so once again, as earlier when he was still a comparative newcomer to the big time of International films, there is proof of the force inherent in display space in

VARIETY

Where Smart Producers Do Their Basic Selling

Berlin Festival Flims

Continued from page 6

No Exit

strains to maintain a tense and taut atmosphere. The lesbian unsuccessfully woos the other woman, but the latter in turn easily attracts the one man, and they frankly make love together to the complete and utter disgust of the abnormal looker-on.

Tad Danielewski's direction does not attempt to conceal the legit origins of the piece, and it is largely a static play on film. The flashbacks provide some opportunity of action, but basically it is confined to the one room, and there's not much that can be done about it.

To some extent, this is reflected in the performances, particularly as they are not cut and dried roles, but involve difficult interpretation. Miss Lindfors plays the lesbo with earnest conviction, never trying to justify her abnormality. Rita Gam has the less demanding role, and her interpretation of the sensuous woman is frank and lively. Morgan Sterne plays the traitor with an air of unrelieved gloom. Ben Piazza is also given starring status, but his role is of less significance. He's the bellboy who shows the new arrivals in hell to their allotted accommodation, and strikes an intriguing note.

Technical aspects are adequate, and there's a vivid electronic musical score by Vladimir Ussachevsky. *Myro.*

Galapagos
(German-Color)

Berlin, July 3.

Heinz Sielmann production and release. Directed by Sielmann. Camera, Sielmann and Klaus Philipp; underwater camera, J. Eibl-Eibesfeldt and Sielmann; music, Hans Posegga; commentary, Walter Schneider. At Berlin Film Fest. Running time, 96 MINS.

Filmed on the Archipelago of Galapagos (about 600 miles from the equator), on the islands where Charles Darwin is said to have developed his theories on the origin of man, this full-length documentary contains a wealth of fascinating material. Nevertheless, it will probably be a tough proposition to sell, because it is barely strong enough to sustain first-feature film status. Pic is on the longish side for playing as a supporting film.

There is an abundance of animal life around the islands, and Heinz Sielmann and his team have brought to the screen some intriguing scenes of the birds, fish and animals that inhabit Galapagos. The two camera teams obviously have worked patiently to capture some of the sequences, notably the head-to-head fights by toads who challenge one another for the right to a hole in the ground.

Film has been handsomely lensed in Agfacolor. And there are some excellent underwater scenes. It's been briskly edited, with a straightforward descriptive commentary. *Myro.*

Los Atracadores
(The Street Thieves)
(SPANISH)

Berlin, July 3.

PE Films production and release. With Pierre Brice, Manuel Gil, Julian Mateos, Agnes Spaak. Directed by Rovira-Beleta. Screenplay, Manuel Sola, Rovira-Beleta; camera, C. Arevo; editor, A. Lurrea. At Berlin Film Fest. Running time, 102 MINS.

Vidal	Pierre Brice
Ramon	Manuel Gil
Carmelo	Julian Mateos
Isable	Agnes Spaak

Familiar tale about a group of delinquents who go from petty violence to holdups and then to murder, with the blame on society and parents as well as them. This looks more important on its home grounds than abroad. It is well put together but without the needed depth to make it more than a possible language entry abroad.

A young factory worker gets mixed up with a lawyer's son, who wants to form a gang as his revolt against what he thinks is the older generation's blotching of life and society, and a third lad, a young rogue. It all leads to an accidental murder.

Meanwhile, the leader is enamored of the worker's sister and when she is used by a sort of white slave ring, they avenge her and then want to break up. However, they are besieged by the police with one killed, one sent up for the life and the last executed. Last is a powerful scene.

Film is ably done but the generally pat episodes and outlooks limit it. The young thesps perform well. It all adds up to the discovery of a possible budding new director. *Mosk.*

Die Rote
(The Redhead)
(GERMAN)

Berlin, July 3.

Europa release of Real Film (Hamburg) production (in collaboration with Magic —C. C. Champion, Italy). Stars Ruth Leuwerik. Rossano Brazzi, Giorgio Albertazzi, Gert Froebe. Directed by Helmut Kaeutner. Screenplay, Kaeutner, based on novel by Alfred Andersch; camera, Otello Martelli; music, Zanetti and Toriorella; editing, Klaus Dudenhoefer. At Berlin Film Fest. Running time, 101 MINS.

Franziska	Ruth Leuwerik
Fabio	Russano Brazzi
Patrick	Giorgio Albertazzi
Herbert	Harry Meyen
Joachim	Richard Muench
Kramer	Gert Froebe

Helmut Kaeutner's "The Redhead," Germany's entry at the 1962 Berlin festival, may be classified as an ambitious, offbeat effort. Unfortunately the outcome of this experiment is disappointing. Using as its background the bleak wintery city of Venice, seldom filmed thus, this adaptation of Alfred Andersch's bestseller fails to get below the surface of its literary equivalent. The cold intellectual quality that has dominated so many of Kaeutner's pix is also very much evident in this one. Because of lack of emotional impact, commercial prospects seem very doubtful.

Fleeing her unhappy environment, which includes an unsatisfactory marriage and an indifferent lover, the Redhead, Ruth Leuwerik, arrives in Venice and sets out in search of a job. During her wanderings she encounters three men of varying character each involved in his battle of existence. Her emotional involvement with each of the characters leads her into a web of hatred and decadence which she's able to escape only by leaving Venice.

Film has been expertly lensed by Italian cameraman Otello ("La Dolce Vita") Martelli whose work conveys the depressing atmosphere of the winter-bound city. There's an extensive use of inner monologs. But Kaeutner somehow lacks the insight and sensitivity of these men. Result is a rather monotonous opus which retreats into vagueness.

The acting is uneven. In her first pic of international significance, Miss Leuwerik has taken on a role which seems too demanding for her. She fails to convey adequately the inner turmoil of her character. Lineup of the three men includes Rossano Brazzi, Giorgio Albertazzi and Gert Froebe. All three parts are hampered by sketchy writing, but Albertazzi manages to make an impression as an exiled Englishman haunted by his past. There are controversial sex elements which may cause difficulties with censors but these probably won't help the film's b.o. prospects. All other technical credits are way above the German average. *Hans.*

Hum Dono
(We Two)
(INDIAN)

Berlin, July 3.

Santa Cruz release of Dev Anand production. Stars Dev Anand; features Nanda, Sadhana, Jagirdar, Liela Chitnis, Rashid Khan, Lalita Pawar, Jagdish Raj. Directed by Amar Jeet. Screenplay, Nirmal Sircar, Vijay Anand; camera, V. Rana; editor, Ahuja. At Berlin Film Fest. Running time, 95 MINS.

Anand, Varma	Dev Anand
Ruma	Nanda
Mita	Sadhana
Father	Jagirdar
Mother	Liela Chitnis
John	Rashid Khan
Firned	Jagdish Raj

Film appears mainly for home consumption on its simple moralities, melodramatic coincidences plus obvious construction and treatment.

A young man goes off to war, in India, when his future father-in-law makes it clear to him he can not support his daughter as he should. But the fiancee moves in with his mother. He meets an officer who is his exact double; he should be because the same actor plays both roles.

When he thinks the other is killed, he goes to visit the friend's home but is mistaken for him and becomes involved in playing the game.

Dev Anand plays both characters archly. The remainder of the cast makes sure they are perfectly understood by excessive underlining of sentiments. It is technically acceptable and even the split screen special effects are well done. But this lacks the charm, wit and simplicity that might have made this morality tale more entertaining. *Mosk.*

U.S. Reviews

Continued from page 6

Swingin' Along

ledge pursuit of Noonan's finished musical manuscript.

Noonan & Marshall are pretty traditional in their approach to comedy teamwork—Noonan the childish clown, Marshall the handsome straight man. Barbara Eden and Carol Christensen are strong visual assets in romantic parts. Connie Gilchrist, Alan Carney and Mike Mazurki help out considerably in comedy support. Guest stars are Ray Charles, Roger Williams and Bobby Vee. Charles' appearance is of particular note in that, despite its total irrelevance to the story, it could someday be a valuable strip of celluloid for collectors of jazz music-a-la-cinema —a rare illustration of a formidable vocal artist in action.

Picture is lopsided, adhering to the storyline in the early going, later evolving into staccato musical comedy patchwork. Betty Steinberg's editing reflects all the production revisions and reversals, but she has managed as smoothly as possible under the circumstances. Same goes for director Charles Barton. Arthur E. Arling's photography is agile and colorful. Arthur Morton's score is tuneful. Several refrains have been composed for the occasion, "Song Of The City," a rhapsodic composition by Walter Kent and Walton Farrar, gets the biggest play, but Ray Charles' feverish rendition of his twist classic, "What'd I Say," easily steals the show, musically. *Tube.*

The Nun And The Sergeant

Routine war meller with possible action market appeal, sans questionable orgy scene.

Hollywood, June 29.

United Artists release of Eastern Film Productions. Stars Robert Webber, Anna Sten; features Leo Gordon, Hari Rhodes, Robert Easton, Dale Ishimoto, Tod Windsor. Producer, Eugene Frenke; associate producer, Harold Even. Directed by Peter Adreon. Original screenplay, Don Cerveris; camera, Paul Ivano; editors, John Hoffman, Carl Mahakian; art director, Bob Kinoshita; sound, Woody Clark. Reviewed at Pix Theatre, Hollywood, June 29, '62. Running time, 73 MINS.

A low-budget programmer for the war action market that removes itself from the family market by the inclusion of an overdone orgy bit that is comparatively meaningless, considering that nothing is consummated, but scene would have same effect on impressionable youngsters through its suggestion.

A tough Marine sergeant, Robert Webber, given a dangerous demolition assignment, takes it upon himself to avoid losing "good" Marines by forcibly enrolling "brig" inmates, including every "bad" or "oddball" type. The reluctant volunteers plot revenge and escape at first opportunity but the regeneration bit can be seen a mile off. Team is hampered by having to take along a nun (Anna Sten) and several Oriental schoolgirls they rescue. Fatalities by pic's end include one girl, one soldier (the longest holdout against regeneration) but the rest of the Marines are seen making a seemingly suicidal attempt on an enemy ammo dump while wounded nun is carted to safety and medical care by rest of girls in the hazy fadeout.

Anna Sten has nothing to do in part except murmur platitudes and get dunked in river in attempt to save girl. Webber holds pic together with aid of occasional thespic lifts from motley crew. Adreon directs with eye for action but puzzles with his insertion of a brutal, frankly disgusting scene of girls getting drunk on sake they find in abandoned house, with uninhibited Marines joining in. Much is suggested but nothing is realized except unsuccessful attempted rape of one girl. This could have been intended to intensify following scene where convicts resolve to remain with sergeant but fails to do so. Technical credits are good considering obviously limited budget, especially camera work of Paul Ivano. *Robe.*

San Sebastian Film Fest Reviews

Pueblito
(Little Village)
(MEXICAN)

San Sabastian, July 3.

Pelimex release of Bueno production. With Maria Elena Marquez, Lilian Prado, Columba Rodriguez, Fernando Soler, Jose Alonso Cano. Directed by Emilio Fernandez. Screenplay by Mauricio Magdaleno; camera, Alex Philips; music, Antonio Diaz Conde. At San Sebastian Film Fest. Running time, 94 MINS.

Emilio (El Indio) Fernandez tries to blend lofty idealism and rural hijinks, the result being a caricature similarity to "Baker's Wife." It's a shrill, almost melodramatic plea for schools in the stix. A government architect visits a hamlet deep in the backwoods to find that his mission was provoked by the town's schoolmarm. She conducts class in a barnyard leanto and wants to see a school building constructed.

Opposition comes from Don Cesar, leading landowner and businessman. Cesar's wife is too young and pretty for her own good and soon throws her lot in with the architect and his project. The school is built, the architect leaves, Cesar's wife returns to him and the Indian town, lost on the Mexican landscape, responds happily to social progress.

There are many deft sequences in "Pueblito" which accent the depth and beauty of primitive ways in modern Mexico. This is aided by Alex Philips' sharply-etched black and white photography. "Pueblito" will draw on its sentimental idealism with a better-than-even chance for extensive playdating in the Spanish-language market. *Hank.*

Le Soleil Dans L'Oeil
(Sun In Your Eyes)
(FRENCH)

San Sebastian, July 3.

Films Borderie-Reggane Films coproduction. With Anna Karina, Georges Desrieres, Jacques Perrin. Directed by Jacques Bourdon. Screenplay by Dominique Aury, Eric Schlumberger, Jacques Bourdon; camera, Lucien Joulin; editor, Denise Nathot. At San Sebstian Film Fest. Running time, 102 MINS.

The first half of this Gallic entry is an achievement in itself but director Jacques Bourdon shifts from romantic purity to ultramodern, cynical brainbeating. This leaves a triangular conflict capriciously unresolved.

A young Parisienne (Anna Karina) quits the Metropole bedside of her lover for a vacation in Corsica. In between her daily missives to Paris, she succumbs almost imperceptively to the unrestrained elan and charm of an adolescent Corsican (Jacques Perin). The idyll is climaxed by a "nuit d'amor." Soap bubble bursts with the arrival of the lover from Paris. He probes like a surgeon to determine the calibre of her perfidy.

Anna Karina and Jacques Perin contribute firstrate performances. Georges Descrieres of the Comedie Francais, has the ungrateful role of the mature, protective lover who panics indecently as the young islander stirs responsive chords in his young mistress. *Hank.*

La Fusilacion
(The Firing Squad)
(ARGENTINE)

San Sebastian, July 3.

Araucania Films production and release. With Romualdo Quiroga, Juan Carlos Lamas, Aldo Mayo, Marcela Lopez Rey. Directed by Catrano Catrani. Screenplay by Saulo Benavente, Catrani; camera, Pedro Marzialetti; music, Ariel Ramirez. At San Sebastian Film Fest. Running time, 98 MINS.

"Firing Squad" was adapted for the screen from Felix Luna's novel. It deals with a rebellion of mountaineers in the interior of Argentina. The event took place in 1870 when a central government was for the first time created in Buenos Aires.

It contains an epic note in the conflict between the Federals and the mountain-guards. Both are imbued with patriotic zeal. Somewhat obscurely, the rebel chief disbands his forces and is in turn speared to death by a rival marauding group. The Federals pick up the trail and bring the murderer to a dramatic death.

Though the story line is sometimes bewildering and the repetitious images of men on horseback almost exasperating, the spectator nevertheless senses the majesty and passionate honesty of Catrani's sweeping tale of a moment in Argentine history.

If the film does nothing else than call attention to Catrani as a director, to composer Ariel Ramirez for a great and unusual score, and to Marcela Lopez Rey, as a young Argentine actress with talent, then the project is worthwhile. Because the film has little or nothing else that can be exploited. *Hank.*

L'Isola di Arturo
(Arthur's Island)
(ITALIAN)

San Sebastian, July 3.

T. M.-Carlo Ponti production. With Key Meersman, Vanni de Maigret, Reginald Kernan, Luigi Giuliani. Directed by Damiano Damiani. Screenplay by Elsa Morante, D. Damiani, Cesare Zavattini; music, Carlo Rustichelli. At San Sebastian Film Fest. Running time, 106 MINS.

In his first film two years ago Damiano Damiani demonstrated his ability to evoke the dream world of early adolescence to win the critic's jury San Sebastian prize. With "Isola de Arturo," Damiani has developed this film genre to heights previously achieved by Rene Clement and Truffaut. Put this on the list of those pix that bring excitement and audiences to arty houses and lift talented directors from obscurity to merited recognition.

Pic is the story of Arthur, a 15-year-old who worships but rarely sees his father, Reginald Kernan. Father returns from one of his frequent voyages with a 17-year-old wife, Nunziata (Key Meersman) but leaves shortly after on another of his many mysterious trips. Arthur is emotionally pried apart as his father image comes into conflict with his growing love for the abandoned childbride. Kernan's climatic return finally reveals his homosexual frailties. Collapse of Arthur's idolatry coincides with his emerging manhood.

Damiani skillfully bridges the unknown void between childhood and adolescence with an interwoven pattern of poetic beauty and stirring dramatic narrative. Distilled from Elsa Morante's book by the same name, the novelist, director and Zavattini have fashioned an effective screenplay.

Vanni de Maigret, as the boy, and M'ss Meersman, as the young bride, turn in outstanding performances. Former Boston medico Kernan can forget about operating tables for his role as the homo father is distinguished in every respect.

Talented cast of unknowns, superior camera lensing and haunting music are expertly integrated by director Damiani. "Isola" is above all a brilliant directorial achievement with fine prospects for arties. *Hank.*

(Note: This pic won the Golden Sea Shell.)

El Sol En El Espejo
(The Sun in the Mirror)
(SPANISH—ARGENTINE)

San Sebastian, July 3.

Federico J. Alcardi production and release. With Yvonne Bastien, Luis Davila, Jose Isbert, Maruja Asquerino, Gracita Morales, Enzo Viena, Alberto Dolbes. Directed by Antonio Roman. Screenplay, by A. Roman, J. L. Colina, A. Vich; camera, Manuel Berenguer; music, Manuel Parada. At San Sebastian Film Fest. Running time, 94 MINS.

Antonio Roman, director of this Spanish-Argentine coproduction, took popular playwright Alfonso Paso's legit success "Los Pobrecitos" (The Unfortunates) too literally in adapting it for the screen. Consequently, the film has a staccato delivery of good lines that are weighted under by a limited, static locale.

A big and effective cast, including Jose Isbert, Maruja Asquerino, Gracita Morales and Enzo Viena, is confined to the corridors, dining room and individual lodgings of a rundown boarding house and compelled to declaim instead of act. Every pensionnaire is on the skids with no reasonable hope in sight for all the troubles they see until a finale fairy tale contrivance showers pesetas and solutions.

Jose Isbert, Spain's yet comic, who starred in "Welcome, Mr. Marshall" and "El Cochecito," scores as the poverty-ridden lodger who ignores his woes in the self-indulgent role of a retired, heavily-decorated army colonel.

"Espejo" will probably show a profit with heavy nabe support in the Spanish lingo market. *Hank.*

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FROM PARAMOUNT NOW!

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 1
This Date, Last Year 5

AMERICAN INT'L
Starts, This Year 2
This Date, Last Year 3

"THE YOUNG RACERS"
(Shooting in Italy)
Prod.-Dir.—Roger Corman
Mark Damon, Bill Campbell, Luana Anders
(Started May 15)

COLUMBIA
Starts, This Year 11
This Date, Last Year 16

"THE L-SHAPED ROOM"
(Romulus Films, Ltd.
(Shooting in England)
Prod.—Richard Attenborough
Dir.—Bryan Forbes
Leslie Caron, Tom Bell, Cicely Courtneidge, Brock Peters, Emlyn Williams, Avis Bunnage, Key Walsh, Verity Eimott
(Started April 2)

"BYE BYE BIRDIE"
(Kohlmar-Sidney Prods.)
Prod.—Fred Kohlmar
Dir.—George Sidney
Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell, Jesse Pearson, Maureen Stapleton, Paul Lynde, Frank Albertson, Trudi Ames, Ed Sullivan, Bryan Russell
(Started May 3)

"MANIAC"
(Hammer Films)
(Shooting in England)
Prod.—Jimmy Sangster
Dir.—Michael Carreras
Kerwin Matthews, Nadia Gray, Liliane Brosse, Donald Houston, George Pastell
(Started May 28)

"THE IRON MAIDEN"
(GHW Prods., Ltd.)
(Shooting in England)
Prod.—Peter Rogers
Dir.—Gerald Thomas
Michael Craig, Anne Helm, Jeff Donnell, Alan Hale Jr., Cecil Parker, Noel Purcell
(Started July 2)

WALT DISNEY
Starts, This Year 2
This Date, Last Year 3

"SON OF FLUBBER"
Prod.—Walt Disney
Dir.—Robert Stevenson
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk, Joanna Moore, Ken Weatherwax, Ch'ng Chee Tan, Leon Ames, Ed Wynn, Wm. Demarest, Alan Carney
(Started May 7)

"THE MIRACLE OF THE WHITE STALLIONS"
(Shooting in Vienna)
Prod.—Walt Disney
Dir.—Arthur Hiller
Robert Taylor, Eddie Albert, Lilli Palmer, Curt Jurgens, Jim Franciscus
(Started June 4)

METRO
Starts, This Year 12
This Date, Last Year 9

"THE HOOK"
(Perlberg-Seaton Prods.)
Prod.—William Perlberg
Dir.—George Seaton
Kirk Douglas, Nick Adams, Robert Walker, Nehemiah Persoff, John Bleifer, Vank Miller, Pancho Magalona, John Alderson
(Started May 1)

"TODAY WE LIVE"
(C.I.P.R.A. Prods.)
(Shooting in France)
Prod.—Jacques Bar
Dir.—Rene Clement
Simone Signoret, Stuart Whitman
(Started July 23)

"TUNNEL: 28"
(Walter Wood Prod.)
(Shooting in Munich)
Prod.—Walter Wood
Dir.—Robert Siodmak
Don Murray, Christine Kaufmann, Karl Schell
(Started May 28)

"IN THE COOL OF THE DAY"
(Shooting in Greece)
Prod.—John Houseman
Dir.—Robert Stevens
Jane Fonda, Peter Finch, Angela Lansbury
(Started June 8)

"CHAMPAGNE FLIGHT"
(Shooting in Paris)
Prod.—Anatole de Grunwald
Dir.—Henry Levin
Dolores Hart, Hugh O'Brian, Karl Boehm, Karl Malden, Pamela Tiffin
(Started June 25)

PARAMOUNT
Starts, This Year 7
This Date, Last Year 6

"HUD BANNON"
(Salem & Dover Prods.)
(Shooting in Amarillo)
Prods.—Martin Ritt and Irving Ravetch
Dir.—Martin Ritt
Paul Newman, Melvyn Douglas, Patricia Neal, Brandon de Wilde, John Ashley, Whit Bissel, Graham Denton, Sheldon Allman, Val Avery, Pitt Herbert
(Started May 21)

"PAPA'S DELICATE CONDITION"
(Jamo Prods.)
Prod.—Jack Rose
Dir.—George Marshall
Jackie Gleason, Glynis Johns, Charlie Ruggles, Laurel Goodwin, Linda Bruhl
(Started June 11)

"PARIS WHEN IT SIZZLES"
(Shooting in Paris)
Prod.—George Axelrod
Dir.—Richard Quine
William Holden, Audrey Hepburn
(Started June 18)

20th CENTURY-FOX
Starts, This Year 2
This Date, Last Year 20

CLEOPATRA"
(20th Fox Prods. and MCL Films, S.A., WALWA Films, S.A.)
(Shooting in Rome)
Prod.—Open
Dir.—Joseph L. Mankiewicz
Elizabeth Taylor, Richard Burton, Rex Harrison, Caesar, Danova, Roddy McDowall, Hume Cronyn, John Hoyt, Martin Landau, John Doucette, Robert Stephens
(Started Sept. 25)

"THE CONDEMNED OF ALTONA"
(Titanus-Carlo Ponti Prods.)
(Shooting in Hamburg)
Prod.—Carlo Ponti
Dir.—Vittorio De Sica
Sophia Loren, Maximillian Schell, Fredric March, Robert Wagner, Alfredo Franchi, Lucia Pelella, Roberto Massa, Antonio Cianci
(Started May 21)

"THE LEOPARD"
(Titanus Prods.)
(Shooting in Sicily)
Prod.—Goffredo Lombardo
Dir.—Luchino Visconti
Burt Lancaster, Claudia Cardinale, Alain Delon, Rena Morelli, Paolo Stoppa, Romolo Valli
(Started May 21)

"A WOMAN IN JULY"
(Jerry Wald Prods.)
Prod.—Jerry Wald
Dir.—Franklin Schaffner
Joanne Woodward, Richard Beymer, Carol Lynley, Claire Trevor, Gypsy Rose Lee, Louis Nye, Michael Pollard, Robert Webber
(Started May 28)

UNITED ARTISTS
Starts, This Week 11
This Date, Last Year 24

"IT'S A MAD, MAD, MAD, MAD WORLD"
(Stanley Kramer Prods.)
(Shooting at Revue)
Prod.-Dir.—Stanley Kramer
Spencer Tracy, Milton Berle, Sid Caesar, Buddy Hackett, Ethel Merman, Mickey Rooney, Dick Shawn, Phil Silvers, Terry-Thomas, Jonathan Winters, Edie Adams, Dorothy Provine, Jimmy Durante, Eddie "Rochester" Anderson, Jim Backus, Peg Blue, Peter Falk, Paul Ford, Arnold Stang, Alan Carney
(Started April 26)

"THE LONELY STAGE"
(Millar-Turman Prods.)
Prod.—Stuart Millar & Laurence Turman
Dir.—Ronald Neame
Judy Garland, Dirk Bogarde, Jack Klugman, Kay Walsh
(Started May 15)

"THE CARETAKERS"
(Hall Bartlett Prods.)
(Shooting at Desilu-Hollywood)
Prod.-Dir.—Hall Bartlett
Polly Bergen, Robert Stack, Joan Crawford, James Paige, Diane McBain, Van Williams, Constance Ford, Robert Vaughn, Sharon Hugueny, Susan Oliver, Barbara Darril, Ellen Corby
(Started June 1)

"THE GREAT ESCAPE"
(Mirisch-Alpha Prods.)
(Shooting in Munich)
Prod.-Dir.—John Sturges
Steve McQueen, James Garner, Richard Attenborough, James Donald, Charles Bronson, Donald Pleasence, James Coburn
(Started June 4)

"TOM JONES"
(Woodfall Film Prods.)
(Shooting in England)
Prod.-Dir.—Tony Richardson
Albert Finney, Susannah York, Hugh Griffith
(Started June 25)

UNIVERSAL
Starts, This Year 5
This Date, Last Year 7

"UGLY AMERICAN"
Prod.-Dir.—George Englund
Marlon Brando, Sandra Church, Eiji Okada, Pat Hingle, Arthur Hill, Jocelyn Brando, George Shibata, Reiko Sato
(Started March 20)

"LANCELOT AND GUINEVERE"
(Cornel Wilde-Bernard Luber Prods.)
(Shooting in Yugoslavia)
Prods.—Cornel Wilde and Bernard Luber
Dir.—Cornel Wilde
Cornel Wilde, Jean Wallace, Brian Aherne, Ian Gregory, Michael Meacham
(Started May 7)

WARNER BROS.
Starts, This Year 9
This Date, Last Year 8

"GAY PURR-EE"
(UPA Prods.)
Prod.—Henry G. Saperstein
Dir.—Abe Levitnow
Singing and speaking voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold, Paul Frees
(Started June 6)

"PANIC BUTTON"
(Seven Arts Prods.)
(Shooting in Rome)
Prod.—Ron Gurton
Dir.—George Sherman
Maurice Chevalier, Eleanor Parker, Jayne Mansfield, Akim Tamiroff, Vincent Barbi, Mike Connors, Dick Benedict, Leopold Trieste, Mino Doro, Antonio Cempa
(Started May 14)

"VALLEY OF THE SWORDS"
(Cinemagic Prods.-M.D. of Spain)
(Shooting in Spain)
Prods.—Sidney Pink & Richard C. Meyer
Dir.—Javier Seto
Caesar Romero, Frankie Avalon, Broderick Crawford, Linda Darnell, Tere Velasquez, Spartaco Santoni, George Riguad, Fernando Rey

"P.T. 109"
(Shooting in Florida)
Prod.—Bryan Foy
Dir.—Lewis Milestone
Cliff Robertson, Ty Hardin, James Gregory
(Started June 27)

"SPENCER'S MOUNTAIN"
(Shooting in Jackson Hole, Wyo.)
Prod.-Dir.—Delmer Daves
Henry Fonda, Maureen O'Hara
(Started June 29)

"NOT ON YOUR LIFE"
(Belgrave Enterprises)
(Shooting in Greece)
Prod.-Dir.—Morton DaCosta
Robert Preston, Tony Randell, Georgia Moll, Walter Matthau
(Started July 2)

"MR. LIMPET"
Prod.—John Rose
Dirs.—Arthur Lubin, William Tytla
Don Knotts, Carole Cook, Jack Weston, Andrew Duncan, Larry Keating
(Started July 5)

INDEPENDENT
Starts, This Year 10
This Date, Last Year 19

"THE BIRDS"
(Alfred Hitchcock Prods.)
(Shooting at Santa Rosa)
Prod.-Dir.—Alfred Hitchcock
Rod Taylor, Jessica Tandy, Tipi Hedren, Suzanne Pleshette, Veronica Cartwright
(Started March 6)

"THE SWEET AND THE BITTER"
(James Clavell Prod. for Hollywood Film Prods., Ltd.)
(Shooting in Vancouver)
Prod.-Dir.—James Clavell
Yoko Tani, Paul Richards, Torin Thatcher, Jane Mallett, Ishimoto, Susan Hampshire, Audrey Kniveton, Leslie Cooter, Teru Shimada
(Started June 1)

"55 DAYS AT PEKING"
(Samuel Bronston Prods.)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—Nicholas Ray
Charlton Heston, Ava Gardner, David Niven, Flora Robson, John Ireland, Leo Genn, Robert Helpmann

BRITAIN

ANGLO AMALG
Starts, This Year 11
This Date, Last Year 9

"THE IRON MAIDEN"
(GHW Prods.)
Prod.—Peter Rogers
Dir.—Gerald Thomas
Michael Craig, Alan Hale Jr.
(Started July 2 at Pinewood)

BRITISH LION
Starts, This Year 6
This Date, Last Year 6

"THE MAN WHO FINALLY DIED"
(Whitecrow Prods.)
(For Magna-British Lion release)
Prod.—Norman Williams
Dir.—Quentin Lawrence
Stanley Baker
(Started July 2 at Twickenham studios)

"HIDE AND SEEK"
(Spectrum Prods.)
(For Albion-British Lion release)
Prod.—Hal Chester
Dir.—Cy Endfield
Ian Carmichael, Janet Munro, Hugh Griffith
(Started June 11 at Shepperton studios. Off the floor July 3.)

"STATION SIX—SAHARA"
(CCC Films)
Prods.—Gene Gutowsky and Victor Lyndon
Dir.—Seth Holt
Carroll Baker, Peter Van Eyck, Ian Bannen, Denholm Elliott
(Started May 17 on location in Tripoli. Shepperton studios from June 12)

BRYANSTON
Starts, This Year 3
This Date, Last Year 2

"SAMMY GOING SOUTH"
(Bryanston-Seven Arts)
(For Bryanston-British Lion release)
Prod.—Hal Mason
Dir.—Alexander Mackendrick
Edward G. Robinson, Paul Stassino, Orlando Martins
(Started May 7 on location in East Africa. Shepperton studios from July 23)

BUTCHER'S
Starts, This Year 5
This Date, Last Year 1

"DANGER BY MY SIDE"
Prod.—John Phillips
Dir.—Charles Saunders
Anthony Oliver, Maureen Connell, Alan Tilvern
(Started June 23 on location in Middlesex. Into Shepperton studios June 25.)

COLUMBIA
Starts, This Year 2
This Date Last Year 7

"LAWRENCE OF ARABIA"
(Horizon Pictures (G.B.) Ltd.)
Prod.—Sam Spiegel
Dir.—David Lean
Peter O'Toole, Maurice Ronnet
(Started May 1961 in Jordan. Halted. Resumed shooting Dec. Moved Morocco June 1962.)

DISNEY
Starts, This Year 1
This Date, Last Year 1

"THE HORSE WITHOUT A HEAD"
Exec. Prod.—Walt Disney
Prod.—Hugh Attwooll
Dir.—Don Chaffey
Leo McKern, Herbert Lom, Vincent Winter
(Started April 12 at Pinewood studios)

MGM
Starts, This Year 7
This Date, Last Year 5

"IN THE COOL OF THE DAY"
Prod.—John Houseman
Dir.—Robert Stevens
Peter Finch, Jane Fonda, Angela Lansbury
(Location Greece. Then into Metro's studios, Elstree from June 30.)

"PRIVATE POTTER"
(Ben Arbeid Productions)
Prod.—Ben Arbeid
Dir.—Casper Wrede
Tom Courtenay, Tommy Maxwell
(Started May 14 at Metro's studios, Elstree)

PLANET
Starts, This Year 1
This Date, Last Year 0

"GOLLIWOG"
(Blakeley Films)
Prod.—Tony Blakeley
Dir.—Lance Comfort
John Gregson, Robert Shaw, Helen Cherry
(Started June 12 at Metro's studio's Elstree.)

RANK
Starts, This Year 4
This Date, Last Year 5

"FAST LADY"
(Independent Artists)
Prods.—Julian Wintle and Leslie Parkyn
Dir.—Ken Annakin
Stanley Baxter, Leslie Phillips
(Started May 14 at Beaconsfield studios)

REGAL
Starts, This Year 1
This Date, Last Year 3

"LIVE NOW, PAY LATER"
(Woodlands Prod.)
Prod.—Jack Hanbury
Dir.—Jay Lewis
June Ritchie, Ian Hendry, John Gregson, Liz Fraser
(Started May 7 on location at Luton. Then into Metro's studios, Elstree)

UNITED ARTISTS
Starts, This Year 2
This Date, Last Year 0

"THE LONELY STAGE"
(Barbican Films Ltd.)
Exec. Prod.—Stuart Millar
Prod.—Lawrence Turman
Dir.—Ronald Neame
Judy Garland, Dirk Bogarde, Jack Klugman, Aline McMahon
(Started May 14 at Shepperton studios.)

WARNER-PATHE
Starts, This Year 4
This Date, Last Year 5

"WE JOINED THE NAVY"
(Assoc. Brit.-Daniel Angel Prod.)
Prod.—Daniel M. Angel
Dir.—Wendy Toye
Kenneth More, Lloyd Nolan, O'Brien
(Started May 1 on location in South France. Then Associated British studios, Elstree)

"SUMMER HOLIDAY"
(Elstree Distributors Ltd.)
Prod.—Kenneth Harper
Dir.—Peter Jackson
Cliff Richard, Lauri Peters
(Started May 28 on location in Greece. Into Associated British studios, Elstree from July 1.)

"SPARROWS CAN'T SING"
(Carthage Prods.)
Prod.—Don Taylor
Dir.—Joan Littlewood
James Booth, Barbara Windsor, Barbara Ferris
(Started May 28 on location in London. No studio)

SEEMS LIKE YESTERYEAR; BEN SACK'S BIG RALLY

Boston, July 10.

Splashy premiere, rivalling those of the gingerbread palace era, is due here Thursday (12) when Ben Sack unveils his $500,000 Music Hall, the former Metropolitan Theatre, with celebs, bands, parade, after dinner theatre party, radio, tv coverage, bleachers in the streets and George Jessel emceeing the whole bit. MGM's "Boys' Night Out" is opening the new theatre.

Debbie Reynolds, Sue Lyon, Patti Page, Zsa Zsa Gabor, Howard Morris, head the Hollywood delegation. A New York contingent of film execs includes Robert H. Mochrie, Morris Lefko, Emery Austin from MGM; William Heineman and James Velde from UA; Rube Jackter, Milton Goodman, Columbia; Joseph E. Levine and Leonard Lightstone of Embassy Pictures; also Martin Rainsohoff, producer of "Boy's Night Out."

The new Music Hall has 2,700 seats on the main floor.

Motorcade, headed by marching bands and with the consuls of 60 countries flying flags from their limousines, moves cross-town from the Statler Hilton hotel to the theatre where bleacher seats have been erected. Usual state and civic officials will be on hand.

Loren, Schneider, Ekberg Dubbing for 'Boccaccio' In Regular Playoff

"Boccaccio 70," the Italo three-seg entry via Embassy Pictures, currently smash in initial stand at Cinemas I and II, N. Y., is to be dubbed for conventional runs by its three femme stars—Sophia Loren, Romy Schneider and Anita Ekberg. Miss Loren also dubbed her click "Two Women" role.

Embassy prez Joe E. Levine and sales v.p. Len Lightstone head for Paris shortly to set arrangements with producer Carlo Ponti.

Rockland County's 3d New House; 'Nuremberg' Tees

A special invitational premiere of Stanley Kramer's "Judgment at Nuremberg" last night (Tues.) opened the new 600-seat Spring Valley Theatre, Spring Valley, N.Y.

The new house, which replaces the Valley Theatre, destroyed by fire in 1960, is the third theatre to open in Rockland County in as many weeks. Operators are Howard and Ronald Lesser and Gerald Brown, with the latter acting as managing director. The Lessers also operate the Roslyn Theatre, Roslyn, L.I., and are building another house in Mt. Kisco for a late summer opening.

Diplomatic 'Deadheads'

Continued from page 7

wigs to embassy functions and entertain the embassy staff. Says the MPEA exec, the films are supposed to be returned within three months, but usually are kept much longer and frequently are returned in such poor condition the prints must be destroyed.

(2) Since 1958 the major companies have authorized their overseas exchanges in most world capitals to furnish films upon requisition by the U.S. ambassador for use in entertainment of official guests, but not for the entertainment of the staff.

(3) Special purpose films. In addition to the cases covered above, the companies also furnish pix for special embassy or U.S.I.A. functions abroad, such pix being flown abroad by diplomatic pouch and then returned "usually after considerable delay" to the film company.

(4) Special African arrangement. Last year, the companies agreed for a period ending June 30, 1962, to permit the Army-Air Force Motion Picture Service to supply 16m features, which they held under limited contract, to U.S. embassies in Upper Volta, Nigeria, Mali, Guinea, Niger and Dahomey. Though the agreement provided that the pix would be only for the official use by the U.S. ambassador, it's been found that they are being regularly circulated among other embassies and also are being used for staff entertainment. U.S.I.A. has asked for an extension of this agreement beyond June 30 and that the embassies in Senegal and Ethiopia be added.

(5) Sub-rosa local arrangements. At various embassies and locations films routed by the Army-Air Force Motion Picture Service for showing to military staffs "also are being used under local arrangements for embassy purposes."

(6) Yemen. At the request of Assistant Secretary of State Phillips Talbot, the MPEA companies recently authorized the Army-Air Force Motion Picture Service to furnish films to the AID mission at Taiz, Yemen, for recreational purposes.

According to one major company exec, the State Dept.-U.S.I.A. people have "incredible nerve" to crine about the job the film companies have been doing. It has never been, and never will be, the policy of the majors to supply free pix in areas where "adequate commercial cinemas" are available to State and U.S.I.A. personnel.

'ADVISE' EARNS CHEST 4G

Honolulu, July 10.

Hawaiian premiere of "Advise and Consent" (Col) at the Waikiki Theatre netted the Honolulu Community Chest about $4,000 at $5 per ticket.

Audience participated in a joint greeting of "aloha" via phone call to Otto Preminger.

Benefit got front page coverage in newspapers and audience reaction to the film was highly favorable.



Attend the screening... stay for refreshments... receive your "Million Dollar Idea Kit"... and learn the secret why "box-offices will fly sky-hi" with FIVE WEEKS IN A BALLOON —from producer-director-writer-showman Irwin Allen!

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Thursday, July 26
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Friday, July 27
115 Broadway

CHICAGO
Monday, July 30
1260 So. Wabash Ave.

TORONTO
Tuesday, July 31
110 Bond St.

DETROIT
Wednesday, August 1
2211 Cass Ave.

ST. LOUIS
Thursday, August 2
3330 Olive St.

NEW ORLEANS
Friday, August 3
200 S. Liberty St.

DALLAS
Monday, August 6
1400 St. Louis St.

DENVER
Tuesday, August 7
2101 Champa St.

SAN FRANCISCO
Wednesday, August 8
245 Hyde St.

SEATTLE
Thursday, August 9
2421 Second Ave.

LOS ANGELES
Monday, August 13
10201 W. Pico Blvd.

Following Owner, Mgr. Sues; Says Moral Crusaders Inflicted Humiliation, Anguish, False Arrest

Oakwood, O., July 10.

Edward M. Eads, 31, manager of the Far Hills Theatre in this municipality adjoining Dayton, has filed a $310,000 damage suit against 10 Oakwood citizens, claiming that he suffered humiliation, mental anguish, and injury to his reputation as a result of their false verbal accusations and legal action against him last September. Incident involved "The Twilight Girls," on which he claimed false arrest and detention.

Eads and the Far Hills Theatre Inc. have been subjects of legal charges for almost a year, resulting in several suits and counter suits. Only recently Eads and the theatre firm were indicted by a Montgomery County grand jury for exhibiting an allegedly "obscene" film, "The Immoral Mr. Teas." A panel of "representative" citizens viewed five films that had been confiscated earlier by Oakwood police. The other films were: "Twilight Girls," "Sins of Youth," "Love is My Profession," and "Fast Set."

Currently a request that the indictments be dismissed is pending in Common Pleas Court. At Oakwood, Eads was tried and convicted on two of the cases by Oakwood Municipal Judge Frederick Howell. In connection with showing "Sins of Youth," Judge Howell fined Eads $2,500 and sentenced him to six months in the workhouse. He was also found guilty of exhibiting an obscene film, "The Immoral Mr. Teas." Both these convictions were held in abeyance pending an appeal.

Oakwood cases against Eads collapsed in the wake of an Ohio Supreme Court ruling that, in another case, held unconstitutional the section of the law under which Eads had been convicted—making mere possession of obscene matter a violation. As a result, in order to prosecute Eads, he had to be charged under another (constitutional) section of the obscenity law, which requires the state to show the defendants had "with knowledge" had possession of an obscene film. Since this latter section constituted a felony, a grand jury indictment was required.

County prosecutor Paul R. Young took the five films confiscated by Oakwood police and showed them to a grand jury and a panel of citizens, the citizens testifying to the jury. As a result, the grand jury charged Eads with "knowingly" and "with purpose" exhibiting an obscene film, "Twilight Girls." This is the film named in Eads suit against the ten Oakwood citizens, one of whom is Rev. Harold Kocher, pastor of St. Paul's Episcopal Church.

Two other suits have stemmed from the feud. Adolph Herman of Long Island, N.Y., president of Far Hills Theatre Inc., filed $1,350,000 in damage suits last winter against Oakwood officials and 12 citizens who had complained, charging the city officials "conspired together for the purpose of injuring the theatre's business." In addition, Eads had filed a suit to prevent "harassment" against him by Oakwood officials, contending he did not have any choice in the selection of the films being shown at the theatre. He asserted that police in Oakwood deliberately caused him to be fearful of imminent arrest, and conspired with holier-than-thou forces to intimidate him.

And In Columbus

Columbus, O., July 10.

Tenth District Court of Appeals has upheld the conviction and $500 fine in Columbus Municipal Court of Leroy C. Griffith, operator of the Parsons Follies, for showing immoral films. The judges viewed the film, "B Girl Rhapsody," as part of the evidence. The Appeals Court sustained both the Municipal and Common Pleas Court by declaring it could find no grounds for holding the statute, under which Griffith was charged, unconstitutional.

"We find that the statute provides a proper standard and is constitutional as a reasonable exercise of the police power for the protection of the communities of the state," the appeals court ruled.

Technicolor Options

Washington, July 10.

Technicolor Inc. has filed registration statement with Securities and Exchange Commission seeking to register 362,450 shares of common stock. Will be offered on options including those granted under employee stock option plan.

Loan Firm Opens Visual Arts Room

Hollywood, July 10.

Lytton Center of the Visual Arts, plc biz segment of the Lytton Savings & Loan Co. fine arts department, located in company's building at 8150 Sunset Blvd., is part museum, part theatre, part art gallery. It opened July 2 with a Cartoonist Film and Art Festival skedded through July 20. Bank will present standing display of film achievements plus screenings, nature to be determined. First visitors are being polled for types of films they'd like shown.

Center's exhibit hall has Bart Lytton collection of historical film-making devices, going back to 1644 magic lantern slides. Collection, small but amazingly complete, is excellent presentation of growth of films as art.

Greatest sustained interest, however, goes to Eliot Elisofon's 75-foot photographic mural, "History of Hollywood," which gives, in composite of scene stills edited by Arthur Knight, fine pictorial history.

MUTH UA'S MAN IN REICH

Frankfurt, July 10.

Hans Muth has been appointed United Artists ad-pub director for West Germany, succeeding Karl Scheffler.

For the last three years, Muth has been manager of UA's Berlin branch.

Winnipeg Film Society Knocked Off Sunday

Winnipeg, July 10.

An appeal by the Winnipeg Film Society from a fine of $25 under the Lord's Day Act, was dismissed last week by County Court Judge C. B. Philp. He upheld a conviction in magistrate's court which found that a showing of a film on Sunday was illegal. Act states that it is unlawful to provide a performance, elsewhere than in a church, for which a fee is directly or indirectly charged.

The 1,000 members of the society pay a yearly $6 membership fee, for which they are entitled to see a series of films. Society contended that the annual fee was not an admission charge. Judge however said he was satisfied that the fee was an indirect admission charge to attend a Sunday performance, including the performance Jan. 7, 1962, for which the society was prosecuted following a raid by city morality officers.

Decision indicates that society will necessarily operate weekdays next season. Difficulty there lies in finding an easily accessable theatre not in operation during the week.

Ed Baumgarten's Distrib Of Made-in-Canada Films

Hollywood, July 3.

Ed Baumgarten has extended his distribution activities to formation of Intercontinental Pictures which initially has a pact covering Western Hemisphere distribution of a number of made-in-Canada features. Baumgarten will continue to head Associated Film Releasing, which is separate from the new setup. Exec previously functioned as top officer of Lippert Pictures and Regal Films.

Canadian product Intercontinental will take on is to come from newcomer Hollyburn Productions, berthed at the new Commonwealth Film Studios in Vancouver, B. C. Hollyburn, which plans to release overseas via British Lion, is projecting four to eight pix annually. First pic, "The Sweet and the Bitter," is due to finale photography this week.

Production head at Commonwealth is William J. Magginetti, who was ditto at Lippert and Regal under Baumgarten. Intercontinental will base at Santa Monica.

May 11-June 10 'Insider' Deals

Washington, July 10.

Buys of Warner Bros. stock by Jack Warner and of Radio Corp. of America stock by R. W. Sarnoff highlighted insider transactions reported by Securities & Exchange Commission for May 11 to June 10 period.

Warner purchased 4,500 shares to boost his holdings to 1,129,560 plus 8,400 held in trust. Sarnoff, exercising option rights, acquired 3,183 shares upping his holdings to 17,244.

Nicolas Reisini bought 6,000 shares of Cinerama to give him 256,050 holdings.

In other insider buys and sells, common unless otherwise noted:

Allied Artists—Roger Hurlock buys 2,100 upping his holdings to 32,200.

Capital Cities Broadcasting Corp.—John McGrath purchased 1,600 boosting his total to 39,666 plus 2,000 held as custodian. Donald Pels acquired 500 to give him 2,500. Lowell Thomas bought 3,200 for 116,767 along with 4,267 owned by wife.

Columbia Pictures — Fico Corp. acquired 8,400 to boost total to 79,154.

Filmways Inc.—Martin Ransohoff sold 1,200 leaving him 105,564 plus 12,244 owned by children.

Harvey Radio Co.—Michael Kletz buys his first 1,000.

Loew's Theatres Inc.—Herbert Hofmann purchased 200 upping his total to 1,400 plus 1,297 in trust. Jacob Stillman exercising option acquired 2,000 giving him 2,050.

Magnavox Co. — Warren Frebel got 102 as incentive compensation and 1,738 by option right for total 3,666. Walter Menge purchased 100 for total 1,360. Richard O'Connor dispsed of 19,806 leaving him 185,601. John Sturgeon bought 3,225 of which 2,608 were by option, 57 on incentive compensation and 60 by private purchase.

Motorola Inc.—Charles Green sold 500 giving him 2,020.

Paramount Pictures—Frank Freeman acquired 300 for total 1,750.

Radio Corp. of America—E. W. Engstrom exercising option bought 4,000 upping his total to 10,301.

Reeves Broadcasting & Development Corp. — H. L. Peterson purchased 300 for 1,430 total. D. J. Russell acquired $20,000 worth of six percent sub debentures for total $40,000.

Rollins Broadcasting—J. W. Rollins bought 100 for 3,400 total.

Screen Gems Inc.—William Dozier purchased 200 for total 1,300. Holdings through Fico Corp. are 14,081. Russell Karp bought 200 giving him 700.

Teleprompter Corp.—H. J. Schlafly acquired 300 upping his total to 8,500.

Trans Lux Corp.—Jay Emanuel bought 1,000 boosting his holdings to 17,000.

Trav-ler Radio Corp.—Joe Friedman acquired 2,000 for total 299,511.

Warner Bros. Pictures—Benjamin Kalmenson purchased 13,000 upping holdings to 66,200. Herman Starr bought 4,900 boosting total to 25,100.

Zenith Radio Corp.—Francis Crotty exercising option rights picked up 630 for total 3,165 plus 810 owned by wife as trustee.

Loew's New One In D.C.

Acting on a petition, N. Y. Federal Court has granted Loew's circuit right to acquire a new 600-seat hardtop in Washington.

House, due for completion next spring, would sub for the chain's old Columbia demolished and made a parking lot.

Commonwealth, K.C., Expanding

Kansas City, July 10.

Commonwealth Theatres continues its program of extensive expansion with the acquisition of two theatre groups within less than a month. Late in June Commonwealth took over operation of the Grand and the Starlite Drive-in in Rockyford, Colo., and the Rialto, Loveland, Colo., from Gibraltar Enterprises of Denver.

On July 1 Commonwealth began operating theatres in Hot Springs and Pine Bluff, Ark., which it acquired from United Theatres Corp., Little Rock. Two key theatres acquired are the Malco, 1,200-seater in Hot Springs, and the Saenger, 1,650 seats in Pine Bluff. Other theatres included in the deal: Malco, 850 seats; Strand, 578 seats; and Zebra Drive-in, 750 cars, all in Pine Bluff; and the Roxy, 450 seats, Central, 850 seats, and Strand, 450 seats, in Hot Springs.

Colorado theatres were bought from Gibraltar Enterprises headed by Charles R. Gilmour. He is a veteran theatre man, and formerly controlled theatres in western Nebraska and Wyoming which Commonwealth also recently acquired. Gilmour started as a film distributor in Denver in 1914, formed Gibraltar Enterprises in 1933, eventually operating theatres in Colorado, Wyoming, Nebraska and New Mexico.

Following the sale of the Rockyford and Loveland properties to Commonwealth, Gilmour retains some of his theatre interests on a semi-retirement basis. The theatres have been added to the Commonwealth district headed by Wally Kemp with offices in Grand Island, Neb.

Fred Knill, former general manager for Gibraltar, has taken charge of Commonwealth's Rocky Mountain office for buying and booking in Denver. Leonard Leigh, manager of the Rockyford properties, and Vern Austin, manager of the Loveland property, have joined Commonwealth, continuing in charge of those theatres.

Richard Orear, Commonwealth president, concluded the Arkansas deal with M. S. McCord, president of United Theatres Corp. McCord and associates in United Theatres continue theatre operations in North Little Rock, Conway, Morrilton and Clarksville, Ark. Bruce Young, who has managed the United properties in Pine Bluff, and Clarence Duvall, who has managed those in Hot Springs, continue in those positions with Commonwealth.

Early this year Commonwealth acquired a string of theatres in the Sidney, Neb., area, and a few months later took over a number of theatres in Wyoming. Including the latest acquisitions, nearly 20 theatres have been added to the Commonwealth string within six months. The circuit also is completing plans for a new drive-in theatre in Hot Springs.

In line with the far-flung expansion of its theatre properties, Commonwealth is making some home office and managerial appointments to keep pace with the work load. Recently veteran theatreman Joe Redmond joined Commonwealth, and is serving as campaign-coordinator for major campaigns in 12 key cities of the circuit.

Redmond had been with Fox Midwest Theatres for more than 20 years, and had a spell as promotion director of KMBC-TV-AM before returning to theatre work. He joined Commonwealth to sit in for M. B. Smith, who took a respite for surgery. Now with the expanded operation, Redmond is staying on to handle the special campaigns.

Mrs. Gilliam's Private War

Former Censor Now 'City Reviewer' Wants to Compel Freeman's Deference to Her

Atlanta, July 10.

Leonard Freeman, manager of Kirkwood Adult Theatre, was ordered to appear in Municipal Court today (Tues.) on charges of violating Atlanta's recently enacted film grading ordinance. Capt. W. M. Riley and Sgt. Z. P. Aikens issued the summons Wednesday (27) night. Picture being shown was "The Time of Desire."

Mrs. Christine Smith Gilliam, city's former censor until ordinance giving her that power was ruled unconstitutional, and now acting as "city movie reviewer," said Freeman was being charged with violation of new ordinance which requires that pictures be submitted to her office to be graded and that if the grade is "unsuitable for the young" or "objectionable" this must be posted at the theatre boxoffice and used in advertisements.

Assistant City Attorney Edwin Sterne, who is handling the case for the city, said Mrs. Gilliam had to go to the theatre to view features shown there because Freeman would not submit them to her office for reviewing. He added that theatre did not publish the grading received when Mrs. Gilliam's office had reviewed the films.

This will be Freeman's second experience in Atlanta courts involving picture show on Kirkwood's screen. In May he was charged with violating a former city ordinance when he showed "The Fast Set," a picture which had been banned by Mrs. Gilliam. Charges against Freeman were dismissed by Municipal Court Judge James E. Webb May 24 after jurist viewed movie at a private screening.

Since then the ordinance pertaining to movies has been revised to call for grading of films by ex-censor in her new capacity as reviewer.

Kirkwood Adult Theatre, 608-seater, which is in neighborhood where Mrs. Gilliam resides, is owned and operated by Academy Theatres Inc., subsidiary of K. Gordon Murray Productions Inc., which operates a chain of 16 theatres in Louisiana and Texas in addition to Kirkwood. This outfit also owns a stock of 100 pictures and recently purchased the 85 Drive-In Theatre (on Highway 85) near Fayetteville, Ga., from Oscar Kilgo. They spent $20,000 remodeling the outdoorer, adding ramps, putting in more speakers and building a new entrance. It has space for 450 automobiles.

Kirkwood and 85 Drive-In show same pics simultaneously.

Mrs. McKellar Quits

Memphis, July 10.

Mrs. Judson McKellar, civic leader here and chairman of the Memphis Censor board has thrown in the "sponge" and called it finl.

The City censor chieftain dispatched a letter to Memphis Mayor Henry Loeb and stated: "Responsibilities to other projects limit my time in devoting as chairman of the Memphis board and I therefore tender my resignation."

Mayor Loeb told VARIETY, "I was surprised to receive Mrs. McKellar's resignation and have no replacement on mind. However, I do hope that whoever replaces her will do as fine a job as she does." Mrs. McKellar is the wife of Judson McKellar, nephew of the late U. S. Senator Kenneth McKellar.

During her term as head of the Memphis board which started on Jan. 5, 1960, Mrs. McKellar led her board in banning "The Outlaw," "Sadie Thompson" and "Forever Amber."

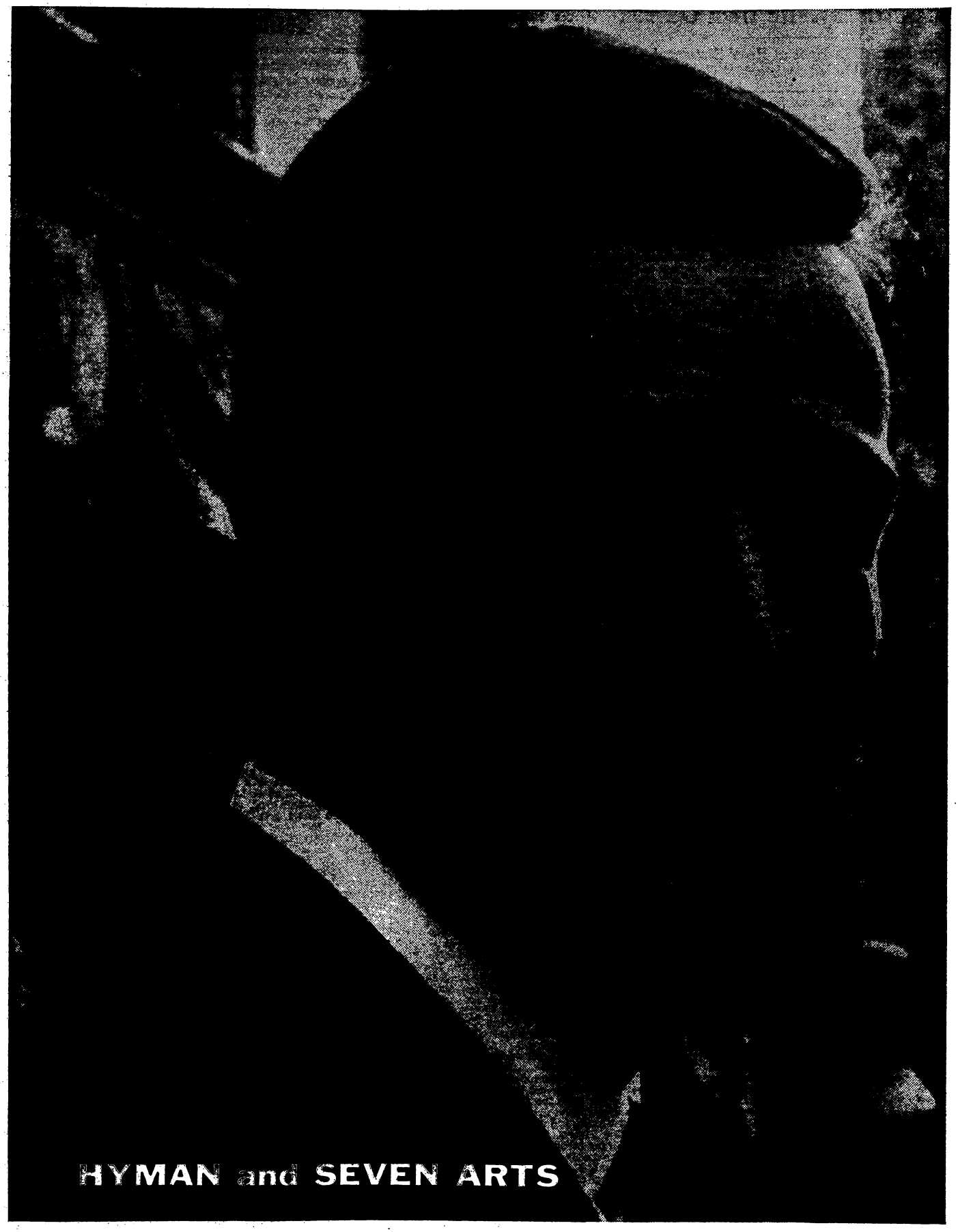
EVERETT SHARP'S TITLE

He's Gen'l Sales for Firstruns At Manhattan Films

Los Angeles, July 10.

Everett Sharp, for 35 years a Fox-West Coast Theatres exec, has been appointed general sales manager for firstrun and circuit sales for Manhattan Films International.

Company headed by Robert I. Kronenberg recently acquired a backlog of films including 18 from Pathe America, through its affiliation with Astor Pictures as exclusive distrib for 13 western states.



Kenneth Hyman, producer of Seven Arts' "GIGOT," starring Jackie Gleason, which world premieres at Radio City Music Hall this fall, now turns to "SAMMY," starring England's incomparable Anthony Newley ...for Seven Arts.

SEVEN ARTS PRODUCTIONS

East Germany: 'We Want Chaplin!'

Western Journalists Hoot at Reds' Statement—Blame Put on United Artists, Not Chaplin

Berlin, July 10.

The "Socialist countries are living a tragedy" because they are unable to see the Chaplin films. That's how it was put by an official of DEFA, the East German film monopoly, when Western newsmen were invited to a press conference in the Eastern sector of the city during the run of the Berlin festival.

The statement was immediately greeted with jeers by some of the Western journalists, with such remarks as "isn't Chaplin a Communist or a Socialist or a fellow traveller?" And that earned the retort: "It isn't Chaplin, it's United Artists. They hold the rights and are asking impossible prices." It's commonly believed the real demand comes from Chaplin.

In contrast to previous years, there was a considerable amount of heckling at the session. The visitors may have been annoyed at the formality of having to go through a passport and money control on entering and leaving the Eastern sector, which seemed to be little more than a time-wasting device which could only succeed in keeping many visitors away.

During the question and answer exchanges it was revealed that the East Germans get 20% of their films from "capitalist countries," and obviously wanted more. There was a plan for the Western film makers to sell good films for East Marks and not insist on dollar payments. Among Yank films recently acquired by DEFA were "Around the World in 80 Days" and "Lust for Life," though they had been refused the chance to buy Sam Goldwyn's "Porgy and Bess."

Answering accusations at lack of freedom in the East, one of the DEFA brass countered with this statement: When Vittorio de Sica was filming "Prisoner of Altona" in Hamburg, he wanted to film a sequence in Belsen, but was denied permission by the Federal government authorities. At the time of that refusal, however, a DEFA unit was actually at work filming in Buchenwald.

Vanderbilt Re Chaplin

From Cornelius Vanderbilt Jr.'s newsletter, "Vagabonding With Vanderbilt":

"Spent some days in Velvey, Switzerland, where Charlie and Oona Chaplin own a beautiful mountain estate. Here we dined with them and Charlie told us that he had just sold his autobiography to an English publisher for over $250,000. Simon & Schuster will bring it out in the U.S.—it will not be syndicated by any magazine. It is written in the form of a trilogy, and from portions which he read and discussed with us I think it will be the book of the year. The austere London Times through its columnist 'Attica' claims it is the work of the century!

"Charlie said he made his film 'The Dictator' after I told him of my journalistic visits to the Hitler Jewish death camps! He said most people thought I had exaggerated my stories (then running in Liberty magazine) and not until the second World War was over did people realize that I was among the very first to bring this Horror Scope to public attention.

"His brother Sidney, who for many years has been in charge of all Charlie's business affairs, sadly misses U.S. tv. In Switzerland all tv programs are controlled by the government, and the programs Sidney is used to seeing in the U.S. are not reproduced here for fear of contributing to juvenile delinquency. Nor are the cowboy programs shown for they depict the U.S. as it was a century or more ago and not as it is today.

"Charlie is now 73, Oona is 37, and no happier couple do I know . . . His son Sydney (by a previous marriage) whom we saw just before leaving in 'Subways Are For Sleeping' has a 50% interest in a Paris restaurant and sometimes flies from New York to Paris on a weekend to see how business is doing there. (From the lineup for tables, very well indeed!) (It's called Moustache's, on the Left Bank, and operated by a moustachioed ex-jazzdrummer, hence, the billing.—Ed.)

Charlie pointed out where Peter Ustinov had just bought some land across a wooded hilltop beyond, and where Bill Holden and Yul Brynner lived. This entire area is filled with the homes of notables. Two ex-Queens (Spain and Greece) live in the area, as well as a number of wealthy retired people from various parts of the world. One of the Laotian princes mixed up in the deal in Southwest Asia also maintains a domicile here.

"Chaplin read us some chapters of his autobiography . . . I had difficulty in keeping back the tears for Charlie can evoke in prose the emotions he evokes in pantomime . . . in sections of his philosophy of life, his ideas of the future of mankind . . . no bitterness, no rancor . . . (in) his troubles with women, with blackmailers and cheats, as well as his troubles with the press and the politicians. He writes of his love of peace and seclusion . . . Charlie doesn't allow tv in the house—if they (his seven children, an eighth is due) want to see tv they can go to some farmer's cottage when their homework is done, or possibly on weekends . . ."

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Echoes of Berlin Festival

By HANS HOEHN

Berlin, July 10.

Porfirio Rubirosa came to Berlin, but not for the film festival but the world champion boxing bout of **Harold Johnson-Gustav Scholz.** He's currently writing his memoirs which will be translated into several languages. Also, he's now organizing an around-the-world "treasure hunt" via headquarters in a Swiss city . . . **Francios Truffaut,** the French pic director, asserts that short film makers hardly ever become good feature filmmakers. **Herbert Vesely,** Austrian-born director of many short films, failed with his first feature, "Bread of Former Years," to name a most recent German example . . . "The Duel" is **Marlene Schwartz'** 13th film—according to Danish critics, the best Danish film since **Carl Dreyer's** "The Word" (1955) . . . Universal, celebrating its 50th anni this year, is not world's oldest working producing company. "Certainly not," said **O. Dalsgaard-Olsen,** one of the directors of the Danish A.S Nordisk Films of Copenhagen. "It's us. We have been in business ever since 1906. And that makes 56 years . . ."

If the Berlin Film Festival awards included a prize for the First Lady of the festival, the trophy would probably have gone to **Mrs. Gloria Stewart,** wife of **James Stewart,** Washington's official delegate to the festival. Nearly all local papers wrote articles about her, praising her charm and ladylike appearance. The most flattering article appeared in "B.Z.," West Berlin's largest (circulation over 300,000) boulevard paper. Here the translation: "She is no celebrated film beauty, there are neither scandals nor special body proportions about her that attract attention, but she's nevertheless the talk of the town: only a wife and mother, nevertheless she is stealing the show."

Christian Doermer, 27-year-old Teutonic screen intellectual ("Bread of Former Years") uses stationary with his name nearly three inches high . . . Yugoslavia is the only East European country that's showing pix (via the international trade fair) here. Lineup of Yugo pix includes **Andrjew Vajda's** "Siberian Lady Macbeth" . . . Number of international film fetes is now 71. The 72d may take place in Hawaii, according to the **Hon. Eddie Tam,** Mayor of the County of Maui, Wailuku, Hawaii . . . **Sabine Bethmann,** German actress has returned to Berlin. She had been living in Switzerland . . . "My Fair Lady," biggest hit of postwar Berlin legit, marked its 250th performance with the Stewarts present. For them, Prof. Henry Higgins (**Paul Hubschmid-Christian**) sang the song ("I've Grown Accustomed to Your Face") in English . . . **Rita Gam** made second local visit, first one back 10 years when she made here "Night People" with **Gregory Peck** . . . **Tony Curtis'** midnight party at the Black Bottom, local nite spot, was probably the most crowded affair . . . Reason for the shindig was the **Yul Brynner-Curtis-Christine Kaufmann** starrer, "Taras Bulba" . . . Producer **Walter Wood** invited the press to watch the shooting of his **Robert Siodmak**-directed "Tunnel 28." He has filed suit against a local pressman for writing allegedly distorted and slanderous article about his production . . . "Tunnel 28," which Metro will distrib, is made in English only. The German actors in this speak English with a strong German accent. Film's premiere is to take place in two American cities and Berlin at the same time (probably in September).

Though **David O. Selznick** cancelled his intended visit, the intimate Silver Laurel Awards was held as planned . . . Usual rash of parties, supper party planned to follow the presentations of the Golden and with the Indians, the Greeks, the British and the Argentinians, among many others, getting into the act. Even the **Archbishop of Berlin** has invited all fest delegates to a reception . . . **Arthur Watkins,** president of the British Film Producers Assn., and **Andrew Filson,** secretary of the Federation of British Film Makers, in for the British night and the tail end of the festival. **Sidney Safir,** Lion Internationals European manager, **Phil Jacobs,** Anglo-Amalgamated's foreign topper, also showed. Ditto **Geoffrey Martin,** Rank overseas ad-pub chief; the company is releasing the British entry, "A Kind of Loving," in the territory.

Shirley MacLaine also went to see the local production of "My Fair Lady." Her Berlin Film Ball escort was **Dan Shore,** NBC newscaster . . . Swedish **Ingmar Bergman** film, "Through a Glass, Darkly" was **Harriet Andersson** sixth, and **Gunnar Bjoernstrand's** 12th Bergman film. The award-winning film dubbed into German for German preem July 4, one day after the Berlin Film Fest was over. Nora is the German distrib of the pic.

Berlin Fest Diet: Dull

Continued from page 3

though intended to raise the standard of competitive pix, has been sparingly used, with the predictable result that once again a high proportion of the entries were of sub-standard calibre.

This, in itself, would not matter so much, were it not for the fact that Berlin attracts more than 500 journalists from all parts of the world when their daily reviews are largely downbeat and critical, the publicity which a festival yields, could do more harm than good. More than two thirds of the total films screened during the 1962 fest qualified for unfavorable reviews, and that meant that some 20 or so downbeat criticism were filed to the world's press in the concentrated period of 12 days.

The fault, however, is not exclusively one of Berlin politics, but is due in some measure also to the current overabundance of international festivals, and the inadequate supply of product to feed them all. Cannes has the edge on the other European events because it is the first of the season, while Venice strictly applies its limitation rule of holding competitive pix down to one a day for a fortnight. Berlin falls right in the middle, and is badly hurt in consequence. The situation could become even more acute if the proposal to inaugurate a British festival materializes in the next year or two.

Though it would have seemed that the jury, which was chaired by King Vidor, had a comparatively easy task as so many contenders were out of running from the start, the results were not known until about 6 p.m., an hour or two later than in past years. Most of the main awards were confidently predicted by fest regulars, but it was significant that the special jury prize, a device for kudosing an extra film, was not awarded this year. An even more telling was the FIPRESCI (International Film Critics) jury decision not to bestow its award to a feature, and instead handed out its prize to the Dutch short, "Zoo," made by Bert Hanstra.

The jury's decision to award the Golden Bear to the sole British presentation, "A Kind of Loving," was generally acclaimed, and it's the second grand prix to go to Britain in just over a year. In 1961, "Saturday Night and Sunday Morning" walked off with the top prize at Mar del Plata and, interestingly enough, the two films have comparable themes. The award-winning pic, which is distributed through Rank in Germany, opened a firstrun engagement in Berlin last Wednesday (4), the day after the fest closed.

One of the most popular prizes ever to be handed out by a Berlin jury was the acting accolade to James Stewart for "Mr. Hobbs Takes a Vacation." The announcement at the closing ceremonies was greeted with roars of applause, almost matching the standing ovation reached by the star when the pic was screened the previous Sunday.

Apart from the inadequate level of films, the fest was up to snuff in other directions. There was an excellent star turnout, with such international names as James Stewart (doubling as the U.S. official delegate), Tony Curtis, Shirley MacLaine, Sir Alec Guinness, winner of a Selznick award, the stars of the winning British film, June Ritchie and Alan Bates, Gina Lollobrigida, Jacques Charrier, Francoise Arnoul, Rita Gam and artists from Spain, the Argentine, Japan, India, Korea, Belgium, etc, as well as producers and directors from most of the countries.

On the social side, too, the fest was tops. There were so many midnight parties that these occasionally clashed, and there was an overabundance of daytime cocktaileries and press receptions. The social highlight, as always, was the official Yank supper party hosted by the MPEA, and this year's event was again staged at the Hilton hotel, with the banqueting room decorated in a Western motif, including a special saloon for the dispensation of hard liquor.

Reverting to the prizes, there is one aspect that calls for special comment. There was only one feature length documentary in competition, the German made "Galapagos," and that was accorded a silver bear in its particular category. Without knocking the picture, surely that makes a farce of the awards?

C'rama Correcting Panel-Lines And Travel Surfeit

Metro has a public education job ahead of it as distributor (and co-financier) of "Wonderful World of Brothers Grimm" and "How the West Was Won." Company has two basic points to make in marketing the pair, to wit: the fact that they are the first storyline producions in Cinerama, and the technical sophistication achieved with the three-screen process since Stanley Warner unveiled it publicly ten years ago.

An early and continual beef about the super widescreen system concerned those annoying lines demarcating the three panels. The word now is that this bug has been "virtually" eliminated. Other technical refinements to be stressed by the campaigns include better color consistency and improved—or what the M-G publicity calls "maximum" — stereo sound. All the progress, by the way, is credited to joint research and experimentation by Metro and Cinerama.

There is an acute awareness within the two company hierarchies of some residual resentment against the early Cinerama flaws, and also that in some key markets, at least, the appetite may be dulled following five Cinerama travelogs. It could be a more pronounced psychological obstacle in those keys where the no-story pix repeated.

It's against this background that Metro is proceeding in the ad-pub areas. Anxieties that may be felt obtain more with "Brothers Grimm," which launches in the U.S. market while "West" tees off o'seas. Foreign markets have been notably congenial to American sagebrush pix anyhow, and it's figured that in Cinerama, yet, "West" should cause 'em to blitz the boxoffice.

Among 350 press and show reps due to fly to Denver July 13-14, Martin Starr, former radio gossiper, has been retained by Station KBTZ to broadcast the event.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
CARY GRANT · DORIS DAY
"THAT TOUCH OF MINK"
Co-starring GIG YOUNG · AUDREY MEADOWS
In Eastman Color
ON STAGE: "SUMMERTIME"

IN PRODUCTION
TALKING BEAR LIPSTICK
TITRA DUBBING CO.
Plaza 7-6683

Germans Give Film Prize Money

Berlin, July 3.

Herbert Vesely's "Das Brot der fruchen Jahre" (The Bread of Former Years), a Modern Arts Film (Hansjuergen Pohland) production, Germany's ill-fated entry at the last Cannes Festival, walked off with the 1962 Federal German Film Prize which includes a cash award amounting to 350,000 D-Marks (about $90,000). Producer Pohland, however, can use the money only for investments in a new picture.

Decision of the jury to single out "Bread" as prize-winning pic met considerable controversy here. Large segments of the local critics felt that an experiment that failed (this was the case with the above film) actually doesn't deserve such an award. But there are others who opine that the producer deserves the prize for having dared to achieve something different.

In all, a dozen Federal Prizes were distributed in the feature film field here on the occasion of the current film industry:

Music	"Bread of Former Years"
Settings	"The Miracle of Malachias"
Camera	"Bread of Former Years" (Wolf Wirth)
Screenplay	"Two Among Millions"
Direction	"Bread of Former Years"
Newcomer	Loni van Friedl ("Two Among Millions")
Best Supporting Role	Walter Giller
Best Actress	Vera Tschechowa ("Bread of Former Years")
Best Actor	Richard Muench ("Miracle of Malachias")
Special Award	"Two Among Millions" (film)
Special Award	"Miracle of Malachias" (film)
The Federal Film Prize	(only prize connected with cash award) "Bread of Former Years"

"The Bread of Former Years" may have won too many awards. One local paper wrote: "Too Much Bread," another one called it, "a scandal."

In the full-length documentary section, Heinz Sielmann's "Galapagos," received the Federal Prize in connection with 98,000 D-Marks (about $25,000).

Indifferent Product Mars Berlin

But 11th Festival Very Social—Still Boycotted By Reds —U.S. Importers Duck German Event

By HAROLD MYERS

Berlin, July 10.

All the good intentions of giving the Berlin festival a new look and putting it on a par with Venice as an artie even have come to naught. It looks just like any other of the preceding 11 festivals, with a plethora of indifferent product intermingled with a handful of worthwhile pictures.

Although the fest directorate insists that it axed a number of proposed entries under its new rule giving the right of veto, far too many sub-standard pictures filtered through into the program, pointing up once again the problem of finding enough worthwhile films to fill the crowded festival calendar.

Also intended was to limit the number of entries to a maximum of two a day, but that worthy and much needed change also went by default. Occasionally, screenings were held to two, although on one day there were actually five films being shown. Admittedly, only two were contenders for prizes, but Ingmar Bergman's out of contest "Through a Glass Darkly" was considered a must attraction; ditto, a German experimental film, "Without Date."

Despite its limitations in these directions, the Berlin fest, which winds tonight (Tues.) remains an important political and trade event, though once again it has been boycotted by the same U.S. importers who regularly go to Cannes and Venice. That not withstanding, there has been a big trade turnout from Europe and Asian industries, and the emphasis has been on serious business.

While Cannes and Venice are the undisputed glamor events of the European fest calendar, it is not without significance that there have been more social functions here than in either of the two resorts. Midnight supper parties have been the general rule, and there have even been occasional clashes. Also daytime receptions have added to the crowded agenda.

Another aspect that has attracted attention has been the improved star support, not only from neighboring European countries, but particularly from America, India, the South Americas and Japan. But of special significance has been the personal impact made by James Stewart, the official Yank delegate. It is widely conceded that the State Dept. pulled off a coup in bestowing this actor with a diplomatic hat. The choice has been even more popular than that of Charlton Heston, who filled a similar assignment a year ago. Coincidentally, of course, Stewart is also the star of the official Hollywood selection, "Mr. Hobbs Takes a Vacation," which was screened last Sunday (D).

Berlin, of course, gets special sympathetic support because of its unique political importance. Friendly nations rally to its aid, while the Soviet Union and the entire Communist bloc persistently boycott the fest because the directorate have declined to put East Germany — which is not recognized diplomatically—to the invitation list.

That political aspect accounts in large measure for some of the inferior pictures that are always entered here. The city needs friends, and cannot afford to offend too many of the participating nations by rejecting their submissions. So its politics first, quality second, and for a justifiable reason.

Another political feature is the annual press conference held by Mayor Willy Brandt. This year, for example, only one of the seven questions put to the Burgermeister was connected with motion pictures, the others being concerned with matters of political and diplomatic interest, and particularly with the effects of the Wall that sharply divides the city.

One special word of praise: the Berlin fest is far and away the best documented of all the European shindigs, and that's a boon to the 600 plus newsmen covering the event. Invitations for the main functions are evenly distributed, thus eliminating the mad scramble that so often exists in Cannes, Venice, et al. And, in consequence, coverage is improved, yielding valuable publicity for the motion picture industry.

1st City of London Fest Preem Given Royal Nod

London, July 10.

First City of London Festival bowed in yesterday (Mon.) and will run until July 21, under the direction of Ian Hunter. The fest, organized by the City Arts Trust in association with the City Corporation and the Arst Council, was given the royal nod when the Queen attended a special entertainment devised by John Betjeman at the Mansion House.

The program, which leans to the egghead angle, includes the first performance of "The Yeoman Of The Guard" at the Tower of London, brass band concerts, opera, orch fiestas, poetry recitals, fireworks, fashion shows, open house at City institutions and business houses, such as the Stock Exchange, a yacht race, art exhibitions, wine tasting and a fair. At the latter there will be open air dancing to a jazz band.

Metro's Italo Rally

Rome, July 10.

Some 50-odd delegates from all over Italy assembled here this week for the annual Metro convention, a three-day affair hosted by companys Italo topper Charles Rosmarin.

Branch managers, sales chiefs, and head office staff attended the convention, while another group of key-city exhibs were invited here for three days of advance screenings of Metro's '62-'63 slate, including "Sweet Bird of Youth," "All Fall Down," two Italo-made items, "Arturo's Island" (Titanus-Metro), which recently won top prize at the San Sebastian Festival, "The Swordsman of Siena" (Jacques Bar-Metro), and others.

W. German Govt. Votes Aid For 8 Native Pix

Bonn, July 3.

West Germany's Minister of the Interior, Hermann Hoecherl, has revealed that eight West German films which were approved by the West German Film Censorship Board in 1961 are receiving special premiums. This is the West German government's present form of aid to the film industry, to cite outstanding or especially worthy films and grant special funds to the producers.

Three of the pix — are being granted the current top premium of about $65,000. They are "Der Luegner" (The Liar), Ladislao Vadja's pic made by Realfilm; "Der Transport," from Fono-Film, Berlin; and Will Tremper's "Flucht Nach Berlin" (Flight to Berlin).

Falling into the $50,000 award category are the other five: "Der Teufel Spielte Balalaika" (Devil Plays the Balalaika), made by Peter Bamberger; "Die Seltsame Graefin" (The Unusual Countess), from Rialto Film Preben Philipsen; "Es Muss Nicht Immer Kaviar Sein" (It Doesn't Always Have to be Caviar), a co-production from CCC Films of Berlin and CEG of Paris; "Frau Cheney's Ende" (End of Mrs. Cheney), from Roxy Film of Munich and Cinecustodia Film of Zurich; and "Moerderspiel" (Murder Play), from Utz Utermann of Munich and Les Films Give Paris.

Two additional films which were cited last December received an added premium of $12,500. They are Divina Films' "Der Gauner und der Liebe Gott" (The Thief and the Beloved God), and Kurt Ulrich's "Ein Man Geht durch die Wand" (A Man Goes Through the Wall).

When the first special film premiums were awarded in December 1961, 18 films were handed the added $50,000 bonus and seven of those received the additional $12,500 for improving the image of Germany in other lands.

This year, it is felt in the industry that the West German government probably meant to pick 10 outstanding films, but two of those selected were from the firm of UFA Film Hansa, which is now in liquidation. So, it is reported here, the government managed to "save" $100,000 by eliminating the awards it would have made to this bankrupt firm.

German College Asks Cinemas for Classes

Nurenberg, July 3.

Since the West German theatre industry is in financial trouble and some cinemas are closing down, why not turn these houses into classrooms? Faculty of the University of Nurenberg here has just asked that an investigation be made of such a possibility. The number of students at the institute has doubled since last year, with 1,700 young people enrolled—and no place for classes.

Some lectures are given to as many as 300 students, and there are not adequate classrooms for all the groups scheduled. A group of the educators has now been assigned the task of dealing with the local exhibs to find out if they can buy or rent the cinemas, or perhaps use the theatres for morning lectures.

Despite General Dip in German Film Grosses, Yank Distribs Did Better Than Ever in '61, $24,550,000

By HAZEL GUILD

Frankfurt, July 3.

While generally the film business in West Germany showed a dip of over 10% during 1961, American distributors in this country did better than ever with 1961 grosses amounting to $24,550,000. Extreme shortage of home-grown films meant that many exhibitors played more new or reissued American films than previously. Thus the 1961 grosses for the U. S. releasing firms here showed a slight increase of a very important $175,000 take over the 1960 total.

Percentage of the total take in West Germany in 1961 also was up from 30.4% in 1960 to 34.2% last year. This meant that the Americans were actually doing better than holding their own in this crisis-ridden industry and indicated that the Yank pix were getting more than a third of the playing dates and the total income.

New German films accounted for a considerable drop off to only 32.1% of the playing time, down from 40.7% the previous year, for a total take of $23,075,000. But German re-runs brought in another half percent of business and added $350,000 to the slim coffers of the West German producers and distributors in 1961.

Total Take Off Over 10%

Total take for all the distributors out of the West German cinema business in West Germany was $71,875,000, down 10.4% from the income of $80,175,000 in 1960.

One of the major problems facing the film industry in West Germany in the forthcoming year is just how to fill the screens, with the number of German productions falling off. In 1960, the West German producers offered 98 of their own products, while in 1961 there were only 79.

Predictions are that the number will be cut to perhaps as few as 30 new German films that will actually be completed for playing on the 1962-63 calendar. So the West Germans are pessimistically reckoning that their own income will be down to under 30% in their own land in 1962.

General picture indicates that the Americans had increased their business in West Germany in 1961, and so had the Italians, who took $4,825,000 out of the total income. But the British and French and Austrians were all off in their total take out of the entire income.

Number of tickets sold slumped 15% in 1961, to a total of 518,000,000 ducats sold. Prices of the tickets went up slightly, about 3.5% to about 35 cents on an average.

And, in addition to demanding that the West German government must hand out some form of subsidies to keep the West German producers in business, West German filmites noted that the entertainment tax paid out by the cinemas during 1961 totalled $20,525,000.

Assoc. British Profits Total Over $14,113,000

London, July 10.

A slight improvement in the trading profits of Associated British Picture Corp. is reported by the board for the year ended last March 31. The group earned a total of over $14,113,000 net before taxation, about $300,000 better than in the previous year.

After all charges, the net remaining to the group was just over $6,300,000. That was $100,000 up on the final figure a year before. The divvy on capital doubled by a scrip issue a year ago, is 30%, equal to the 60% paid out in 1961.

Annual stockholders meet is skedded for Aug. 10, when shareholders will be asked to approve the dividend payments.

1st Non-Stop Pic In Aussie Sector

Sydney, July 3.

Aussie show biz is keenly checking patrons' reaction at the Mayfair here to the intermission ban applied to "West Side Story" (UA), currently in third week of solid trade on hardticket for Hoyts'.

This is the first film to run non-stop in this sector. It's understood that local United Artists execs asked the N.Y. office for an intermission greenlight. They were told the intermission restriction would apply throughout the Aussie keyers without reservation.

Patrons' reaction to the non-stop edict was varied. Some of those questioned figured the innovation as a good one; others didn't like it. Some others indicated that it gave no opportunity to buy candy, take a drink or have a smoke during the 150 minutes of straight running.

Show biz toppers opine that when the pic is ultimately geared away from the key firstruns into the semi-majors, a greenlight must be given for an intermission break.

'Hustler' Tokyo Click Although at the Outset Rated Too Downbeat

Tokyo, July 3.

Although now entrenched as a hit in this city's Miyuki-za, with $30,200 racked up in the first 12 days, "The Hustler" (20th) had to come from behind the eight ball to even be booked into Japan. When first considered for this market last year, picture was turned down by the local 20th-Fox office because it was thought too downbeat and because pocket pool, around which story revolves, is alien here.

The picture was then offered for sale to indie importers, with the thought that Towa, which has largest number of import licenses and which handles mostly European product, would grab it. But Towa also rejected the pic.

After the film received a big play from Academy Award nominations, however, the local 20th-Fox office reversed its position and decided to gamble on "The Hustler." Bookings were tight at major Tokyo roadshow houses, so film was put into the 810-seat Miyuki-za, which only recently switched from the policy of domestic pixs to showing imports. Then to everyone's surprise, the picture was a smash.

Promotion campaign involved a tieup with Nikkan Sports newspaper for sponsorship, oddly, of billiard, bowling and golf tournaments with "Hustler" trophies. Although the word has no meaning in Japanese, picture's title was not changed for this market in the belief that it would intrigue potential patrons.

WILLY BRANDT'S IDEAS ON AIDING FILM BIZ

Berlin, July 3.

Press confabs with the mayor of West Berlin, Willy Brandt, always have had a political flavor. This year six of the seven questions were of political calibre. The answer that Willy Brandt gave to the only non-political question ("Can something be done to help the struggling Berlin film industry?") was interesting. There are three measures which may greatly contribute to help the local film industry, said Willy Brandt.

The government is currently discussing a tax relief law which, applied to Berlin, will aid the local film industry. The second German television, still in its building stage, is going to transfer an essential part of its production to the city.

Thirdly, the city has justified hope that the new German film and television academy will be set up here. Reports from Bonn indicate that the West German government is interested in setting up this film and television academy soon.

Dutch Share-the-Cost Tactics On Its Annual Theatre & Music Fest

By HANS SAALTINK

Amsterdam, July 10.

This year's Holland festival of theatre and music (June 15-July 15) has partially solved its budget problems by sharing the cost for special productions with other festivals, and also by enlisting the publicity and promotion aid of such outfits as Philips, K.L.M. and various chambers of commerce. Even though the majority of the scheduled events has not been mounted specially for the fest, this year's affair is proving to be a tourist booster as in years past.

With something like $100,000 in subsidies provided the festival by government and city agencies, the authorities are hard put to keep the balance sheet in the black. Most of that money goes to keeping a year-round staff and for the fest prizes.

To ease the financial burden this year, the fest shared the cost of Rossini's "Il Barbiere di Siviglia," conducted by Carlo Maria Giulini, with the festival in Aix en Provence, France. Marilyn Tyler and Teresa Berganza starred. Gre Brouwenstijn is singing "La Sforza del Destino" and Miss Tyler will appear in Mozart's "The Magic Flute," both being already in the repertory of the Netherlands Opera.

Another opera specially mounted for the fest is Dallapiccola's "The Prisoner," a one-act work conducted by Antal Dorati and directed by Goran Gentele of the Stockholm Opera. Curtain raiser for this bill is Monteverdi's "Ulysses' Homecoming." More interesting is the appearance of the Wuppertaler Buehen with Bussoni's "Dr. Faustus" conducted by Hans George Ratjen and directed by Georg Reinhardt.

By the strength of its reputation, the two Old Vic performances of "Macbeth" and "Twelfth Night" were sold out, but the reviews the next day were unfavorable, especially for "Macbeth." The Ballet of the 20th Century from Brussels skedded a program which includes "Le Sacre du Printemps," choreographed by Guy Bejart. Mime dancer Samy Molcho from Israel began a four-city tour in The Hague July 4.

The Concertgebouw Orchestra is scheduled with six concerts in both Amsterdam and Scheveningen, conducted by Bernard Haitink, Rafael Kubelik and Hans Rosbaud. A first performance of the completed score of Boulez' "Pli Selon Pli," inspired by Mallarme, is to be performed by the German Sudwestfunk from Baden-Baden, conducted by the composer.

BRIT. LOW COST FILMS MAY GET ADDED COIN

London, July 10.

Producers of low cost films will get more from the British Film Fund if Parliament approves an order by the president of the Board of Trade amending the Cinematograph Films Distribution el Levy) Regulations of 1960.

It will mean that payments to such producers will be increased by a quarter of the current scale, while retaining the existing upper limit to the amount payable on the increased sale of each film. The Cinematograph Films Council has approved the proposed change.

Up till now, low cost films long features costing not more than $56,000 have had their normal take multiplied by two to assess the amount due from the Fund. Proposed change will hike it to two and a half.

Paul Fletcher Named Secretary of NFFC

London, July 10.

John Terry, managing director of the National Finance Corp., named Paul Fletcher as secretary to the NFFC in succession to Neville Breeze, who becomes chief executive of Bryanston Films on Oct. 1.

Fletcher was with Greenspan Productions from 1946 to 1950. For the last nine years he has been the British Productivity Council's films officer.

Prods. Given Key Posts At 5th Arg. Pix Fest

Buenos Aires, July 3.

At the general meeting of the Mar del Plata International Festival Committee, a new managing council was elected for the fifth event, with Mario Lozano, for the actors, to act as president, Producer Atilio Mentasti, veepee; Pablo Palant, Secretary, for the Film Critics' Assn. (which originated the festivals in 1959), and Julio San Roman for the Screen Union.

By traditional right, director Fernando Ayala, veepee, of the last festival, should have been elected president of the next. The directors are disgruntled over the slight to one of their number, and have with drawn their association's support for the next event. The Critics' Association may follow suit.

There is a feeling that the festivals stand a bigger chance of success if more prominence is given to younger and more enthusiastic members of the new production groups coming to the fore in the local industry, whose pictures have refreshing new slants and are succeeding in overcoming domestic and foreign market prejudice against Argentine pictures.

Castle, Making 1st Film Outside of U.S., Sez No Such Thing As Runaway

London, July 3.

Making his first film outside of America, producer-director William Castle declares that "there's no such thing as a runaway production." Castle, who is currently coproducing with Hammer Films a remake of "The Old Dark House" (1932 Boris Karloff-Charles Laughton starrer), contends that producers have just got wise and "gone international. They are not running away from anything," he says.

"Today, a producer must take his film where the script demands. If the story is set in America, then he films it there. If it is a European story, then he comes to Europe.

He sees little use in Hollywood beating its gums about supposed runaway productions if only because America no longer represents 90% of a film's gross.

Castle's present film, he maintains, could not be shot in Hollywood because it doesn't have the facades essential to the J. B. Priestley yarn. And although he would like to produce or coproduce one pic a year here, he does not see this as a retreat from Hollywood but, rather, as a logical expansion into the international market.

While here, Castle has also set a deal with actor Robert Morley to stage a legit venture, "First Night," which is expected to hit the West End this fall.

FRANK CAPRA PROJECTS

Loren in 'Karenina,' Biblical And Brothel Pics Loom

Karlovy Vary, July 10.

"I have always hankered to make classics as films or do more ambitious productions but have usually ended up doing a comedy." So stated Frank Capra at a press conference at the recent 13th Karlovy Vary Film Festival. Capra was the official U.S. delegate to the Czech event.

Capra said he did indulge this whim with his pre-war look at human hopes and needs in "Lost Horizons," but usually stayed with comedy. Some press people pointed out these comedies did have deep social overtones and a concern for the common man as well as speaking out against the danger of fascism and man's inhumanity or exploitation of his fellow man.

Capra is now prepping three features of differing types. He'll make a U.S.-Russian coproduction of "Anna Karenina" with Sophia Loren.

He then hopes to do "Joseph and His Brothers," and "Villa Mimosa," a tale taking place in a French bagnio just before D-Day. However, the latter would be more a human comedy than a war pic.

Aussie Giveaways In Sharp Upbeat

Sydney, July 3.

Key circuit operators here and top independent suburban exhibitors presently are concerned over the introduction by one or two Melbourne exhibs of free seats to their cinemas on certain nights as a "boost" to win back payees to films.

Top exhibs in this sector are fighting to prevent any giveaway spread here, pointing out that the handing out of free admissions will not make the public film-minded and definitely is not the right move to combat the opposition tele or otherwise.

In Queensland recently, one indie exhibitor not only gave away free seats but also provided a free taxi service on certain nights. A stop to this silly practice was made pronto by distributors refusing to supply the theatre with product. Understood that key exhibitors in Melbourne will urge major distribs to impose a product ban on renegade theatres to halt the giveaway racket before it spreads too much.

In New South Wales, with Sydney the key city, there is an agreement between all exhibs tabooing any type of giveaway geared to free admissions. Exhibs here still recall those depression days when indie showmen began giving away all types of household goods and monetary prizes in an endeavor to woo biz, but found that the public only patronized the cinema offering the biggest giveaway.

Sane showmanship finally won out, and the giveaway racket was nixed following an agreement with distribs not to provide product to giveaway exhibs. This agreement is still in operation here today.

Vet Gt. Britain Pix Producer Warns British of Possible Runaway Prod.

London, July 10.

Veteran British filmmaker Sidney Gilliat — who with partner Frank Launder made the Peter Sellers starrer "Only Two Can Play" — has warned the British film industry that it, too, could have a runaway production problem on its hands.

Speaking at meeting to present the reports of British Lion Films and the Shepperton Studios, Gilliat lashed out at the studio unions' archaic overtime machinery which "prevails" in this country. He said that unless the unions were prepared to revamp their rules governing overtime, producers would take their picture out of this country to France, Italy or Spain or wherever the unions' workings were more flexible.

The executive told VARIETY: "Other producers and I have spent many hours endeavoring to convince the unions to change their cumbersome overtime machinery. It just is not flexible at all. But the unions will not see it."

Gilliat, who is also a topper of Shepperton Studios which, last year, claimed to be the busiest in Britain, says he has already noted a slight shift of production away from this country to the Continent.

Major scare in this direction of late was Carl Foreman's threat to take his upcoming "The Victors" out of Britain. This was not caused specifically by overtime difficulties, however, but because Foreman wanted guarantees of an adequate amount of labor to insure the sets were ready for his starting date.

According to Gilliat, the present trickle of films from Britain to the Continent is too slight to be classed as a runaway problem. But there is little doubt that some sections of the industry fear this might be the opening wedge.

International Sound Track

London

Ken Hughes' first indie production, starring **Anthony Newley**, is for Bryanston Sevens Arts. Based on Hughes' tv play, "Sammy," it has been retitled "The Small Sad World of Sammy Lee," and has started rolling at Shepperton . . . **Edward G. Robinson**, smitten with a heart attack on the "Sammy Going South" location in Tanganyika, is to be flown to Britain for convalescence but then will be okay to finish the pic . . . London preem of **Darryl F. Zanuck's** "The Longest Day," skedded for Oct. 11 at Leicester-square Theatre in aid of the Army Benevolent Fund. Then it will go hardticket with 11 shows a week . . . **Euan Lloyd** planed to Paris on Friday (6) for huddles with Columbia's Continental publicist on **Carl Foreman's** "The Victors." **Martin Fink** named as unit publicity man for the film . . . **Saul Chaplin**, Metro music director, in town for three weeks . . . **Ben Gazzara, Pat Boone, Martin Manulis** and **Mort Lindsey, Judy Garland's** musical director, also on visits . . . The next **Albert Finney** film, "Tom Jones," is underway on location near London. **Tony Richardson** is producer-director for this Woodfall production . . . Following "Lolita" **Peter Sellers** is contemplating a second film with **Stanley Kubrick**, called "Doctor Strangelove, or How I Learned To Stop Worrying and Love the Bomb" . . . **Dan Petrie** is to direct a Mirisch-Barbican production at Shepperton for UA. It rolls in August, is titled "Summer Flight," and stars **Susan Hayward** . . . **Rudy Mate** contemplating production of **Helga Moray's** latest novel, "Not For a Day."

Paris

One of **Stanley Kubrick's** first pix, "The Killer's Kiss," made on a shoestring as an indie in N. Y. in 1954, and subsequently picked up for distrib by UA, finally getting a run here on Champs Elysees. Reviews are okay but only fair biz in store . . . Yank director **Blake Edwards** in to looksee locations and conditions for a pic he will do here next year "Pink Panther" with **Audrey Hepburn** starring. Edwards is also seeing Miss Hepburn who is doing "Paris When It Sizzles" (Par) opposite **William Holden**. Edwards has also written "Panther" and it will be a comedy with Miss Hepburn as an Indian Princess pursued around Europe by jewel thieves . . . **John Crosby** warming up in London to replace **Art Buchwald** as roving Continental columnist for the Paris Herald-Tribune when Buchwald goes back to the U. S. for a two year stint next September. Crosby is doing plenty of show biz pieces from there so may also do many from the Continent . . . **Pierre Roustang**, who produced the hit sketch pic "Love At 20," with five young directors from five different countries, now prepping the making of 17 sketches in that many countries in order to ick the four best and turn them into a segment pic called "The World's Greatest Swindles." The other 13 will be made into a vidpic series. He intends using the top young filmmakers in each country.

Rome

That option Astor Pictures had on **Federico Fellini's** new pic, "Fellini 8½," expired and pic as of this writing is open for bids once more, says spokesman for producer **Angelo Rizzoli's** Cineriz . . . "Jules and Jim," first pic to be nixed in toto by new Italo censorship law, just got its release visa on appeal . . . pic meanwhile copped some extra publicity, also via a "private" screening at Spoleto Festival . . . **Dino DeLaurentiis** advertising in Rome dailies for boy, 12-14 ("must look aristocratic"), to tackle lead role in **Mauro Bolognini's** screen version of **Alberto Moravia's** "Agostino."

Charles Rosmarin hosted annual Metro convention here, screened several new company items for 50-odd conventioneers . . . **Gene Ruggiero**, editor, has opened a consultant clearing house here to service visiting producers on production problems . . . **Steve Reeves** to star in "The Legend of Aeneas" . . . **Alberto Lattuada** directs "Jagua Nana" in Nigeria after he winds his current "Mafioso" stint . . . Two features currently at Tirrenia Studios: "Altona" (Titanus-Pinti for 20th) and "Napoleon in Florence" . . . "Venus Imperial" (Royal), the **Gina Lollobrigida-Stephen Boyd** starrer, now in Caserta, near Naples, for exteriors . . . It had to come: a cafe on Via Veneto has started selling long-tressed, sloe-eyed "Cleopatra" dolls, resembling you know who.

Mexico City

Casa Films Mundiales, government reactivated production unit, seeking services of Giuletta Masina, are so eager to have star they sent script translated into Italian for her consideration . . . The Diana Theatre, showing "Spartacus," was fined for selling more tickets than seats, with National Theatre Operating Co. denying this, alleging there are plenty of seats up front, but "deficiently" positioned, with this to be remedied by architects . . . **Yul Brynner**, remembered here for a number of choleric incidents in his last Mexican filming venture, including pulling a gun on a press lensman, is sounding out authorites for a new picture via **Nate Edwards** . . . **Anthony Quinn**, who sent an emotional cable to **Jorge Duran**, secretary of the Technicians and Manual Workers section of STPC, stating he wished to be "useful," offered "my services and knowledge," does not realize the Mexican situation at all for his idea of a bargain basement rate for his services was pegged at upward of $300,000 U. S. dollars for one picture.

Move is under way here to remove the World Review of Film Festivals from jurisdiction of the State Dept., via is Film Bureau, transferring event to the Dept. of Foreign Relations and its International Office for Promotion of Culture . . . A 32c. top admission in first run houses for American and Mexican reissues is to be approved by city authorities, with only restriction being that only truly memorable pictures of the past be released, and in one theatre . . . **Juan Luis Bunuel**, son of the senior director, comes to Mexico in August to do Mexican segment of "Landru," film with three episodes, with others located in Buenos Aires and Paris . . . A total of 95% of technical workers and 30% talent is unemployed because of Mexican production slump; talent faring better because actors go on tour, accept jobs in dubbing, theatre, television, night clubs, etc.

Clement's Latest Film Being Made in France But Mostly in English

Paris, July 3.

Rene Clement, considered one of the really talented French directors, is doing his first film on his home grounds in six years via "Tomorrow Is Another Day." It is being done mostly in English, due to the story, by the Metro-backed French production outfit Cipra.

Clement did pix in Asia and Italy when a hassle with his French producer, Agnes Delahaie, on his last local pic, "Gervaise," had him vowing to stop making pix in France. Battle was mainly over the dubbing of star Maria Schell. Clement felt her slight accent was not becoming a 19th Century lower class French girl, but lost out. Film went on to do biz.

Clement made "This Angry Age" (Col) in Italy and Asia, and "Purple Noon" and "What Joy of Living" in Italy. Clement got over his pique and decided to make a film in France as soon as he found a good subject. "Tomorrow," a tale of an American flyer downed in France during the last war, was deemed in that category.

This film stars Simone Signoret and Yank Stuart Whitman. Most of their dialog is in English with others speaking French or German, depending on the scenes. Clement is now shooting here, and finds it difficult to keep up the illusion of the Paris of 1944 despite the bromides that Paris never changes.

Admission Top in Mexico City Again Eyed as Handicap to Cinemas

Mexico City, July 3.

The 64c admission is the subject of much official and industry scrutiny these days as contrasted with the 32c maximum as of today. City and federal authorities, while considering a mass of data presented by producers and distributors, showing billowing upward costs, still are reluctant to give the greenlight for a general price rise.

Even the industry is not so certain that a token eight cents boost would be a benefit. A 32c admission is not so much for public protection as for that of exhibitors, it's claimed by some. After exploring possibilities, exhibs have come to the conclusion that an 8c boost would not be any happy solution. Automatically rentals would increase for houses not owned outright. Take of distributors would be greater. And in the next contract revision, unions likely would seek new proportionate wage boosts.

In this way, according to gloomy exhibitor predictions, the seeming improvement would only aggravate current economic headaches. A way out may be the federal tax quietly being considered by the Film Bank, and which may be the key cog in film industry rehabilitation suggestions being studied by an inter-departmental committee.

Understood that possibly tax funds would be used not only to obtain a financial backlog for production, but also to underwrite such necessary matters as renovating of sadly run-down theatres throughout the republic, especially the seating. A new theatre construction program might be financed and projection equipment continuously improved. Other angles would be to improve studio facilities.

This is a tall order indeed for use of federal admission tax funds, which probably might run 10%, according to industry opinion. However, this project is still in the study stage, has not been worked out finally, and the industry also is not certain that there would be accord on various phases of the industry improvement program.

New House Faces Difficulty

The Diana Theatre also may be having difficulty in maintaining the 64c admission. The Department of Public Entertainments has already stated that each picture will be judged on its merits. But the policy may be flexible since distributors and the National Theatre Operating Company point out that 70m projection equipment and the higher boxoffice finally is bringing into Mexico films that have been unreleased because of the 32c firstrun top.

Super-spectacles at the Diana generally run three hours or more, this meaning that only two performances a day can be given. With the house having under 2,000 seats, this means the daily gross cannot hit more than $2,880, a figure that is often exceeded in higher capacity houses here.

Originally there had been tentative overtures to obtain official approval for a 96c admission for the Diana, but authorities flatly turned this down.

As far as can be learned in official quarters, no general admission price hike is in the offing. It will all depend on the long awaited "master plan" to get the Mexican industry out of its financial doldrums, with latest word being that federal officials may finally release their report and recommendations next September.

4 Belgrade Film Cos. Form 1 Producing Unit

Belgrade, July 3.

The workers councils of the film producing companies Avala, Kosutnjak, UFUUS and Slavija decided today in joint session to form one enterprise under the name "Beograd-Film." It is believed that these four film producing enterprises in Belgrade, serving the Republic of Serbia, being centralized will be in a better position to undertake more expensive productions even if fewer in number.

Avala Film recently decided to drop the idea of coproducing with a British producer on "The Long Ships" on the grounds that it had to invest too much.

BFPA to Study Ideas In Spraos' Film Book

London, July 3.

A committee has been set up within the British Film Producers Assn. to make a detailed study of certain specific points from John Spraos' book "The Decline Of The Cinema." This has been done in accordance with a request from the Cinematograph Film Council for the producers' comments on Spraos' suggestions for arresting the closure of cinemas here.

Two remedies suggested by the author are: (a) an increase in admission prices and (b) the more drastic measure of fiscal support for distributors who supply pix to small theatres at uneconomical rental.

Japan '61 Film Grosses Off 23%, New Low For 4 Yrs.; Fewer Cinemas

Tokyo, July 3.

Motion picture grosses for Japan dropped to $202,861,000 for 1961, lowest figure since 1957, according to data revealed by Japan Motion Picture Producers Assn. Figure represents a drop of 23.4% from peak year of 1958, despite boosted admission rates. Attendance for the year was 863,430,000,000.

Other facts disclosed that there were 525 Japanese feature pix released last year, plus two feature-length documentaries, a drop of 12 from peak previous annum. All but six of the total were widescreen.

As of last Oct. 1, there were 7,231 theatres in Japan with a total of 3,223,089 seats. Theatre figure shows that 226 houses shuttered during the year. Of the remaining theatres, 4,829 with an average of 476 seats were in urban areas. Of this total, 4,991 (69%) were devoted to Japanese product, 772 (10.7%) booked imports and the balance had a mixed exhib policy.

Japan did $3,241,612 in Overseas biz last year, with $1,978,392 in outright sales, $632,567 in deferred payment deals and $630,653 in royalty base deals.

'VIRGIN' BANNED FOR SHOWING IN FINLAND

Helsinki, July 3.

After a year-long censorship hassle, which took the case up to the final appeal board, the Civil High Court, Ingmar Bergman's "The Virgin Spring" has been completely banned in Finland. Most of the press here rapped the decision because the picture has won many fest prizes.

There is a really odd twist to the ruling. The Civil High Court had asked the State Medical Board to give an expert opinion on the famous rape scenes. This board declared that although the images could not be considered pornographic, there were certain sounds that made for a pornographic effect. Ban on the pic then was based on this expert declaration.

Name New Cimex Head To Handle Mex Films

Mexico City, July 3.

In assembly recently, the Cimex board named Luis Anciola de la Lama head of the official distributorship handling Mexican product overseas and in the U. S. Anciola had been handling promotional and sales effort for the distributorship in recent months. He was elected unanimously. New Cimex head has plans for major promotion of Mexican pictures in Europe, with plans already approved by the board. Major item is a big sales push and cutting down costs.

The Madrid office of Cimex will be European headquarters for periodic meetings of reps in Munich, Paris and Rome. These sessions will select product to be exploited in these European markets, thus eliminating the cost of copies which were formerly sent from Mexico.

Alternating the Sexes

Dublin, July 3.

Ernest Blythe, Abbey Theatre managing director, is to experiment with alternating a play with an all-male cast with one with an all-female list. Brian Friel's "Colmcille" is the all-male piece, a new work which the Abbey accepted some time ago, and Blythe has now chosen Lorca's "The House of Bernada Alba" as the alternate.

Alternate night arrangement also has the advantage of keeping company's contract actresses before the public.

'Golden' Exhib Permit Lifted In Mex City

Mexico City, July 10.

Inexplicably, the French film, "Girl With the Golden Eyes," had its exhibition permit revoked, after a week's screening. Picture had a "for adults only" classification.

There was some confusion as to which dependency had issued the ban on further exhibitions. This finally was traced to Octavio Peredo, head of the Office of Public Entertainments. Peredo said he revoked exhibition license in the interests of public order.

Under the curious censorship setup in this capital city, both the Film Bureau and the Office of Public Entertainments have a say in granting or withholding exhibition permits. It was pointed out that the Peredo ruling cannot affect the showing of this film in circuits throughout the Republic. This is purely a local ban.

Peredo said that "Golden Eyes" was drawing fans with "strange customs." Mexico just now is in midst of a broad morals drive.

Mex Union Production Outfit in Bankruptcy

Mexico City, July 3.

The longterm dream of the Mexican industry to produce quality motion pictures with the direct participation of workers, also sharing in profits, has laid an egg. The Film Alliance Co., first broached some years ago, and actually formed in 1954, has entered a voluntary petition in bankruptcy. It has debts totaling more than $800,000, and no assets.

Firm, which had the aid of top film people and unions—produced 11 pictures, with advances made by the Film Bank. No union official, of the six major production sections, cared to comment on the demise of the Alliance.

Roberto Figueroa, brother of Mexico's top cameraman, who is president of the union production unit, will handle liquidation details.

Complaints Heard Again Vs. Jury Award System Used at Film Fests; Too Many Prize Winners B.O. Duds

Paris, July 10.

In the midst of the European film festival season, certain complaints are again being heard. Main one is against the jury system which award prizes that fare badly at the boxoffice. Lacklustre showing commercially of the Cannes Film Fest prizewinner, "The Given Word," a Brazilian film, is the latest argument along these lines.

Film people feel that if a festival award cannot insure public interest in a pic, it remains merely a specialized esoteric affair and represents nothing in the general business outlook of the industry. Others are quick to point out that a fest prize cannot control public interest.

Some festivals have sufficed to put over certain films in the past like the Russo "Flying Cranes" as well as the Ingmar Bergman and Michelangelo Antonioni pix. Luis Punuel's "Viridiana" is now doing solid biz as is the Japanese "The Island," both fest winners.

It is also cited that the French New Wave producers, first in prominence at Cannes in 1959, and that they would never have gotten their impetus without it. Such pix as "Black Orpheus," "400 Blows," "Hiroshima Mon Amour," "Last Year In Marienbad" and "The Cousins" might never have made it sans festival pinpointing.

It's claimed that fests serve for unveiling production of new countries as well as pix from established but little known producing nations. But dissenters, admitting that festivals can be useful, think there should be no jury awards. The collection of writers, actors, filmmakers, etc. are too prone to go in for compromise tactics and settling for one pic to insure their favorites some kind of a nod.

Doing away with awards from festivals also would unshackle the U. S. aloofness in refusing to put up multimillion dollar pix against small ones in this type of competing. It is felt that perhaps an international critic award can be given, with festivals used primarily as a meeting and screening grounds.

Metro Exec Finds Biz Thriving on Okinawa

Tokyo, July 3.

Film biz on Okinawa is thriving, according to MGM area sales manager Sam Namba, who recently surveyed biz conditions on the island.

Namba reported 110 theatres there. Grand Orion in Naha, island's only house equipped for 70m and was doing boff biz with "King of Kings" (MGM).

With no import restrictions, Okinawa theatres show about 200 foreign films annually, but with dates of two or three days with a week regarded as a longrun.

Okinawa has an entirely separate circuit of houses for its large U.S. military population.

Spain-Mexico-Argentina Expanding Their Union; Will Regularize Data

San Sebastian, July 3.

Spain, Mexico and Argentina not only came to the San Sebastian Film Festival for unified participation under the banner of the Union Cinematografica Hispano-Americana, but laid plans at the Basque Film Meet to extend the area of growing cooperation.

Hispano representatives agreed to open information agencies in each of the respective countries to provide fundamental facts about coproductions with member nations. For example, Argentine and Mexican film industries will delegate reps in Madrid to keep Spanish producers fully informed on potential candidates for Spanish coprodutions.

Spanish market film union also expressed its opposition to dubbing of foreign film imports. Hispano move brought festival observation that "dubbing" is a Spanish market phenomenon and does not exist in Latin America. It would appear that Spanish producers are finally getting their anti-dubbing campaign out in the open by calling attention to the fact that no other Spanish-speaking nation offers this arrangement to foreign producers.

San Sebastian meeting also laid the groundwork for unified distribution arrangements in the Spanish-language market. While there is little expectancy of immediate unification, the UCHA resolution favoring such a measure is indicative of progress and harmony within the organization and a common desire to develop and consolidate common Spanish market goals.

Sez Only U.S., Domestic Markets Sustain Mex Film Industry Today

Mexico City, July 3.

Only the U.S. and the internal markets sustain the Mexican motion picture industry in these trying days, according to producer Adolfo Perez Grovas. The South American market today is only token, can be considered as "dead," as the outcome of a constant stream of political-social upheavals and their repercussions in devaluating national currencies.

Grovas said that whereas formally a Mexican film brought $25,000 in the Venezuelan market, it scarcely produces $7,000 today. People just don't go to the cinema during outbreaks of violence.

The producer said that, in effect, the U.S. market is a lifesaver for the local industry. Income from north of the border is making it possible for production activity to continue.

As for the so-called "invasion" of foreign films in Mexico, on the upbeat in recent months, Grovas found this not disturbing if a just exchange is established. While admitting that few Mexican films have quality, Grovas pointed out that a good deal of the French, Italian, German, Austrian, etc. films now coming into the country are not much better.

Indicative of drive for a more equitable film exchange deal is exchange with Red China where Mexico has shipped 11 pictures in recent months in exchange for but three Chinese, according to Cimex, the official distributorship. Chinese films now in exhibition here include "Girl from Shanghai" and "Duel of the Giants."

British Lion in Black Again With Net of $1,193,074; Votes 1st Divvy

London, July 10.

British Lion, the government-backed film group which was in the hands of a receiver seven years ago, hit the black again for the 12 months ended last March 31 and has voted to pay its first-ever dividend.

Although net profits before tax were $1,193,074, this was off from last year's total of $1,777,706. However, it's pointed out that the latter figure was swollen by a "non-recurring" item of sales of pix to the Film Industry Defense Organization ($886,508).

British Lion's present trading profit, however, is more than $210,-200 ahead of last year's $658,196 or a total of $868,454.

The 6% dividend will go on the government's 600,000 Preferred shares and thus more than $100,-000 will be paid to the national exchequer, through National Film Finance Corporation, to offset some of the deferred loan interest on the $10,000,000 the government has poured into the concern.

British Lion's affiliate, Shepperton Studios, also had a big year. Profits this year leaped by more than $167,250 to $319,289 as compared with last year's $152,034. Two years ago the studio made only $23,461.

Reason for the doubling of Shepperton's profit was explained by studio's chairman Sidney Gilliat who said the studio had managed to keep busy during the winter months. Also that, although not operating at a very profit during the winter, the profit made the previous summer had been retained in this way. Previously, lack of winter work had drained as much as half the summer-earned coin.

David Kingsley, chairman of British Lion, noted that about 50% of the earnings came from U.K., 25% from Eady money and 25% from overseas. He stated that his company had a program of some 20 feature pix which would be completed within the next nine months, representing an investment of about $8,500,000.

1st Coaxial Breakthrough in Toll-TV As Santa Monica System Gets Okay

Hollywood, July 10.

After months of negotiations with General Telephone Co., contracts have been signed by Home Entertainment Co. for a pay-tv system in the Santa Monica area to start Sept. 1, 1963. Pact for laying of a coaxial cable to serve up to a million homes, the first coast breakthrough in tollvision, has been approved by the California Public Utilities Commission.

Contract with the telephone company, which will construct the coaxial cable, provide circuit facilities and drop wires to subscribers, is for a period of 10 years. Plan calls for utilization of an unused channel with three different type programs to be telecast simultaneously. One free service will include news bulletins and regular programs; for pay, first run films, operas, Broadway plays, concerts, lectures and sports events. Santa Monica has a population of 160,000.

Martin Leeds, formerly with Desilu, is prexy of Home Entertainment; Oliver Unger, ex-NTA executive veepee, and H. W. Sargent Jr., inventor of the system, assistant secretary. No schedule of charges has been established.

Full operation of the system for two years will cost $2,360,000, according to Sargent, who said it is not yet fully financed "but will be in a short time." As a starter, 40,000 homes will be wired. Subscribers will pay no installation fee and will be charged $1 a month for the service. It is planned to program the system 12 to 14 hours a day, with background music 24 hours a day. Deposit of $10 will also be required.

Asked if he expected any difficulty in acquiring first run films, Sargent said, "that's Unger's responsibility." Channel 6 will be used for the three services.

Program selections by subscribers will be recorded electronically on a card in a meter installed outside the house and bill will be mailed monthly. No connections or alternations of the tv set will be necessary, a push button control unit is plugged into a wall jack allowing the subscriber to make his choice of programs.

Sargent said that the number of hours on the air when the system becomes operative will depend on the availability of program material. As for the 40,000 wired homes, he said Home Entertainment would be content with half that number as a starter. Coaxial or wired circuits, underground and aerial, will handle both monochrome and color transmission, according to Ernest W. Watson, veepee of General Telephone. Sargent will be in charge of HEC's technical operations.

Interstate and Consol. Deny Conspiratorial Acts Under Antitrust

Dallas, July 10.

Attorney for the Interstate Circuit Inc. and Texas Consolidated Theatres Inc. have denied for the record monopoly charges contained in a federal court suit filed here last month. The suit was filed against a total of three exhibiting firms in Texas and seven major film distributing companies in behalf of Ed Newman, who operates the Orpheum and Imperials Theatres in Waco, and the Sunset Theatres Inc. which operates the Oaklawn Drive-In Theatre in Waco.

In an answer filed with the U.S. district clerk, attorneys for Interstate and Texas Consolidated "deny they have violated provisions of any of said (antitrust) statutes and deny that either plaintiff is entitled to any relief sought."

The two plaintiffs are seeking trebled damages amounting to $225,000 and 11 types of injunctive relief. In addition, they ask for attorney's fees of $50,000.

The seven film companies are charged with delaying and holding back distribution of motion pictures to the three Waco theatres beginning in May, 1961. The seven film makers, the petition alleges, have conspired with the three exhibiting firms (including Lone Star Theatres) to price films in the Waco area so high that the plaintiffs are unable to compete for first and second run.

STAND BY FOR HEAVEN

Halpern's TNT Circuits AT & T's Telstar Test

Nate Halpern's Theatre Network Television had a key role in yesterday's (Tues.) historic first tv transmission bounced off the new Telstar communications satellite. TNT handled the closed-circuit production for the AT&T "show," beaming it to largescreen installations at five sites attended by Government and industrial bigwigs.

TNT h.q. for the event was at Andover, Me., from which site the crew tracked the Telstar signal and incorporated it into its transmissions.

BRONSTON IN GOTHAM; FAVORS MULTIPLE DEALS

Samuel Bronston, in from his Madrid base over the weekend, is all aglow, natch, over those dandy "El Cid" returns worldwide, and, by the way, firmly committed to multiple distribution deals henceforth. He wouldn't be pinned down, but clear inference is that in retrospect he should have gone that route with "King of Kings," which Metro acquired.

Producer's new epic, "55 Days in Peking," which just commenced production in Spain, is earmarked for the multiple-distrib pattern, as is his next, "Fall of the Roman Empire." That one should go into production by Nov. 14, possibly sooner, with Stephen Boyd so far pacted.

As for "Cid," Bronston is looking for a $35-$40 mil global gross. Exec expects to be this side until next week, thence back either to London or Madrid.

22-YEAR MEN EXIT NSS

Dallas, July 10.

Gilbert Clark, assistant manager at National Screen Service here the last three years since he was transferred from Oklahoma City where he was manager, has exited along with salesman Haskell Robinett.

Both had been with National Screen for 22 years.

Ansco of Canada Builds New Plant

Toronto, July 10.

Ansco of Canada Ltd. will begin immediate construction of $1,000,000 plant to be in operation by Sept. '63, on a 10-acre site in a Toronto suburb for the production of professional motion picture film.

Via Frederick Cripps, newly-elected prexy of Ansco of Canada Ltd., construction has been blueprinted by John B. Parkin and Associates, Toronto architects, and contracts will be awarded on a competitive basis in the Toronto area.

(Ansco of Canada Ltd. is a wholly-owned subsidiary of General Aniline & Film Corp. of New York City; is reputedly the oldest manufacturer of photographic equipment in the U. S., its origin dating back to 1842.)

Jesse Warner, prexy and chief executive officer of the parent company, said in Toronto that "consistent sales of products in Canada has encouraged us to build this new facility; this will be an 'all-Canadian operation' and the start of our manufacture of photographic products in Canada."

He promised that Ansco of Canada Ltd. would double its present sales force and expand its advertising program. (Warner was accompanied to Toronto by Ross Siragusa, chairman of the board.)

Cripps, newly-elected prexy and managing director of Ansco of Canada Ltd., was brought up in Peterborough, Ontario, was in charge of sales from Winnipeg to Vancouver before being upped to present position.

Uncle Sam's Documentaries Which Homeland Taxpayers Never View

Hollywood, July 10.

"Potential" monthly world audience for annual quota of 200 documentaries and 500 newsreels produced by the United States Information Agency is largest in the history of the organization, according to the latest survey completed by the agency, asserted George Stevens Jr., director of the motion picture service division, here for a week of confabs with various industryites on cooperation with the government bureau.

To embrace the increased program, an appropriation is pending before Congress for a new budget of $7,163,000 for the year starting July 1, 1962. This would amount to an increase of 1,168,000 over the fiscal year just ended, stated Stevens. The increase is in the main for production.

Of the 200 docs, 90 are made in the U. S. on five themes regarded as highly important in government circles. The five subjects are: 1—"Topical Issue"; 2—"Americana"; 3—"Visiting Dignitaries"; 4—"Special Subjects of Importance to American Foreign Policy"; 5—"Disarmament."

The remaining 110 are produced overseas and include subjects important to American policy in individual countries. This can cover (1) Aid Program; (2) Agricultural; (3) Social Development; (4) Labor; (5) Health Program; (6) Subjects of Specific Anti-Communist Theme.

Because of instructions from Congress, USIA doesn't show any films in this country. However, of late, interest among the American public has increased in the program, particularly since taxpayers are footing the bill. It is likely the near future may see a change in policy to this end.

New development since Stevens assumed post several months ago is to bring in new manpower with creative ideas and accomplishments. Along these lines is the signing of James Blue, 29-year-old American who directed "Olive Trees of Justice" feature in Algeria. Film walked off with first prize in last Cannes Festival. Blue will make a series of docs on Colombia in the "Alliance for Progress" series, to be distributed by USIA throughout Latin American countries.

Also signed is Leo Seltzer, who directed Jacqueline Kennedy's recent trip to Pakistan and India. Raymond Massey narrated (for minimum scale, in Hollywood). Pix was shown to private audience at Directors Guild Monday evening (9).

Seltzer is in Mexico winding details of recent visit of President and First Lady. These will be handled by USIA for theatres throughout the world. All pix are in 35m.

The Pakistan and India films are being released in two parts, in nine of 40 different languages spoken in the countries.

Willard Van Dyke is now working on a screenplay for a major project "designed to correct a false impression predominant insofar as the Negro in the U. S. is concerned.

A half hour film "to deal with both the problems and progress in that area" will be released to theatres and tv all over the world. The subject will be titled "Progress Report on the American Negro in the U. S."

Subject will explain the great progress over the years and the keen interest that exists of American people in area of race relations, said Stevens.

Reason for making subject, to quote Stevens, is "because people in other countries have associated us with Little Rock and don't understand there are people who do care about the Negro." Pic will cost $75,000 and camered in many U. S. cities.

Also in advanced stages is a series of 10 shorts on teaching English language to the peoples of new nations now being developed.

Total distribution of 30,000 prints annually to 106 countries in 52 languages constitutes USIA program today.

Stevens heads back for Washington today (10).

Further Comment Re Hartford Toll

By ROBERT ECHELSON

Hartford, July 10.

For both RKO General and Zenith, Friday night June 30 was first effort to win and hold public approval in Hartford. It may also be the start of a fight by the tollvisionists to obtain film fare. Tom O'Neil, head of RKO General, recently threatened legal action to obtain film fare if distributers lock him out.

Film Antagonism

Legal action from Connecticut theatre ops still in the offering. For latter group, it was "Black Friday" though still pending in the courts is a further action to stop this "competition." Connecticut Committee Against Pay-TV, representing nearly all ops of the state, has been leading the fight against subscription.

So far RKO General has a subsequent run policy, which means that about 30 days after theatre opening of film locally, it would be shown scramble-unscramble. Advertising television for its own reasons no-like feevee lest it grow on really big events. Mostly worried are those who operate U stations.

"If this pay tv is really progress, let's see it prove itself," says Paul Morency, president of Travelers Broadcasting Service, operators of WTIC-TV here. "Our total coverage is 750,000 sets in this area," says Morency. "If Pay-TV gets a few thousand sets, that won't hurt us." WTIC is a V.

Bernard Menschell, spokesman for Connecticut theatres calls tollvision a "hoax" on the public. The owner of two Hartford area drive-ins, Menschell says "we can't get enough good movies to draw crowds. It's really going to hurt us if they (WHCT-TV) get pictures we can't play."

Sperie Perakous, head of Connecticut's largest independent theatre chain, which has 10 hard tops and drive-ins in the state, echoed the same sentiment to Variety. Said Perakous, who also controls 12 theatres in Massachusetts, "it would be a tragedy if the film makers and distributors sell product to Pay-TV."

Perakous is having a decoder installed (in a friend's home) so that product of paysee can be monitored and analyzed. Said he is much too busy to spend much time monitoring.

Public Reaction

Telephone check by this reporter showed audience sentiment strongly in favor of the new communications setup. However, it's naturally of little significance as yet. Those interviewed were pioneer paysees and were presold.

Most said they were attracted because of comfort of viewing and dislike of commercials. Others were in for the ride because they believe it gives them "selective programming." Some said it allowed for family togetherness in viewing television, pointing out that in most cases time of film viewing late at night or early evening doesn't allow total family viewing.

One comment: "I'm very short and when I go to the movie I always sit behind a tall person. Now I'll be able to watch movies in my own home with no one sitting in front of me. And dress in any way I want."

Baby sitting problems, economic costs of getting out, the obviating of the inconvenience of traffic and also winter driving, were pinpointed.

An electronics engineer said he was impressed muchly by the quality of the reception. Stressed also that subscription gave him the opportunity of watching good film, with no commercials to detract. Pointed out that commercials not only bothered him but also broke up the continuity of the films watched on advertising tv. It's well worth the price, he claimed.

An airconditioning contractor stressed that he had several friends as his guests. Said all were glad to see film, sans commercials. Volunteered, as did his friends, calibre of present regular tv programming could stand improvement.

Others said they were intrigued with the possibility of getting shows, sports, opera, ballet, spectaculars, other programming not now available via regular channels.

Local ad account exec felt that toll has a big future in providing entertainment for "minority" taste programs that won't appeal to mass audience but which will have sufficient people willing to pay to listen and see.

Barber—Critic

A barber pointed out that he is an avid television fan, especially in the winter. "Without any commercials, sure it's worth it," he says. Because he couldn't put a decoder on his color tv set, he purchased one for black and white to take advantage of subscription. Said the hair clipper, "You watch a movie on regular tv and it's not like watching commercials between the movie. It's watching the movie between commercials."

Subscription television history is nearly 30 years old. Zenith labs began research then which developed first public demonstration of subscription in 1947. In 1951 FCC authorized Zenith to conduct a limited 90 day test in Chicago for 300 subscribers, chosen from a group of more than 50,000 tv owners expressing a desire to participate in the venture.

Two different films are scheduled for most evenings. One will be shown at 7 p.m., the other at 9 p.m. Tabbed "American Adventure," three shorts of an educational nature are being unit packaged at 25c.

Sidelight is fact that Statler Hilton Hotel here has signed up for tollvision. Number of installations and manner of billing nightly tenants not yet set. Elevator cards will inform guests of current programs and the fees to be paid for them, these to be added to hotel bill.

WHCT-TV has set up a speakers bureau to provide talkers for meetings of various groups of the area, such as service clubs, women's groups, church organizations and others. Speakers bureau will include engineers, technicians, executives, etc.

Station is under the management of Charles Wood. Alvin C. Walters last week was named director of business operations for the station.

Nice Homefolksy Starlets Sold to Arabian Audience Via USIA's Lingo Mag

Washington, July 10.

Working on the premise that Arabs like unveiled girls, too, U.S. Information Agency is giving them a sampling of the newest feminine forms and faces in pictures and on television.

Subject of a picture spread in the latest issue of the USIA's bimonthly Arabic magazine distributed throughout the Near East are four lookers the agency says are on the rise in show biz.

The four: Paula Prentiss, Marlo Thomas, Diane McBain and Brigid Bazlen.

Each picture is accomplished by a text in Arabic which definitely takes the wholesome, worthwhile approach in recounting the starlets' biographies.

Propaganda-wise, Marlo Thomas couldn't miss. Because her father is comedian Danny Thomas, whose real Lebanese name is Muzyad Jahoob. His rags-to-riches story is intertwined with Marlo's climb to tv stature.

Diane, who also graces the magazine's cover, is described as an "omnivorous" reader and pursuer of language proficiency so she can break down all barriers to understanding.

Paula is thus described: "a tall (1½ meters, 23 centimeters) blue-eyed 22-year-old who once played center on a girls basketball team in Texas and who once sold a poem to the esteemed U.S. periodical, 'The Atlantic Monthly.'"

Brigid, 18 and the daughter of a Chicago woman columnist, has a fantastic memory and got her start by playing the Blue Fairy swinging from wires in a Chicago tv studio, says the mag.

Under the title, "Al-Hayat Fi America" (Life in America) the magazine's 35,000 copies sell for about 13½ cents each in 14 Arab countries.

THE 'CRISIS BOYS' IN TELEVISION

Pinkham & Leonard's TV Inspiration

It'd seem that the only major ad agency which still has hopes of making a straight coproduction deal with a telefilm producer is Ted Bates. That agency, whose radio-tv department is headed by Dick Pinkham, has been talking to Bert Leonard about the possibility of an hourlong pilot for '63-'64 built around Washington.

Leonard broke away from Screen Gems recently. Although his two extant series, "Route 66" and "Naked City" are still partnered under the SG label, all new telefilm product will be done on his own.

Pinkham was the man who helped Leonard and SG develop the hourlong version of "Naked City" by putting Brown & Williamson money behind it, thereby encouraging ABC-TV to program it. It's understood that Pinkham and Leonard have had informal discussions with NBC-TV about the proposed new hour. It's possible too that B&W will again be the sponsor if a network decides to accept in agency-inspired series this once.

Judge Upholds $3.5 Mil. Faulk Award As 'Warning' to Others; Rips Aware

Declaring that the $3,500,000 penalty "expressed the conscience of the community" and should serve as a warning to others, New York Supreme Court Justice Auraham N Geller yesterday (Tues.) denied the defendants' motion to set aside or reduce the unprecedented award to John Henry Faulk in his libel action against Aware Inc., Vincent W. Hartnett and the late Laurence A. Johnson. Justice Geller rejected the defendants' petition in a strongly worded 20-page decision.

Justice Geller stated that "clearly the determination to impose substantial punitive damages against these two defendants was justified under such a view of the evidence and circumstances of this case. The only question is as to the amount. Obviously, there can be no standard for measuring punitive damages." The jury had awarded Faulk $1,000,000 in compensatory damages and $2,500,000 in punitive damages.

The judge stated that the evidence unrevealed that Hartnett had benefitted "considerably from his occupation as a paid 'consultant' on alleged 'infiltration' in the radio and television industries. The jury could have determined that with the aid of his associates in that purported undertaking, he had acted dictatorially and exerted pressure in blacklisting all categories of personnel in the industries, indiscriminately and without any reason being given to the persons whose livelihoods were thereby placed in jeopardy.

"The jury could also have concluded from the evidence that Aware Inc. was the instrumentality of the group which exerted pressure on the industries to induce the blacklisting of personnel, that it had interfered is and dominated AFTRA for many years, and that

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Another CBS-TV Exit: Jerry Leider

Jerry Leider, who for the past year wore the dual hats of director of special programs for CBS-TV and director of program sales for the web, has resigned, effective Aug. 1. Leider's exit came in the midst of a reduced schedule of specials on the web for next season. No immediate replacement has been designated.

Leider, who came from legit to tv, might return to theatrical production, as well as maintaining a tv liaison. He said he would announce future plans shortly.

Prior to leaving, he will continue to work on wrapping up projects for the forthcoming season. He is due to leave for Miami Friday (13) for the "Miss Universe" contest, then to Dallas on Sunday (15) for the "Teenage America" contest, then to the Coast for confabs with Hal Cantor, possible producer for an Arthur Godrey special.

Leider joined the web in January, 1960 as director of special programs, assuming the post of director of program sales last September, when Ted Shaker vacated that post to join ABC-TV.

Looks Like Ford, Shell Coin for Bernstein

Looks like Leonard Bernstein will be riding a Ford filled with Shell.

Shell has already renewed for four one-hour "Young Peoples' Concerts" next season on CBS-TV, and, at the moment, Ford is held a promising prospect for four televised concerts for adults, which, together, might amount to more than for hours of airtime on CBS-TV in '62-'63.

CBS-TV Rejects AT&T as Sponsor Of Telstar Show

CBS News says it's not right for American Telephone & Telegraph to serve as sponsor of any programs about Telstar, because it's that same AT&T which is involved in shooting Telstar out into space. Indeed, said that network, it refused to accept an AT&T order for the show even though the same bankroller and the web have, says CBS, a deal whereby AT&T plans to sponsor all other shows on space.

By now, of course, it is fairly well known that CBS News' main rival, NBC News, has accepted an AT&T order for its special Telstar coverage.

Said CBS: "AT&T is putting up the Telstar and we wouldn't allow them to sponsor it anymore than we let Metrecal sponsor the 'Fat American.' 'The Fat American' was a program on "CBS Reports" last week, and the network says that Metrecal sought sponsorship.

The CBS spokesman pointed out two reasons why AT&T was unacceptable for its Wednesday half-hour wrapup on Telstar. "It'd be like one long commercial if we let them sponsor," and the other reason offered, herein paraphrased, is that even though CBS News would certainly not allow the fact of AT&T sponsorship color its coverage, it still must be considered that other people might nonetheless hold CBS suspect.

An NBC News source, acting somewhat amused, said that CBS was being "a little pious," and said that "the story will be covered accurately, fairly and completely and no bias whatsoever is going to be expressed, and the sponsor knows it."

Huggins Settling Pact

Hollywood, July 10.

Roy Huggins, tv production exec at 20th-Fox TV, is in negotiations with 20th-Fox, regarding settlement of his contract, studio sources confirmed.

Huggins, who was exec producer of the studio's "Bus Stop" series on ABC-TV season, has a pact which runs to October.

NEWSMEN AS HOT BOXOFFICE

By GEORGE ROSEN

The "magic of television" and its ability to project new boxoffice heroes on the periphery of show business is best illustrated in what's been happening to video's "crisis boys"—the dozen or so top overseas correspondents reporting and interpreting the global news for the three major television networks, and particularly those wearing the NBC and CBS stripes.

If time and circumstances permitted, the "crisis boys" are in such demand that their playdates—either one-night, two-night or even weekly stands—could extend coast-to-coast to encompass every principal city through a whole season of bookings. Any one of them, in concert or solo, could augment his annual income by $20,000, $30,000 or whatever the traffic will bear, but by the very nature of their jobs, which makes them only as good as yesterday's assignment, with a built-in dedication to their overseas posts with hardly any layoffs, there's nothing they can do about it.

Even many of them on the home front, as with a Huntley & Brinkley or an Eric Sevareid, are obliged to ignore the continuous pressures to "hit the road" in person, despite the lure of fancy coin. Sevareid, long one of the coveted targets of the booking boys, has simply passed the word along that he'll take three dates this season—no more, no less. They just don't have the time.

In what perhaps is one of the strangest offbeat phenomena relative to "tv boxoffice," those end-of-year gatherings of the overseas boys in New York for their annual tv "year of crisis" summations and subsequent tour has translated itself into the hottest out-of-town "foreign attraction" since the Bolshoi Ballet came to the U.S. However, this one's without benefit of a Sol Hurok or any other commercial impresario auspices. The boys go out on the cuff, as part of their network assignment, playing to SRO grosses ranging from $3.75 to $8.50 a head, usually under some World Affairs or Foreign Relations auspices. (Last year both the NBC and CBS contingents played stands spread over two weeks; next time out, due to the more highly-triggered world situation, they'll probably only do a week.)

Yet strangely enough, even though still some six months away, the networks even now are being deluged with requests (not only from the mayors of cities but the governors of the states) asking that they be included in the next year-end tour. Due to the demands, CBS News prexy Dick Salant, for one, has ruled out a second consecutive visit to any city, with the exception of New York and the National Press Club in Washington.

Among the cities that have already made presentations for the next CBS tour are Denver, with letters from Hugh Terry, president of KLZ-TV (natch, this makes heap big prestige for a CBS affil); the mayor, Dick Batterton, and the Governor, Steve McNichols. Also Hartford, with letters from Joseph Steinberg, director of the Greater Hartford Forum, the mayor, William E. Glynn; the Governor, John Dempsey; Paul Morency, president of WTIC-TV; Vincent B. Coffin, Chancellor of the Univ. of Hartford, and George B. Cooper, president of the Hartford Board of Education. Also Rochester, where Lowell MacMillan, v.p. and general manager of WHEC, has created an idea to invite the station's officials and local press from other upstate CBS affils to the affair with the correspondents. Station is affiliated with the Gannett newspapers.

While ABC last time out by-

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Shift of Courtney to CBS-TV Finds Robinson Surrounding Himself With A 3-Man Ex-NBC Programming Team

The Honeymoon's Over

Not only has Jackie Gleason apparently failed to woo Audrey Meadows back to his Saturday night fold, but Miss Meadows will actually be slugging it out with her former tv husband come October.

She's been signed for the guest star lead of "Life Is a Lie—Love Is a Cheat" episode of MGM-TV's "Sam Benedict" series. "Benedict," of course, will be Gleason's major Saturday night competition on NBC in the fall.

NAB Prez as Top Cabinet Contender In Ribicoff's Exit

Washington, July 10.

NAB prexy LeRoy Collins figured as the hottest possibility for a cabinet appointment although the final decision has not been made as VARIETY went to press today (Tues.). A reliable informant said Collins is the most likely choice of President Kennedy to succeed Secretary of Health, Education & Welfare Abraham Ribicoff who will resign Friday (13) to run for U. S. Senator from Connecticut.

President Kennedy is reported by an authoritative source to have decided definitely not to appoint Robert C. Weaver, chief of Federal Housing. Weaver has loomed large in speculation for the secretaryship and would have become the first Negro to serve in the cabinet.

With Weaver out, several possibilities are known to be under consideration with Collins as of Tuesday regarded the top man. George V. Allen, ex-head of U. S. Information Agency and Ambassador to several nations, had been the leading contender with Collins for the NAB presidency following the death of former NAB president Harold E. Fellows. Allen is now prexy of the Tobacco Institute, the org of all cig companies.

MELNICK-CHESTER TANDEM OPERATION

Setting up two divisions within the ABC-TV programming department, Dan Melnick has been moved up from v.p. in charge of programming development to head of nighttime programming.

Jerry Chester will continue as v.p. over daytime programming with both Melnick and Chester reporting to Jules Barnathan, the web's administrative v.p. and No. 2 man to chief Tom Moore.

Both Melnick and Chester will be part of the ABC-TV plans board.

Hylan's CBS Changes

Up from the ranks of the salesmen and into a newly established post in the CBS-TV sales department comes Carl Tillmanns. He is now veepee in charge of eastern sales.

Meantime, exec v.p. Bill Hylan made another shift within his department. Sam Maxwell, who had been general sales manager of CBS-TV, was retitled sales coordinator.

Various CBS sources feel that the Tillmanns-Maxwell shifts are the cue for more sales department changes under Hylan.

Tillmanns came over from NBC-TV where he was also a salesman.

Before hopping over to Spoleto, Italy, last week, Hubbell Robinson, CBS-TV's exec veepee in charge of programming, left behind the blueprint for the reorganization of his program dept. finalizing one of the most sweeping departmental revampings in some time.

Reverting back to the formula which prevailed some years back (prior to the period when Robinson quit CBS to form his own production company at Revue) when he had Harry Ommerle functioning as his key aide and could rely on a strong No. 2 man in the vital talent, administrative, deal-making areas, Robinson has wooed Alan Courtney over from MCA-Revue for the key No. 2 spot.

Oscar Katz, who was top man in programming for the network during the several-year period when Hubbell Robinson Productions was turning out "Ford Startime," "Thriller" and "87th Precinct," returns to his old post as v.p. in charge of daytime programming.

With Katz moving back into daytime, Larry White, the incumbent v.p. in that office, was designated to head up daytime programming on the Coast. White, however, elected not to take the job and has resigned.

Mike Dann, v.p. in charge of CBS Programming East, and Bob Lewine, v.p. in charge of CBS Programming West, will henceforth report to Courtney, who will have the title of v.p. national programming.

Interesting footnote is that Robinson has now surrounded himself with three key functionaries who came out of the NBC programming wars—Courtney, who was No. 2 program man under Dave Levy before going to MCA;. Lewine, who preceded Levy as head of NBC programming, and Dann, who was a key NBC program man in the days of Pat Weaver.

The Robinson-Courtney alliance stems from the Robinson-Revue days during which time Courtney played a behind-the-scenes role on "Ford Startime," "Thriller" and "87th Precinct." It's well established in the trade that Courtney has all the requisites for a strong No. 2 man, both creatively and as an administrator, though his leaving MCA after an 18-month tenure came as a surprise to many. Probable factors are disenchantment over what's been happening to those MCA stock options in the market fiasco and the uncertainties over his future status in the Revue-MCA spinoff.

This marks the second overhaul since Robinson returned to Columbia several months ago. Initially, he concentrated on the West Coast, dumping Guy della Cioppa as head man there and installing Lewine, and subsequently dropping Howard Barnes.

What Gives With NBC's 'Empire'?

NBC and the three sponsors of "Empire" have been jittery about the Screen Gems hour scheduled for a Tuesday prime slot on the tv network next season.

From the very first, after NBC-TV bought the pilot, there was talk that the remaining hours would find it virtually impossible to duplicate the elaborate, often remote locations of the $450,000 SG pilot. NBC sources soon retorted that they knew it was a costly pilot but that to their knowledge there was going to be no trouble getting the authentic, exciting New Mexican location footage being sought.

But lately, according to one agency overseer, the original concept of the series has been sacrificed for other elements and as a

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Stanton, Sarnoff Ask for Outright Repeal of 315; Goldenson's Modified 'Only Presidential Years' Position

Washington, July 10.

CBS and NBC each called once more for full repeal of Section 315 of the Communications Act. On the other hand, ABC agreed only that equal time provisions for Presidential and Vice Presidential candidates be repealed.

At this point it's impossible to tell for sure whether Congress will act in favor of any repeal, but if it does there are observers who feel that 315 will not be entirely abolished.

In testimony prepared for hearings by The Subcommittee on Communications of the Committee on Commerce of the Senate, CBS president Frank Stanton demanded total repeal of 315.

"Far from encouraging equality on the coverage of all candidates and parties, these provisions have discouraged comprehensive coverage of campaigns," he said.

Stanton and Robert Sarnoff, chairman of NBC, in testimony prepared for the subcommittee, felt repeal of 315 should be all inclusive.

Leonard H. Goldenson, chairman of American Broadcasting-Paramount Theatres, who was not present but whose statement was also prepared for the Senate body, said that he was all for repeal of 315 as it concerned the Presidency and Vice Presidency but he opposed dissolution of the parts of the section that covered state and local levels. His opposition was based on the contention that while local broadcasters, without the prohibitions of the equal time rule, might seek to be fair he "may not recognize the development of a significant third party movement and the final decision as to whether a third party candidate should be granted the opportunity afforded to the majority candidate may be overlooked."

Two years ago to the surprise of NBC and CBS, Goldenson made a similar exception. Sources at the other networks did not deny that the ABC leader was sincerely motivated in trying to keep equal time for other than the nation's two top political jobs but they did also feel since ABC did not provide the news budget of its rivals another consideration may have been that elimination of all equal time rules would for all practical purposes force ABC to compete in a wide open, costly battle, for pre-election news on the hustings.

It was the efforts of NBC and CBS, via these same men (Sarnoff and Stanton) that temporary repeal of 315 was made in 1960 so that candidates Richard M. Nixon and John F. Kennedy could participate in what came to be called four "great debates."

Stanton said today (Tues.) that CBS "strongly supports" S. 3434 introduced by Committee chairman Vance Hartke (D-Ind.) which would repeal the section as it applies to all candidates.

Actually, the battle lines were drawn before today's hearings convened. Virtually all minority parties traditionally oppose dissolution of 315 in any part. The networks and most local broadcasters feel, on the other hand, that being

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Dick Linkroum In Bert Leonard Tie

Dick Linkroum, the former NBC special boss and now indie producer, is joining Bert Leonard's production setup as a key executive now that Leonard and Screen Gems are quits.

Linkroum will undoubtedly handle administration on new shows and much of the sales work for Leonard, leaving the maker of "Route 66" and "Naked City" freer to work on '63-'64 production plans.

Last week it was learned also that Linkroum had a deal going with Ted Bergmann's Charter Productions. Linkroum had supplied a format called "The Lawmakers," but now that he's tied fulltime to Leonard, all Linkroum will get if "Lawmakers" is sold are royalties.

Julian Claman, CBS Talk Up Production Deal

Hollywood, July 10.

Producer Julian Claman is here from Switzerland for confabs with CBS-TV's Hunt Stromberg Jr., veepee in charge of program development, regarding the possibility of his signing a staff producer pact with the network.

Claman, formerly a CBS-TV producer, produced "Have Gun—Will Travel" while with the web, also was producer-director-writer of some "DuPont Show of the Week" segs on NBC-TV.

Boxing Like Poor, 'Will Always Be With Us': Dunphy

By HERM SCHOENFELD

Today's prizefighters ain't what they used to be, but nobody could prove the decline in the pugilistic art by its standing on television. On the contrary, boxing is bigger than ever, measured by frequency of matches and size of the tv audience. Whereas a few years ago, there was one network boxing event every three or four weeks, currently ABC-TV is telecasting prizefights every week of the year to audiences that range from 12,000,000 to 20,000,000, depending on the calibre of the event.

Don Dunphy, commentator on ABC-TV's "Fight of the Week" and the last remaining blow-by-blow descriptive expert regularly on television, expects that boxing, like the poor, will always be with us. "The statistics show," Dunphy said, "that the public here and abroad like prizefighting and even the tragic death recently of Benny Paret had no effect in diminishing the popularity on fighting. As for the fighters, it's a hungry sport that attracts each new wave of underprivileged peoples. Abolish poverty and boxing will disappear."

At the ringside as a broadcaster for the last 21 years, Dunphy presents an unrecognizable off-mike personality. Dunphy converses in a soft voice that barely rises above a whisper, a radical contrast from the commentator's tense bark. His son, Don Jr., is currently studying at Notre Dame U., aiming at also becoming a sportscaster. Dunphy, however, sees poor prospects in this direction. Some 20 years ago, he said, it was possible to work up through the ranks to become a sportscaster. Today, that is impossible. The big name athletes have taken over the sports commentator profession.

A veteran observer of the fight game, Dunphy said the sport could be improved by setting up a set of rules that would be uniform in each state. Above all, he said, a man barred in one state should be barred in all. Asked to name his favorite fighters, Dunphy selected Joe Louis, Rocky Marciano, Fritzy Zivic, Beau Jack, Willie Pep and Sugar Ray Robinson.

'Father' Reruns to Get Sun. at 7 ABC Slot

"Father Knows Best," the Screen Gems package starring Robert Young, will be turning up next season in ABC-TV's Sunday at 7 p.m. slot. Rerun series will continue on the web as a daytime entry as well.

Repeats of "Father Knows Best" have been telecast on CBS-TV during the past season and proved to be a higher-rated show than the new Robert Young series, "Window on Main Street." With the buy of "Father Knows Best," ABC-TV has now filled the last remaining hole on its 1962-63 schedule.

AFL-CIO Asks Probe Of Birmingham Station's Dropping of Ed Morgan

The AFL-CIO is calling on the FCC to investigate the cancellation by WBRC, Birmingham, of the Edward P. Morgan news show sponsored by the labor federation on the ABC Radio network. Cancellation stemmed from an admitted inaccuracy in Morgan's report on a suit by the Department of Justice against the city of Birmingham to enforce desegregation at its municipal airport.

Morgan had announced that the airport had segregated drinking fountains. Birmingham Mayor Arthur J. Hanes denied this report and Morgan reported the mayor's protest the following night. Immediately afterwards, WBRC dropped the show.

AFL-CIO spokesmen said that "Morgan's inadvertent error was merely seized upon as a pretext. The real motive of Mayor Hanes, actively supported by WBRC, is to shut off one of the few remaining sources of free and critical comment available to Birmingham citizens."

WBRC is part of the Taft Broadcasting chain. WCRT, Birmingham, is now carrying the Morgan show, but on a temporary basis. Latter station is a "daylight-only" operation which will be available at Morgan's time period only during the summer months.

ABC's Biz Flurry; 'Flintstones' SRO; Sell Borge Spec

ABC-TV had one of its banner sales periods in the last two weeks with a flock of major buys by assorted advertisers. In the biz flurry, "The Flintstones," which was wide open recently, is now sold out except for some odd minutes. Welch Grape Juice bought one-third of "Flintstones," with Corn Products being the other major participant on the show.

In the automotive field, the web wrapped up a deal with Pontiac for a Victor Borge special, the time not as yet specified. Chrysler Co., for its Plymouth, Valiant and DeSoto Divisions, has bought into "The Untouchables," "Ozzie and Harriet" and the "Roy Rogers Show." In another fourth-quarter buy, Block Drugs picked up minutes in the "Lawrence Welk Show," "The Untouchables," and "Gallant Men."

Daytime business was sparked by the Tennessee Ernie Ford show which got 65 minutes from Campbell's Soup and 52 minutes from Norge. Standard Brands came into the web's daytime plan for 84 minutes.

BRITISH TV'S MAY BIZ: $24,273,200

London, July 10.

Billings garnered by Britain's 13 commercial tv contractors for May, 1962, totaled $24,273,200 from which the government took $2,405,200 in Excise Duty. Advertisers spent slightly less during May than they did in April when billings toted up to $24,670,800, according to Media Records, Ltd., an independent organization.

Top revenue grosser for May was Granada-TV whose North England weekday operation pulled in $4,233,600 in ad revenue. Associated-Rediffusion, London's midweek station, coined $4,200,000 while TeleVision which splits the week between Midlands (Monday to Friday) and London (weekends) earned $3,799,600. ABC-TV which operates at weekends in the North and Midlands took $2,570,400 for the month.

The seven-day regional stations collected their ad coin this way: Scottish-TV ($1,411,200); TV Wales & West ($1,260,000); Southern-TV ($1,352,400); Tyne-Tees-TV ($1,111,600); Anglia-TV ($697,200); Ulster-TV ($327,600); Westward-TV ($474,400); Border-TV ($168,000) and Grampian-TV ($266,000).

In total, therefore, the commercial stations netted $21,868,000 for the month, slightly better than last year's total of $21,646,800.

TV-Radio Production Centres

IN NEW YORK CITY . .

NBC v.p. **Syd Eiges** doing the two-week relaxation bit . . . Father of **Charles Baltin** (WHOM general manager) died last week in New Brunswick, N. J., at 92 . . . **Fred Stettner** has resigned as producer of NBC-TV's "Your First Impression" to set up his own Hollywood production outfit; he's working on a new game show called "Double Dare". **Walt Framer** and **Carlton Fredericks** have teamed in a new production venture, in which Fredericks will star . . . **Carol Porter, Ely Landau's** assistant, and Goodson-Todman manager **Bill Eagan** to marry in the fall . . . **Mark Goodson** and **Bill Todman** back from London (where they opened offices) and from Paris (where evidently they mainly "visited") . . . **Johnny Gilbert** taking over as emcee of "Yours For a Song" on ABC-TV starting July 23 when **Bert Parks** goes on vacation . . . ABC's "Meet the Professor" won an award for "distinguished interpretation of education" at the National Education Assn. convention in Denver last week . . . **Mark Evans**, Metromedia's v.p. over public affairs, on a four-week cross-country tour.

Sal Iannucci, CBS-TV v.p. of businessaffairs, off to the Coast on business following a week's vacation at Westhampton, N. Y. . . . **Bill Hylan**, CBS-TV senior v.p. of sales, back after a three week Connecticut vacation . . . **Joe Ream**, CBS-TV v.p. of program practices, on a European vacation . . . **Harry Morgan**, eostar of "Pete and Gladys," in from Coast to appear in summer legit production of "Send Me No Flowers" at the Grist Mill Playhouse, Andover, N. J. . . . **Alfredo Antonini** will appear with N.Y. Philharmonic at Lewisohn Stadium, N.Y., July 28, and in Grant Park, Chicago, Aug. 17 and 19 . . . WCBS Radio's **Jack Sterling** will take an acting assignment this fall with a players group in Connecticut . . . WLIB's **Billy Taylor** has expanded his record program to four and a half hours. Beginning July 11, he will be heard from 4:30 to 9 p.m., Monday through Friday . . . **Les Midgley**, producer of CBS-TV's "Eyewitness" series off on a month's vacation at Lake George. He returns Aug. 1 . . . Deejay **John Tillotson**, currently a G. I. in the Army Reserve, has been granted a one-day furlough from Ft. Jackson, S. C., to pinchhit for **Dick Clark** on ABC-TV's "American Bandstand" on Friday (20). Clark will be vacationing that day . . . **Dell Peters** has joined Faillace Productions, producers of musical tv and radio commercials, as an account exec . . . Special effects expert **Lou Bunin** has entered into an exclusive deal with ATU Productions . . . **Robert Markell** named producer of "The Defenders" for the '62-'63 season on CBS-TV, with producer **Herbert Brodkin** moving up to exec producer of both "Defenders" and "The Nurses." Markell had been associate producer of "Defenders."

IN HOLLYWOOD

Young & Rubicam's **"Bud" Barry** and General Foods' **Ed Ebel** in town to sample the new product or what there is of it . . . **Ed Simmons** called in by **Red Skelton** to head up his writing staff . . . **Steve Dunne** hosting KTTV's first runs in L.A. of Metro's oldies bought by Colgate . . . **Pete Dailey**, onetime UCLA football star, won his veepee stripes at Erwin Wasey, Ruthrauff & Ryan . . . Now in its 24th year on radio and tv, "Truth or Consequences" producer **Ed Bailey** says it will be around for a long time. "As long as sponsors buy it, the network wants it and the people like it, why kill off a good thing?" . . . **Tom O'Neil's** man on the Coast, **Harry Trenner**, became a grandpop . . . **Harry Koplan** revived his "You're Never Too Old" and sold it to a savings outfit for weekly airing on KTTV. He will share the hosting with his wife, a onetime Miss America . . . Sales are booming for old picture serials and **David Bloom**, sales head of Hollywood Television Service, is making deals without calls. Station owners say the cliff-hangers are perfect for daytime stripping. In the market are 265 chapters.

IN CHICAGO

Looks like Chi's NBC-TV origination, "Patterns in Music," will be dropped next fall. No provision for it in the schedule . . . **Mary Harrington**, who had a hand in WGN-TV's "Blue Fairy," has created another fantasy kidshow for WBBM-TV, "Wish Upon a Dream," which gets a Saturday morning berth on July 21. A youngster named **Susan Shaw** will get the principal role . . . **Herb Lyon's** variety opus on WGN-TV switches from Friday midnight to 9 p.m. Mondays . . . NBC News quietly spirited away **John Gibbs** from WBBM-TV some weeks back. Gibbs used to write the **Fahey Flynn** 10 p.m. newscast there. **Henry Roepken** now has the assignment . . . **Fred Niles** is on a monthlong round-the-world tour shooting a tv film for CARE . . . NBC veep **Lloyd Yoder** back from three weeks in Italy . . . **Hugh Hill's** documentary on an integrated neighborhood, "Decision at 83rd St.," gets aired next Monday (16) on WBBM-TV . . . WGN-TV taped performances by **Aaron Copland** and **William Warfield** at Ravinia for next fall's "Great Music From Chicago" . . . WMAQ-FM begins stereocasting one hour per night on July 30, the first network-owned FM-er to do so on a regular basis. Admiral is picking up the tab for the stereo music show . . . **Lee Phillip** has taken maternity leave from WBBM-TV but not from her WBBM Radio chores . . . Comic **Dick Gregory** and Ebony publisher **John H. Johnson** guest on Northwestern Reviewing Stand on WGN Radio this Sunday (15) to discuss the American Negro in the modern world . . . WBKB cameraman **Bill Birch**, who took him a bride a week ago, freelance producer **Mary Laing**, met her while she was producing the ABC-TV "Close-Up" seg on high school dropouts in Quincy, Ill. He was assigned to film it. Sentimentally, they went back to Quincy to get hitched.

IN LONDON . .

Border-TV audience has increased to more than 100,000 according to Television Audience Measurement . . . Granada-TV produced a 90-minute pic of the making of tv programs for showing to staffers only . . . Ex-BBC comedian **Charlie Drake** set for an Associated Television special . . . BBC-TV has received more than 26,000 letters in connection with its do-it-yourself program depicting restoration of an old house . . . BBC screened CBS' documentary on the Common Market, "The Barriers Come Down" . . . **W. "Bill" Nugent** becomes chief engineer at Granada . . . Marconi dickering with Radio Bandeirantes SA of Brazil for an equipment contract . . . ATV organizing an intertown contest on the lines of its hit quiz show "Pencil and Paper" . . . Yank artist **Bernard Bragg** who was born deaf and is known in the theatrical world, signed for a BBC-TV program . . . Commercial web has landed the rights to television the all-England Professional Dancing Championships.

IN WASHINGTON

ABC's expanding Washington news staff will soon be able to take over the new downtown offices (across from the Mayflower Hotel), leaving the crowded quarters used for years at the uptown studios of the net's affiliate, WMAL-TV . . . **Nancy Hanschman Dickerson**, CBS newsgal and a recent bride, is commuting from Leesberg, Va., where she lives in one of Virginia's oldest and most luxurious estates not far from the Arthur Godfrey place . . . **Patty Cavin**, who does a daily interview show for WRC, set to be installed as prexy of the Women's

(Continued on page 60)

KEY TO '62-63: 7:30 TO 8:30

TV Ruining Show Biz: Jessel

Dallas, July 10.

George Jessel, between planes Thursday (5), again blasted the television industry and accused it of ruining American entertainment. He said it was responsible for the death of many theatres and had made ghost towns at night of large U.S. cities.

Jessel also charged that video has hurt newspapers, citing that Los Angeles has "a number of television stations, but only one-and-a-half daily newspapers," whereas Israel, with a smaller population, has 17 newspapers and no tv. Further, the entertainer declared that the video industry operates in complete disregard to the public's entertainment desires, and that the public has never been mentioned in meetings of tv executives which he has attended.

He said television is also changing politics, that it now makes no difference how smart a candidate is—but how well he photographs on tv cameras. Jessel concluded that Lincoln would never have become President if television had been around in his day, because he was not photogenic.

Cross Seen Being Shifted Out Of FCC Spot; Cox's Chances Dimmed

Washington, July 10.

Chances had almost vanished today (Tues.) that either Comr. John S. Cross or broadcasting bureau chief Kenneth A. Cox will be named to the Cross seat on the FCC.

Although no final action had been taken at deadline, it was reliably learned that President Kennedy is studying a small list of new names for the FCC job. Names could not be obtained.

Cross reportedly will be offered another important Federal post, in another agency. Cross replaced Richard A. Mack, following latter's resignation in the wake of House Investigations of FCC scandals.

Cox lost his chance for the FCC promotion due to White House fear that it would offend House Commerce Committee chairman Orin Harris (D.-Ark.).

Harris strongly supported Cross, a fellow Arkansan. Senate Commerce Committee chairman Warren Magnuson (D.-Wash.) backed Cox, also of Washington State, with comparable vigor. It boiled down to a Harris-Magnuson test of power and prestige. The White House decided to go outside that political squeeze for a new name.

Mitchell Leiser As InterTel Exec

Mitchell Leiser has been appointed vice prexy over development for the InterTel companies in Europe and their N.Y. office, International Television Development Corp. Leiser, former director of programming affairs for GAC, will work on programming and sales projects through all the InterTel offices. Leiser will make his home base in N.Y., where Brooke Taylor is v.p. and general manager.

InterTel, which is not related to the InterTel documentary-making alliance of producers in four nations, is a holding company based in Munich and headed by Erik Hazelhoff, prexy and Peik van Waveren, v.p. The Swiss company has just acquired a technically complete mobile unit with American ex-network personnel among its technicians. The unit is currently shooting the NBC "International Showtime" series for the 1962-63 season.

The confusion resulting from the similarity in names between the InterTel, Intertel operations is now in the process of being cleared up via discussions between the execs involved.

Hal Hudson to SG

Hollywood, July 10.

Hal Hudson, formerly partnered with Ralph Edwards in WardSon Productions and prior to that with Four Star, is joining Screen Gems as an exec producer July 16.

He will supervise the development of various series projects for the 1963-64 season.

SADLER'S WELLS IN 3-YEAR BBC DEAL

London, July 10.

The BBC has signed a three-year contract with Sadler's Wells Opera Co. to record tv productions of operas and operettas. Deal is thought to be worth $112,000. First production swung into action on Thursday (5) and it's "The Mikado" currently running at the Wells.

Transmission, which is skedded for the fall, will mark the first full length Gilbert & Sullivan opera to have been produced in a tv studio in Britain.

Benton & Bowles' Coproduction Yen With TV Networks

By ART WOODSTONE

Benton & Bowles is trying to evolve a pattern of co-production deals with CBS-TV and NBC-TV.

The ad agency has foresaken its much cherished tradition of first making co-production deals with telefilm producers and then seeing to it that a successful pilot gets placed on one of the networks. It has become just too hard for B&B to work its points the way it used to, and that evidently is because the three tv networks now clearly seek to be masters of their own programmatic fates and won't place stanzas brought in by agencies or bankrollers. Next season there will be only one exception, that being the new Loretta Young half-hour on CBS-TV which Lever Bros. whipped up.

B&B radio-tv boss Lee Rich had vigorously pursued and defended his policy of going out and hiring producers to make for agency clients likely pilots. He said the other day, however, that he's tired of fighting a losing battle so now he's going directly to the webs with ideas and if they like them hope is that either CBS or NBC will go "50-50" on a pilot.

In all, B&B is talking three half-hour pilot ideas with either CBS or NBC program brass. Nothing is on paper yet, but so far nobody at the webs appears to have said no flatly to this new twist on co-producing by a sponsor.

Ramifications of an agency-network co-production deal are broad and, thus, what must be decided is who will own residuals, who will control talent in the long run, who will handle merchandising angles, etc.

For three years, the networks have been building up a resistance to taking on a program that it did not incept. And even though agencies like B&B, control millions in Procter & Gamble money, this evidently no longer serves as a The networks, for one thing, seem weapon to force webs to go along, wary of anything that Washington might construe as the failure of a network to be entirely responsible for its own programming.

IT'S A WIDE OPEN RACE FOR RATINGS

With the fall season now just over the summer rerun horizon, handicapping of the three networks in the 1962-63 sweepstakes is now getting underway in earnest. Unlike last year when the upcoming season was already judged in July to be a two-network contest between NBC and CBS with ABC lagging far behind, the advance dope on the new fall schedule is making it a wide open, three-way race for the rating laurels.

The key, as usual, to the new fall season will be found in the 7:30 to 8:30 p.m. lead-in shows for the prime nighttime entries. As one network exec put it, "Give me control of the dial at 8:30 p.m., and we can coast the rest of the night with powerful audience shares. But conversely, if we start off badly at 8:30 p.m., we hurt for the rest of the night." In short, the primetime ball game will be won or lost in the early innings.

For the upcoming season, each of three webs have made radical changes in the Monday-through-Saturday lead-in hours from 7:30 to 8:30 p.m. CBS has revamped five of the six offerings in this crucial hour while ABC and NBC will be coming up four new hourly patterns apiece.

For ABC-TV, as previously indicated, its standing next season will be directly related to the impact of its wartime series, "Combat," "Gallant Men" and McHale's Men. Not only does the trio of such shows represent an unusual gamble by the web that a new cycle will be incepted, but two of the three, "Combat" and "Gallant Men," are in the Tuesday and Friday 7:30 p.m. frontlines respectively. If they click, the web will be sitting pretty. But if they bomb, the damage will be heavy with the casualty list extending over the whole night's lineup.

For NBC, the season hinges on the lead-in draw of "The Virginian," the 90-minute answer to ABC-TV's acquisition of "Wagon Train," and two other dramatic series, "It's a Man's World" and "Wide Country," on Monday and Thursday respectively.

CBS-TV, although with the most lead-in changes next season, is actually playing it safer by switching some established shows and names into the 7:30 to 8:30 p.m. block. The new 8 to 8:30 p.m. entry on Monday nights will be the old game show, "I've Got a Secret." "Perry Mason" will be holding down the 8 to 9 p.m. slot next year on Thursdays while Jackie Gleason's new series will be the Saturday night entry at 7:30 p.m., a time period which will see all three networks vying with new shows. NBC has come up with the dramatic series, "Sam Benedict" while ABC is counter-punching with the musical "Roy Rogers Show."

ABC-TV'S QUEST FOR OUT YONDER BUSINESS

ABC-TV's sales execs, headed by v.p. Ed Scherick, are fanning out over the whole country this week in an effort to tap new sales. They'll be contacting ad agencies not located in the big cities.

Territories that will receive prime attention are the deep south and the midwest, but not including Chicago since that city is fully covered during the normal course of business. Scherick pointed out that there were numerous important advertisers out yonder who have not yet made their commitments to network tv for next season.

Record $180,000,000 Telefilm Budget For '62-'63 as Hour Shows Increase; Revue Out in Front With $41,000,000

Hollywood, July 3.

Record $180,000,000 in production coin for next season will give the telefilm industry its best year ever, at least in terms of financial outlay. Increase is largely attributable to the hike in hourlong series, which are obviously far more expensive than the half-hour shows which once predominated.

Next semester will see 17 hourlong shows returning and 10 new skeins added to the network skeds. Production figures involved do not include N. Y. series such as "Defenders" and "Nurses" but are strictly confined to Hollywood production. In addition to 27 hourlong series made here, there will be one 90-min. series on film, "The Virginian."

Of the record production figure, $135,000,000 originates with six production companies and one network, illustrating the trend toward bigness in the vidpix industry. Network is CBS-TV, which is turning out three hourlong and one-half-hour series. Companies which are pacesetting are Revue studios, leading the league with $41,000,000; Screen Gems, runnerup with $21,000,000, while others are Warner Bros. Four-Star, MGM-TV and Desilu, not necessarily in order of importance.

Balance of production outlay is scattered among various companies with a series or so, such as Disney, NBC-TV, Selmur Productions, T. & L. Productions, Don Fedderson Prods., Filmaster Productions and Brennan-Westgate Prods.

July Production Fever

Hollywood, July 10.

Telepix production hits its seasonal high this month, after the usual three-months hiatus for many series, when the bulk of shows aimed at next season goes into production. A minimum of 17 more series, four hourlong shows and 13 half-hour series, will be added to the production lineup in July.

Production for next season began slowly last spring, took a sharp leap up in June, and virtual every film series will be before the cameras by the end of this month.

ABC Int'l Turns A Profit—Sooner Than Anticipated

Winding up its third year of operation, ABC International Television has started to move into the profit column for the parent ABPT company. Although the profit is modest, it proves that an international tv operation can stand on its own feet. That point, moreover, has been made much quicker than the five-year money-losing period originally anticipated.

Don Coyle, v.p. in charge of ABC International, returned recently from Lebanon where a new link to the global hookup was added. The new station is using a blend of Arabic and French programming with a flock of top U.S. programming, such as the Danny Thomas Show, "Naked City," "Untouchables," "Father Knows Best" and cartoons. Coyle said five of the top 10 U.S. network shows were being shown on Lebanese television.

While the Telstar communications satellite is stimulating widespread interest in international television, Coyle could not predict when this form of transmission would replace the present international bicycling of prints. It will be a long time before communications satellites will be practical for transmission of regular programming, Coyle indicated. "For one thing, he said, "we still don't know how much it will cost to use it."

The upbeat in television operations is evident over the whole world, Coyle said. Recently, he pointed out, ABC International Television was interested in a new Jamaica outlet. It discovered that 19 groups had applied for the channel.

International television is coming of age, Coyle noted, at a time when the underdeveloped areas are acquiring an intense national feeling. Television, he said, is playing a vital role in unifying these nations.

Coyle stressed the importance of U.S. business investments in these underdeveloped countries. 'Private industry must not write them off because of their growing pains. They will come through sound."

Coyle said that ABC International Television is aiming to assist the broadcasters in other countries to develop the best possible communication system. "We are sensitive to the local pattern and always insist upon being in a minor position with local interests," he said. In a few cases, ABC was offered a more than 50% interest in a local station, but declined to accept it.

Plymouth & Pepsi Coin for Hitchcock

"Alfred Hitchcock Presents" buttoned up Plymouth and Pepsi-Cola for some participating coin for its fall start on CBS-TV, Thursday nights, 10 to 11 p.m.

Other fall buys inked by the web include Coty for participations in "Fair Exchange" and "Password"; Plymouth in "Fair Exchange," and Pepsi-Cola in "Mr. Ed."

Hertz car rental bought one-third sponsorship of the Saturday night "Jackie Gleason Show," putting the weekly hour outing on SRO status. Others riding with Gleason are Philip Morris, Colgate, Drackett and Ralston Purina.

In daytime, Dr. Pepper bought 15 minutes in the web's morning plan, which covers the 10 a.m. to noon program bloc. Sandura Co. inked for 40 minutes in the morning plan. In a summertime buy, Lever Bros. inked for alternate week quarter hours on "To Tell the Truth."

Red Skelton Prods. In Dickers With WB

Hollywood, July 10.

Red Skelton Productions has been approached by Warner Bros. regarding its joining that studio to produce vidpix series. Preliminary talks have been held.

Skelton is under personal contract to CBS-TV, which airs his series, but deal being discussed would not involve his personal services. Guy dellaCioppa, exec producer of Skelton's company, asked about the discussions, replied with a "no comment."

Little D

Gastonia, N.C., July 10.

The village of Dallas is getting its own radio station.

The new station, the fourth one serving greater Gastonia, will sign on the air in a few weeks. It is owned by Fred H. Whitley of Concord, who also owns a radio station in Concord.

L'Affaire Crump Triggers Chi TV; WBBM Gets Jump on Cautious WBKB

Chicago, July 10.

While WBKB nods to an attorney's request and is holding off the telecast of its $13,000 film on a condemned man, WBBM-TV has beaten the ABC station to the draw in bringing the case of Paul Crump to the television fore. Crump is the rehabilitated convict who is slated to get the chair on Aug. 3, unless Gov. Otto Kerner grants clemency later this month.

WBKB's "The People Vs. Paul Crump" was deemed an artistic film but not a politic one by the doomed man's attorney, Don Moore, who feared that—because of the film's repeated allegation that the police brutalized Crump in order to wrest a confession from him—it would probably do more to hurt his immediate chances than to help it. Moore feels that the picture might create some political enemies to Crump's last-ditch appeal for clemency. He doesn't believe there are any such enemies at present.

With some reluctance, ABC veep Sterling 'Red' Quinlan, interested in saving the man's life, has agreed not to show the film until the governor has handed down his decision. The plan is to put it on the air, in place of the latenight film, on the day the governor announces his decision. If clemency is granted, the film presumably will illustrate why and serve as background to the news. If it is denied, Quinlan probably will use it to touch off a campaign that will make a play for a last minute stay of execution.

Meanwhile, WBBM-TV took its mobile unit to County Jail last Friday (6) to tape a chapter of its conversation show, "At Random," with Crump, the attorney who prosecuted him (Robert Cooney), San Quentin warden Clinton Duffy, and Northwestern U. philosophy professor Paul Schilpp. It was aired the following night.

While the WBKB semi-documentary (much of it is dramatization) editorializes for Crump, the WBBM-TV show treated him with journalistic objectivity, letting him speak for himself vis-a-vis the man who got his death sentence. It was left for the viewer to decide whether or not Crump is truly rehabilitated and whether—in light of a sidebar debate on capital punishment—he should be executed. The Crump case was also featured in a number of newscasts on the day of the taping.

At WBKB, Quinlan consoles himself with the belief that WBBM's on-the-air "beat" served to promote his film. Recognizing that the picture takes an editorial position in a controversial issue, Quinlan is offering equal time to proponents of captal punishment. He also offered to screen "The People Vs." for the police commissioner, in case he should want air time to rebut the allegations of police burtality, but so far the commissioner has evinced no desire to see it.

NTA Faces Probe In Wake of Suits

A comprehensive probe into the business dealings of the old management of National Telefilm Associates will be getting under way shortly as a result of a series of legal actions and counteractions filed recently in N.Y. Supreme Court. When current NTA management was sued for $80,000 allegedly due to TV Marketeers and Motion Picture Releasing Corp., it countersued these companies, alleging that "former officers" of NTA had entered into "fraudulent deals" with these companies.

The identification of these "former officers" was omitted in the NTA countersuit as was the precise nature of the "fraudulent deals." The lawyers for the present NTA management, headed by Bernard Tabakin, plan to specify the allegations after extensive pretrial examinations.

The Penn U Polka

Washington, July 10.

Rule making has been proposed by the Federal Communications Commission to lower UHF channel assignments for Erie, Pa.

Proposed is granting the city channels 20, 26, 43 and 52, the latter for educational use. Erie now has three UHF assignments, channels, 35, 41 (educational) and 66.

Great Lakes Television Co., assigned channel 35 with call letters WSEE proposed the lower UHF channels for Erie.

If the switch is made, channel 39 would be substituted for 64 in Oil City, channel 39 would be deleted from Sharon, 43 from Butler, 58 from Jamestown and 37 from Clymer.

Hearst Now 100% WTAE-TV Owner

The Hearst Corp. hes acquired 100% control of WTAE-TV in Pittsburgh. WTAE-TV is operated by Television City Inc., 50% of the stock of which has been owned by WCAE Inc., a Hearst subsidiary, and the remaining 50% by a voting trust headed by Earl F. Reed and Irwin D. Wolf Jr. Value of the half-interest is $10,600,000.

Under the original agreement approved by the FCC, either of the owners had the right to buy out the other. The station has been operation as an ABC-TV affiliate since 1958 under the management of exec v.p. Leonard Kapner and general manager Frank Snyder. Kapner also heads Hearst's Pittsburgh radio station, WRYT. Hearst also operates WBAL-TV, an NBC affil in Baltimore; and WISN-TV, a CBS affil in Milwaukee.

Bruce McConnell and Frank McKinney, former owners of WISH-AM-FM-TV in Indianapolis, are the major participants in the Reed-Wolf group, holding a 45% share of the half interest.

SAN DIEGO NOT FOR SALE, SEZ BARTELL

Mel Bartell of the Bartell station chain denies reports that his group planned to sell off KCBQ in San Diego. What gave rise, in part, to the rumor that it'd be sold off is that the Bartells, who control Macfadden publishing interests, needed the coin to pay a suit lost to some former Macfadden employees.

Bartell, in N.Y., said that his chain had no intention of selling off any of its radio interests. Besides KCBQ, they own WADO, in N.Y., WOKY, Milwaukee. Recently the Bartells did sell off KYA, San Francisco.

Beef Up MGM-TV Sales Staff; Three Appointed

In an expansion of its syndicated programming and post-1948 feature sales operation, MGM-TV has beefed up its staff with the addition of three salesmen to its regional branches.

Alex Horwitz, former general manager of Major Programs, Inc., is joining the western staff in Los Angeles. Karl Von Schallern, formerly with MCA and Screen Gems, will help cover the midwest territory out of Chicago. Al Banks, formerly with the Toronto Globe & Mail, has been assigned to Canada, working out of Toronto.

Hartigan to Video House

Video House Inc., recently formed tv production-distribution firm, has named Albert G. Hartigan as vice-prexy and general sales manager. Hartigan was formerly eastern division manager of ABC Films.

Video House, in conjunction with Hal Seeger Productions, is currently producing 100 animated five-minute cartoons in color. Series will be ready for a late fall or January start.

Freiberg's Slot

Larry Freiberg has joined Metro Broadcast Sales, national spot reps for the Metropolitan Broadcasting radio-tv chain, as assistant to v.p. and general manager H. D. Neuwirth.

Freiberg was a former salesman with WNEW-TV, N.Y.

TV-AM Revenues Show Hike for '62

Washington, July 10.

Overall profit margin of radio and tv stations dropped last year but operations through April point to a substantial boost in revenue for '62, the National Assn. of Broadcasters reported today (Tues.).

James H. Hulbert, manager of NAB's department of broadcast management, reported that:

—A typical radio station had 4.8% profit before Federal taxes on 61 operations, compared to 7.6% in 1960.

—1961 profit of a typical tv station was 12.6% vs. 15.4% in 1960.

—Based on the first four months of 1962, radio stations expect a 3.5% jump in revenue while tv stations expect revenue to climb 6.7%.

Ga. Court Refuses To Throw Out Prison Guard's 200G 'Untouchables' Suit

Atlanta, July 10.

Georgia Court of Appeals ruled that a former U.S. Penitentiary prison guard's $200,000 suit, which charges his reputation was damaged by a two-part television show titled "The Untouchables," should be decided by a jury.

Court refused to throw out suit, filed in Fulton Superior Court by Edward T. Simpson against ABC-Paramount Theatres Inc., and the Crosley Broadcasting Co., ABC-TV network outlet which showed "Untouchables" in Atlanta.

In issuing its ruling appellate court coined a new legal term—"defamacast"—to describe the "new type of publication of defamatory matter" alleged in Simpson's suit.

Suit arose from telecasting of a two-part show in "The Untouchables" series dealing with the transfer in 1934 of gangster czar Al Capone from the Atlanta Federal pen to maximum security prison on Alcatraz Island in San Francisco Bay.

Simpson was one of the guards on the train that transported "Scarface Al" from Atlanta across the continent to Alcatraz. He charged his reputation was damaged because certain scenes in the show "clearly indicated" that a guard "had aided and abetted" the gangster in an escape attempt when actually he did no such thing.

Pact Wayde Preston As 'Tongaloa' Lead

Hollywood, July 10.

Wayde Preston has replaced John Carroll in the lead of CBS Films' new series, "Tongaloa," currently in production in Acapulco. Preston previously starred in "Colt 45" for Warner Bros.

George Rodriguez also has a top role in the series, which is tentatively titled, and has as another of its temporary tags "Aba of the Jungle."

WICC Changes Hands

Bridgeport, July 10.

Ownership of WICC and WICC-TV here has acquired WHAY in New Britain-Hartford.

Aldo DeDominicis, head man of WHAY and former principal of WNHC-TV in New Haven, joins Kenneth M. Cooper and John E. Metts, top duo of WICC, in the new corporate deal.

AAT'S SCI-FI SALES

Allied Artists Television science fiction pix series has added five more markets to its sales roster.

Station deals include WCBS-TV, N.Y.; KSHL-TV, Las Vegas; KTTV, Los Angeles; WHTN-TV, Huntington, W. Va.; and WISH-TV, Indianapolis.

Balto's Birthday Brouhaha

Baltimore, July 10.

The battle of birthdays continues on with both radio stations WFBR and WCAO claiming to be the oldest operating radio station in Baltimore.

Controversy began when WFBR announced it was celebrating its 40th anniversary on June 8 claiming it became the first radio station on the air in the city.

This, Byron Millenson, vice president of WCAO denies, offering a letter from the FCC saying that WCAO got its license May 8, 1922; WCBM, March 20, 1924 and WFRB, Nov. 3, 1924.

WFBR admits this but insists they were around for two years before as WEAR which obtained license June 3, 1922 and was on the air before WCAO. Call letters WEAR died when license was canceled Oct. 27, 1924. But WFBR "picked up one week later where WEAR left off, using same equipment and transmitter."

So, says WFBR, as WEAR in infancy, it is the oldest operating radio station in Baltimore. WCAO personnel are least amused by argument because listeners are telephoning to call them "liars."

WFBR is pegging publicity pitch on 40th birthday, with announcements, contests, etc. They stick to their claim. So does WCAO.

Violence Flares in Strike at FM Station; A Test Ground for IBEW

Fenneman's Blurbery

Hollywood, July 10.

George Fenneman has formed George Fenneman Productions Ltd. to produce teleblurbs and industrial films. Partnered in the venture with him is Charles H. Keilus, who exited as a senior producer at D'Arcy agency, N.Y. to join the company.

BevHills attorney David Licht is secretary-treasurer of the firm which will hq in Hollywood.

Speed Up Grant On Rochester Ch. 13

Washington, July 10.

Federal Communications Commission waived the 30-day delay requirement and granted a construction permit to eight of the 10 commercial companies applying for channel 13 in Rochester, N.Y.

The grant is conditioned that no effect will be given to any expenditure of funds by the joint interim operators, nor preference given to any of them in the comparative hearing for regular operation. Channel 13 was assigned to Rochester last July 27.

The two commercial applicants not participating in the joint venture are Rochester Telecasters Inc. (which proposes to share the channel with an educational organization if it ultimately gets it) and Rochester Broadcasting Corp.

The interim company (called Rochester, Inc.) is a combination of the other eight applicants. Flower City Television Corp.; Genesee Valley Television Co., Inc.; Star Television, Inc.; Community Broadcasting Inc.; Heritage Radio and Television Broadcasting Co.; Main Broadcast Co, Inc.; Federal Broadcasting System Inc. and Citizens Televisions Corp.

Officers of the interim company are Richard Landsman, prexy; Leon Halperin, v.p.; Dennis Livadas, secretary; William N. Posner, treasurer; and Harper Sibley Jr., board chairman.

WJRZ'S 'STRICTLY FOR JERSEY' FORMAT

Hoping to get rich off North Jersey, WJRZ plans to make the final steps in its transition from a "metropolitan area" radio outlet by July 30. Newark outlet, which until March was WNTA, is going to devote news on the half-hour exclusively to regional coverage. The hourly news will include national coverage—all under news chief Hal Gold.

Another move by WJRZ's new g.m. Sy Levy will be to drop the religioso half-hour, "The World Tomorrow." The Sabbath evening stanza has been asked to find a new radio home after July 28, because its current 7:30 slot has forced the North Jersey station "to program around it," thus breaking into the strictly Jersey (other than for music) format.

Station has a new office-studio Bergen County setup in the Paramus shopping center. That'll kick off by month's end.

Chicago, July 10.

A bitter organizational strike at a suburban Chicago FM station last week erupted into violence as the general manager and two fired employees scuffled outside a sponsor's store being picketed. The strike, which began Feb. 8, pits Elmwood Park station WXFM against Local 1220 of the International Brotherhood of Electrical Workers. Aside from its record of personal bitterness, the strike could foreshadow an intensification of organizing compaigns among FM stations here and elsewhere. As an IBEW organizer put it: "The FM stations haven't been able to afford a union. We think that they're ready for it now."

The scuffle took place July 2 outside a sporting goods store which buys spots on the station. Picketing were James Fitzpatrick and Mike Murphy, two of the five employees fired in the February upheaval, and both now working with Local 1220. The violence ensued when station manager Robert Victor came on the scene. Descriptions of the fight vary among the participants, and both sides have filed assault charges. Fitzpatrick received a black eye and says that he will sue for $250,000 in damages this week.

The IBEW claims that its mail and picket campaign with sponsors has resulted in the cancellation or failure to renew of 60% of WXFM's business. According to a ruling by the National Labor Relations Board, the union can picket only those sponsors which gross less than $150,000 annually. Otherwise it's an illegal secondary boycott. The NLRB has also ruled against a requested organizational election among the station's current employees.

Not immediately relevant to the organizational dispute, but with longrange implications to the station, is a recent Federal Communications Commission finding that the current absentee owner of the station, Mrs. Evelyn R. Chauvin Schoonfield, a Detroit school-

(Continued on page 50)

Pin Unfair Labor Rap on WHTN-TV

Washington, July 10.

A National Labor Relations Board examiner has recommended WHTN-TV in Huntington, W. Va., be cited for unfair labor practices and pay back wages to 16 striking employee members of the National Association of Broadcast Employees and Technicians.

Examiner John H. Eadie found that NABET's strike on Dec. 6, 1961 was justified when bargaining with the station, owned by Reeves Broadcasting & Development Corp., broke down after 11 talk sessions.

He also found that WHTN was guilty of unfair labor practices in refusing to bargain with the union after the strike began, in discouraging union membership, threatening union members. He recommended the strikers receive two-weeks' pay for the period prior to their reinstatement by the station.

Eadie's finding and recommendations are subject to board review.

SYNDIES: WHERE'S THE ACTION?

O'seas Dilemma on Pre-'48s

An ironic, costly situation for some feature distributors has developed in a number of markets abroad. What happened in a number of cases is that the pix distributors held back their pre-'48 vaultees so long in certain major territories that the post-'48s have caught up with them and depressed the value of the pre-'48s.

In Australia, for example, some pre-'48s of 20th-Fox and RKO Radio Pictures still haven't been sold, according to an Australian buying representative. These pix now are being put in competition with the post-'48s hitting the overseas market.

The go-slow flag on the distribution of pix overseas was raised by a combination of circumstances. If it was a major motion picture company, the management didn't want to alienate the local exhibitors and, in fact, didn't want to encourage tv overseas, afraid of tv's toll at the boxoffice. In effect, it was the same policy applied overseas as once applied in the U.S.

As in the U.S., though, indies without major motion picture company ties stepped into the breach. The indies sold the pre-'48s, with the majors still clinging to the pix and in some cases "missing the boat."

All of the majors now are bolder in their pix sales to tv abroad, although they are still treading lightly compared to the companies without major motion picture company ties. In some cases, it's not a question of policy but of price, with the distributor holding out for higher prices and being caught by newer pix hitting the market.

WSB High as a Kite on 4th of July

Deep South TV Station Dazzles Scoffers And Damyankees in Patriotic Exhibition

Atlanta, July 10.

A changing pattern was evident this year in observation of Fourth of July in this Deep South metropolis and most of credit must go to WSB-TV, of which Marcus Bartlett is general manager, and his No. 1 aide, Jean Hendrix.

Heretofore, July 4, to most Atlantans was just another day on the calendar. Holiday observance was confined to a few damyankees transplanted into somewhat hostile Southern territory.

Miss Hendrix last year asked for permission to commit station to sponsorship of a patriotic parade on holiday, the first in 25 years. She got the green-light, but was cautioned not to be heartbroken if nobody showed up along line of march. Scoffers were bugeyed when 200,000 did appear in an exhibition of patriotism that more or less set the skeptics—and Dixie diehards—back on their heels.

This year Miss Hendrix had no trouble at all getting okay for her pet project. Station gave her ample time to promote parade and, furthermore, cleared 90 minutes of prime afternoon time to put the event on the air in toto.

Newspapers, owned & operated by Atlanta Newspapers, Inc., which in turn, also o&os WSB-TV.

(Continued on page 51)

UA's '60 Showcase Into Syndication

United Artists Associated is putting 33 post-'50 United Artists features into syndication immediately for fall telecasting. Package is called "United Artists Showcase for the Sixties," and includes eight pix in color.

New product is being introed to UAA account execs at a company sales convention to be held over the weekend (13-14) in Chicago.

Among the "Showcase" pix are "Sweet Smell of Success," Burt Lancaster, Tony Curtis; "Pride and the Passion," Gary Grant, Frank Sinatra, Sophia Loren; "Indian Fighter," Kirk Douglas; "Pork Chop Hill," Gregory Peck. Also "Witness for the Prosecution," Marlene Dietrich, Tyrone Power, Charles Laughton; "Marty," Ernest Borgnine, Betsy Blair; "Johnny Concho," Sinatra, Keenan Wynn and Phyllis Kirk; "Kiss Before Dying," "Man From Del Rio," and "Shake Hands with the Devil."

"Showcase" will season a library of about 2,000 features now being distributed by UAA. Erwin H. Ezzes, exec v.p. stated. UAA product includes Warner Bros. pre-'48, RKO, J. Arthur Rank and Independent produced pix, in addition to "Popeye" and Warner Bros. cartoons.

CBS Films Negotiates Deal With Yugoslavia

Yugoslavia has become the 58th country to purchase programs distributed internationally by CBS Films.

Representatives of Jugoslovenska Radio-Televizija, Belgrade, ordered the following programs to commence broadcasting later this summer: "The Twentieth Century," "Air Power," "Whirlybirds," and "You Are There."

With the sale to Yugoslavia, 32 countries have to date purchased "Whirlybirds," 31 countries have ordered "The Twentieth Century," 17 countries have contracted for "Air Power," and 15 countries, "You Are There."

2d BBC Channel Invitation to U.S. For More Vidpix?

London, July 10.

Current question being asked by foreign vidfilm distributors in these parts is: What happens to BBC-TV's self-imposed quota on foreign material now that it's virtually certain of getting a second tv web? A question that won't meet with an official answer until Parliament has given its blessing to the government's proposals and a-hundred-and-one other political snags are ironed out.

But certain executives report that it's reasonably safe to assume that BBC is going to be shopping abroad, particularly in the U. S., for more product than hitherto. Of necessity, foreign content in the initial stages of the Corporation's second network will be limited. Plans at the moment are for only three to four hours of broadcasting per night, in prime time.

It is known, for instance, that wider emphasis is to be placed on "minority" programs—such as ballet, opera, music recitals—repeats of "good" programming screened in yesteryear; adult education ventures all of which will find the limited airtime rapidly.

Both BBC's vidwebs are to be planned centrally, and as opposed to "twin" channels vying for an audience, they will be "complementary" to each other offering, at the same time, completly contrasting shows. It is likely, therefore, that any increased buying of foreign product will be for the initial web, which is supposedly going to be considerably "lighter" in content than the new one.

AS A FORMAT IT JUST AIN'T

The action-adventure format, which for years was synonomous with first-run syndication, has gone thataway. "It just doesn't pay us to produce a first-run action-adventure series anymore" was the way one key syndication exec put it.

The virtual demise of the first-run action-adventure format marks the end of a telescoped era in what is now the troubled end of the syndication biz. The only fresh production of a first-run actioner is Ziv-UA's "Ripcord," which isn't a new entry, but goes into a round of second year production.

The other first-run syndie entries are the semi-documentary "The Story of . . .", Ziv-UA, produced by David Wolper; "Steve Allen Show," Westinghouse Broadcasting; "B'Wana Don" and "Communism, R.M.E.," Storer Broadcasting; "Festival of Performing Arts," Screen Gems, among others.

Possibly falling into the action-adventure format is "Tongaloa," a new CBS Films entry. The jungle series, though, is being shot in conjunction with the filming a feature, and the economic pressures which have virtually halted production of first-run actioners do not operate in this case.

There was a time when there were sufficient regional and local advertisers around to make it economically feasible to launch an action-adventure series with some known Hollywood acting talent. Today, the regional and local advertisers aren't around in sufficient quantities to make it feasible. Like their big brother network advertisers, many of the regional and local advertisers now are buying spots as opposed to program buys.

Another factor is the tightness of time on stations. It's acknowledged that there are some half-hour holes next season on the web nighttime schedule. These holes are insufficient, though, in the opinion of one vet sales exec to trigger fresh product. A series of nights in the week is needed for that, he opined. A few scattered holes in many cases is filled by the station itself, which may have some product lying unused on the shelf.

More and more, it's forecast, syndicators will be looking in the direction of other categories for first-runners. There may be a few series in the traditional action-adventure mold, it's forecast, but these entries will be in the minority. Means must be found to bring costs down so that the price secured from statfon sales — the source of most sales in today's market—might be sufficient to turn a profit. Putting a first-runner action-adventure series with a cost of from $35,000 to $40,000 per episode in today's market was called "economic suicide" by one distrib exec.

One way out may be coproduction abroad with British partners, for example. Automatic sale in Britain and easy sales in the Commonwealth countries does bring the cost of the series for the U.S. market down. But that method is replete with headaches, too. Metro-TV, for example, has a co-production with BBC, "Zero One," but is hoping for a network deal, cautiously avoiding putting the entry into first-run syndication because of the depressed market.

One major distrib, which in the past had stuck close to the action-adventure format, is thinking of a semi-documentary first-run entry. Barring any hel,p from Washington which would cut into the 7:30 to 11 p.m. network hold on affil time, the distrib felt that was the only way to go.

Also acting as a dampener is the pool of off-network product which yearly becomes larger. Any first-run entry has to compete with last season's success in the off-network category. In many cases, it's first-run syndie action-adventure vs. off-network action-adventure and stations, in most cases, can buy the off-network properties cheaper.

Philly's WFIL Inaugurates Ambitious Hunt for TV Writers and Performers

Philadelphia, July 10.

A major new broadcasting concept to provide long-needed opportunities for talented performers and writers in tv and the other performing arts will be initiated this summer by the WFIL stations.

Project is designed to search out talented performers and provide them with training and practical experience for the stage and concert hall as well as television, according to Roger W. Clipp, v.p. of the Triangle Stations.

Idea is also to set up a talent pool for local broadcasters and for stage and concert groups in area. Jack Steck, director of talent and program development for the WFIL stations, will supervise.

The performing units will be organized as three separate troupes; one for light opera and musical comedy; a second for drama, and a third for variety entertainment. Following appearances "on the road" in the WFIL coverage area, each unit will appear on two WFIL-TV special programs.

A major part of the talent development program will be devoted to the discovery of new writers. A first prize of $2,500 will be offered for the best original tv drama and a prize of $1,000 will go to the runnerup. The prize-winning script will be produced by the drama company.

The variety unit will be directed by Steck with the assistance of baritone Edward Roecker, veteran of tent musicals. Dr. Delwin Dusenbury, of Temple Univ., will direct the drama studio workshop. The project is the first of its kind ever to be undertaken in the Delaware Valley area, Clipp said.

Performers for the units will be selected at auditions conducted this month. The auditions are open to non-pros as well as professionals each of the units will consist of 30 performers so that shows can be cast two deep.

WBAI Gives Equal Time On Homosexual Issue

The attitudes of practicing homosexuals will be discussed in a candid recording over WBAI-FM, Sunday (15), at 7 p.m. and Tuesday (17) at 2 p.m.

The hour and a half program, "Live and Let Live," dealing with the attitudes of homosexuals toward their social group and the "outside world," follows a visit to WBAI from a man bearing a card with a pseudonym Randolfe Wicker, public relations director, Homosexual League of America. Wicker complained that a previous WBAI panel program, "The Homosexual in America," was unfair in that it did not give the opinion of homosexuals. Believing in the right of minorities to be heard, WBAI arranged to hear the views of eight young homosexuals.

ITC 'Ghost Squad' Full-Hour Entry; 'First-Run' First

Independent Television Corp. is bucking the downbeat mood in the syndication market with a new firstrun full-hour series, "Ghost Squad," sold on a station-by-station basis. Show has been coproduced with the J. Arthur Rank Organization and is based on the exploits of one of the least-known divisions within Scotland Yard, but one of the best-known crime-busting groups. The series comprises 26 episodes.

Cast includes Donald Wolfit, Michael Quinn, Anthony Marlowe, Neil Hollett and Angela Browne.

What makes "Ghost Squad" unique and projects ITC into a "pioneer area" is that this marks the first, first-run 60-minute series released specifically for market-by-market distribution (as opposed, for example, to the hour off-network entries now riding the syndication marts).

Len Firestone In Ziv-UA Exit

Ziv-UA says it has not renewed Len Firestone's contract as vice-president in charge of syndication and yet the company says that by no means does it intend to retrench further in syndication.

Firestone, who has been with Ziv for some seven years, is incidentally understood going over to Four Star, which long has been interested in establishing its own sales arm under exec veep Tom McDermott, but this has not yet been confirmed.

In the last six months, by Ziv's own count, the syndie sales staff has been reduced by about a dozen more men. There are now 33 or 34 pitchmen spread across the country under three regional sales chiefs. (There used to be five regions and evidently they reported to Firestone.) The remaining chiefs, the one for the whole east, the one for the midwest and one for 11 western states, will hereafter report directly to M. J. (Bud) Rifkind, who is exec veep in charge of all Ziv-UA sales.

Rifkind this week made assurances that his company will prepare "at least" two new half-hour series for the syndie market in '63. One of them already committed for is an indie actioner fronted and produced by Lee Marvin.

Telesynd's Hour Liberace Series

Liberace is due to return to tv in '62-'63 in a new series of 12 hourlong, once-a-month filmed variety programs, tentatively titled "An Evening with Liberace."

Shows will be produced by International Productions, a company jointly owned by Liberace and his management office, Dick Gabbe-Seymour Heller Management. They will be distributed worldwide by Telesynd, a division of Wrather Corp. Hardie Frieberg, Telesynd prexy, negotiated the sale with Gabbe.

Plans call for each of the programs to feature name guests. Filming will begin later this summer in Hollywood. Series may be put into syndication next fall. If Telesynd decides to sell the program on a market-by-market basis, it will be the first first-run series of hourlong variety specials ever to be syndicated. There is a possibility of a network deal, according to Frieberg. Telesynd prexy noted the success of Liberace's half-hour syndicated show, which he said, in the '53-'56 period grossed more than $6,000,000.

WCBS-TV's Documentary On New York's Unwanted

WCBS-TV, N.Y. flag of CBS network, is going to do a one-hour documentary on its own hook on Thursday (26), called "Superfluous People," produced by Warren Wallace in the 10 p.m. slot.

Filmed stanza is to be about the "unwanted, the lonely ones" in New York. Local stanza will preempt CBS-TV's "At the Source," which will be shown in N.Y. that night instead at 11:15 p.m.

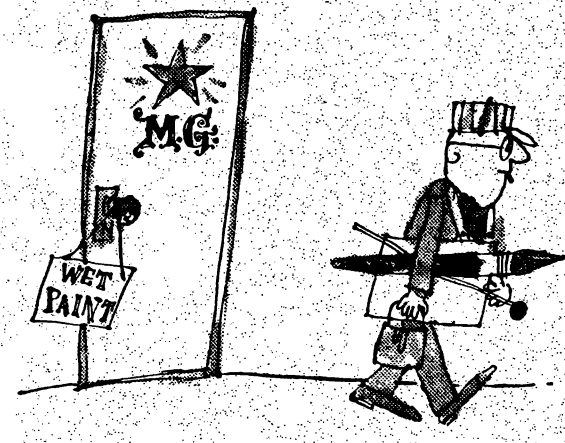
The Name is Merv

Depending on the context, "a hot property" can mean anything from a stolen ferryboat to a parcel of real estate in Death Valley.

But if you're using the term to describe a show-business personality, you're talking about someone who's really caught fire.

Merv Griffin is not merely hot; like Paris in the summer, he's sizzling. Oh, he's been inflammable for a long time, but nothing in his lengthy career as singer, actor and MC ever touched off the sparks generated by his ten hosting sessions on "Tonight" a couple of months ago.

It was almost impossible to believe he'd had only three nights of prior experience in the post (as a Jack Paar substitute) last season. His poise, wit and effortless affability brought thunderous approval from viewers and NBC affiliates,



and hit the critics right where they lived (in front of their TV sets, of course).

That overwhelming response has been directly responsible for the fall debut—on October 1—of "The Merv Griffin Show" on NBC-TV's daytime schedule. The Monday-through-Fri-

day color attraction will be on the air from 2 to 2:55 p.m. NYT.

On the free-wheeling, "Tonight"-type hour, Griffin will be shooting for the kind of program where it wouldn't be unusual to have a Keely Smith, a Joshua Logan and an Ethel Kennedy as guests on the same afternoon (if Mrs. Kennedy does appear, Esther Williams will, of course, be given equal time).

The key to Merv's own appeal may well be the juxtaposition of a highly sophisticated wit with an ingenuous, non-show-biz manner. And just *because* there's nothing smart-alecky about him, his candor never rubs an audience the wrong way.

On one of his "Tonight" shots, for example, a well-known actress took forever to tell an inordinately dull story and then compounded the felony by forgetting the point of the thing at the finish. A moment after she left, Griffin sighed, "Gee, it's good to be alone." The audience roared, for there was no malice in the observation—merely a confession of relief.

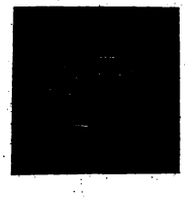
The fact is that Merv is himself the butt of some of his largest laughs, many of them coming from his mournful recital of his career's ups and downs.

Somewhat typical is the tale he tells of a job he landed—quite a while back—as singer-MC at an elaborate pier-opening in Miami. He was tickled to have been hired for the televised ceremonies; but as the day wore on, his ego



took an awful pasting, for not one of the VIP's who came to the microphone got Griffin's given name right. "Thanks for coming, Merth," said the head water-skiier. "Nice job, Herb, said the mayor. "Happy to be here, Mark, said a beaming school official. And so it went.

As if all this weren't enough, when our crestfallen hero glanced at the local paper's TV listings that same evening, he saw he'd been billed as Mary Griffin. But all that is past. Such days just don't happen to a hot property, so the chances of a recurrence in Griffin's case are virtually nil. We're sure no one knows this better than Harv.



VARIETY - ARB SYNDICATION CHART

VARIETY's *weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week eight different markets are covered.*

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. *Coupled with the rating performance of the top ten network shows on the local level, the* VARIETY-ARB *charts are designed to reflect the rating tastes of virtually every tv market in the U. S. ARB ratings cited are metropolitan area ratings.*

(*) ARB's March-April 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Ben Casey; Awads-Edie (Mon. 10-11)	WFIL	46
2. Bus Stop; Hollywood; Moment (Sun. 9:00-10:00)	WFIL	39
2. Hazel (Thurs. 9:30-10:00)	WRCV	35
2. New Breed (Tues. 8:30-9:30)	WFIL	35
2. Perry Mason (Sat. 7:30-8:30)	WCAU	35
3. Adv. In Paradise; H'wood; Lawman (Sun. 10:00-11:00)	WFIL	34
3. Flintstones (Fri. 8:30-9:00)	WFIL	34
3. Untouchables (Thurs. 10:00-11:00)	WFIL	34
4. Cheyenne (Mon. 7:30-8:30)	WFIL	33
4. Dr. Kildare (Thurs. 8:30-9:30)	WRCV	33
4. Naked City (Wed. 10:00-11:00)	WFIL	33

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	23	51
2. Ripcord (Thurs. 7:00)	WRCV	Ziv-UA	22	55
2. Everglades (Fri. 7:00)	WRCV	Ziv-UA	22	56
3. Phil Silvers (Sat. 6:30)	WFIL	CBS Films	21	64
4. Sea Hunt (Sat. 7:00)	WCAU	Ziv-UA	20	47
5. Beachcomber (Wed. 7:00)	WRCV	ITC	17	46
6. Best of Post (Sun. 7:00)	WFIL	ITC	15	28
7. Popeye (Mon.-Fri. 5:30)	WFIL	UAA; King	14	48
8. Quick Draw McGraw (Tues. 5:00)	WFIL	Screen Gems	12	48
8. Rocky & Friends (Wed. & Fri. 5:00)	WFIL	PAT	12	50
8. True Adventure (Wed. 6:30)	WFIL	Teledynamics	12	33
8. Yogi Bear (Mon. 5:00)	WFIL	Screen Gems	12	46

TOP COMPETITION PROGRAM	STA.	AV. RTG.
7 O'Clock Report ... CBS News	WCAU	11
7 O'Clock Report ... 7 O'Clock Report	WCAU	10
CBS News ... Early Show; News; Spts.	WCAU	9
CBS News	WCAU	8
Exped. Beauty Preview	WFIL	16
Newsreel; Weather ... ABC News	WFIL	12
Lassie	WCAU	22
Early Show	WCAU	10
5 O'Clock Show	WRCV	7
Highway Patrol	WCAU	8
News; Weather ... Huntley-Brinkley	WRCV	15
Golf; Highway Patrol	WCAU	10

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Perry Mason (Sat. 7:30-8:30)	KDKA	40
2. Garry Moore; Town (Tues. 10-11)	KDKA	39
3. What's My Line (Sun. 10:30-11:00)	KDKA	38
4. Ben Casey; Awards (Mon. 10:00-11:00)	WTAE	37
5. Dick Van Dyke; Baseball (Wed. 9:30-10:00)	KDKA	35
6. Andy Griffith (Mon. 9:30-10:00)	KDKA	34
7. Danny Thomas (Mon. 9:00-9:30)	KDKA	33
8. Hazel (Thurs. 9:30-10:00)	WIIC	32
8. Sing Along (Thurs. 10:00-11:00)	WIIC	32
9. Candid Camera (Sun. 10:00-10:30)	KDKA	31

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Everglades; BB (Thurs. 8:00)	KDKA	Ziv-UA	24	36
1. Huckleberry Hound; FRN 7 (Mon. 6:30)	KDKA	Screen Gems	24	56
2. Quick Draw McGraw (Tues. 6:30)	KDKA	Screen Gems	22	54
2. Yogi Bear (Wed. 6:30)	KDKA	Screen Gems	22	54
3. Whiplash; BB (Thurs. 8:30)	KDKA	ITC	18	26
4. Pony Express; Lawman; H'wood (Sun. 8:30)	WTAE	NBC Films	17	26
5. Best of Groucho; FRN 7; Paradise (Mon. 7:30)	WIIC	NBC Films	16	31
5. Death Valley; Concert (Mon. 7:30)	KDKA	U.S. Borax	16	31
5. Sea Hunt (Tues. 9:30)	WTAE	Ziv-UA	16	27
6. Silent Service; Velvet (Fri. 7:00)	WIIC	NBC Films	15	28

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Donna Reed	WTAE	26
News; Sports ... Huntley-Brinkley	WIIC	9
News; Sports ... Huntley-Brinkley	WIIC	13
News; Sports ... Huntley-Brinkley	WIIC	10
Dr. Kildare	WIIC	29
Car 54; Project 20	WIIC	27
Death Valley; Concert ... Paradise; FRN 7	KDKA	16
Groucho	WIIC	16
Powell; Star	WIIC	22
News; Wea.; CBS News	KDKA	20

MIAMI

STATIONS: WTVJ, WCKT, WLBW. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Perry Mason (Sat. 7:30-8:30)	WTVJ	45
2. Wagon Train (Wed. 7:30-8:30)	WCKT	39
3. To Tell The Truth (Mon. 7:30-8:00)	WTVJ	37
4. Checkmate (Wed. 8:30-9:30)	WTVJ	35
5. Dr. Kildare (Thurs. 8:30-9:30)	WCKT	34
6. Ben Casey; Awards (Mon. 10-11)	WLBW	33
6. Hazel (Thurs. 9:30-10:00)	WCKT	33
7. Mr. Ed; Renick-Report-CBS News (Mon. 7:00-7:30)	WTVJ	31
7. Powell; Star (Tues. 9:00-10:00)	WCKT	31
8. Price Is Right (Mon. 8:30-9:00)	WCKT	29

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Ripcord (Thurs. 7:00)	WTVJ	Ziv-UA	25	56
2. Everglades (Fri. 7:00)	WTVJ	Ziv-UA	23	47
2. Yogi Bear (Wed. 7:00)	WCKT	Screen Gems	23	48
3. Third Man (Fri. 9:30)	WTVJ	NTA	20	36
4. Death Valley; Prisoner (Sat. 6:30)	WTVJ	U.S. Borax	19	43
5. Huckleberry Hound (Thurs. 7:00)	WCKT	Screen Gems	18	40
5. King of Diamonds; Aquanauts (Wed. 7:00)	WTVJ	Ziv-UA	18	38
5. Quick Draw McGraw (Tues. 7:00)	WCKT	Screen Gems	18	34
6. Pony Express; Movies (Mon. 7:00)	WCKT	NBC Films	17	33
6. Sea Hunt (Mon.-Fri. 6:15)	WCKT	Ziv-UA	17	39

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Huckleberry Hound	WCKT	18
Hollywood Spec.	WCKT	24
King Diamonds; Aquant's	WTVJ	18
77 Sunset Strip	WLBW	18
Int'l. Showtime	WCKT	21
Ripcord	WTVJ	25
Yogi Bear	WCKT	23
Biz Show	WTVJ	33
Mr. Ed; Renick-CBS News	WTVJ	31
Sports; Weather ... News; Weather	WTVJ	20 / 25

MILWAUKEE

STATIONS: WTMJ, WITI, WISN, WXIX. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Hazel (Thurs. 8:30-9:00)	WTMJ	52
2. Ben Casey; Edie-Awards (Mon. 9-10)	WITI	46
3. Sing Along (Thurs. 9:00-10:00)	WTMJ	41
4. Dr. Kildare (Thurs. 7:30-8:30)	WTMJ	36
4. Int'l. Showtime (Fri. 6:30-7:30)	WTMJ	36
5. Donna Reed (Thurs. 7:00-7:30)	WITI	34
5. Flintstones (Fri. 7:30-8:00)	WITI	34
6. Wagon Train (Wed. 6:30-7:30)	WTMJ	32
7. Bonanza; Project 20 (Sun. 8:00-9:00)	WTMJ	31
7. Price Is Right (Mon. 7:30-8:00)	WTMJ	31

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Best of Post (Tues. 9:30)	WTMJ	ITC	19	33
1. King of Diamonds (Tues. 8:30)	WITI	Ziv-UA	19	29
2. Shannon (Tues. 9:00)	WTMJ	Screen Gems	18	28
3. Phil Silvers (Thurs. 10:15)	WTMJ	CBS Films	17	40
4. Peter Gunn (Fri. 9:30)	WISN	Official	16	26
5. Mr. Magoo; 123 Go; Bullwinkle (Sat. 9:30, 5:00)	WTMJ		14	58
5. Tightrope (Wed. 10:15)	WTMJ	Screen Gems	14	47
6. Champ Bowling (Sun. 4:00)	WITI	Schwimmer	13	62
6. Pioneers; FRN 7 (Mon. 6:30)	WTMJ	Roebeck	13	24
6. Ripcord (Fri. 10:15)	WTMJ	Ziv-UA	13	28

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Moore; Town	WISN	29
Powell; Star	WTMJ	26
Moore; Town	WISN	29
Sports; Late Show	WITI	13
Target; Comedy	WITI	30
Wrestling ... Divorce Court	WITI	6 / 10
Late Show ... Wire Service	WITI / WISN	8 / 8
Milwaukee Reports ... GE College Bowl	WISN	13 / 6
Cheyenne	WITI	21
Big Movie	WISN	17

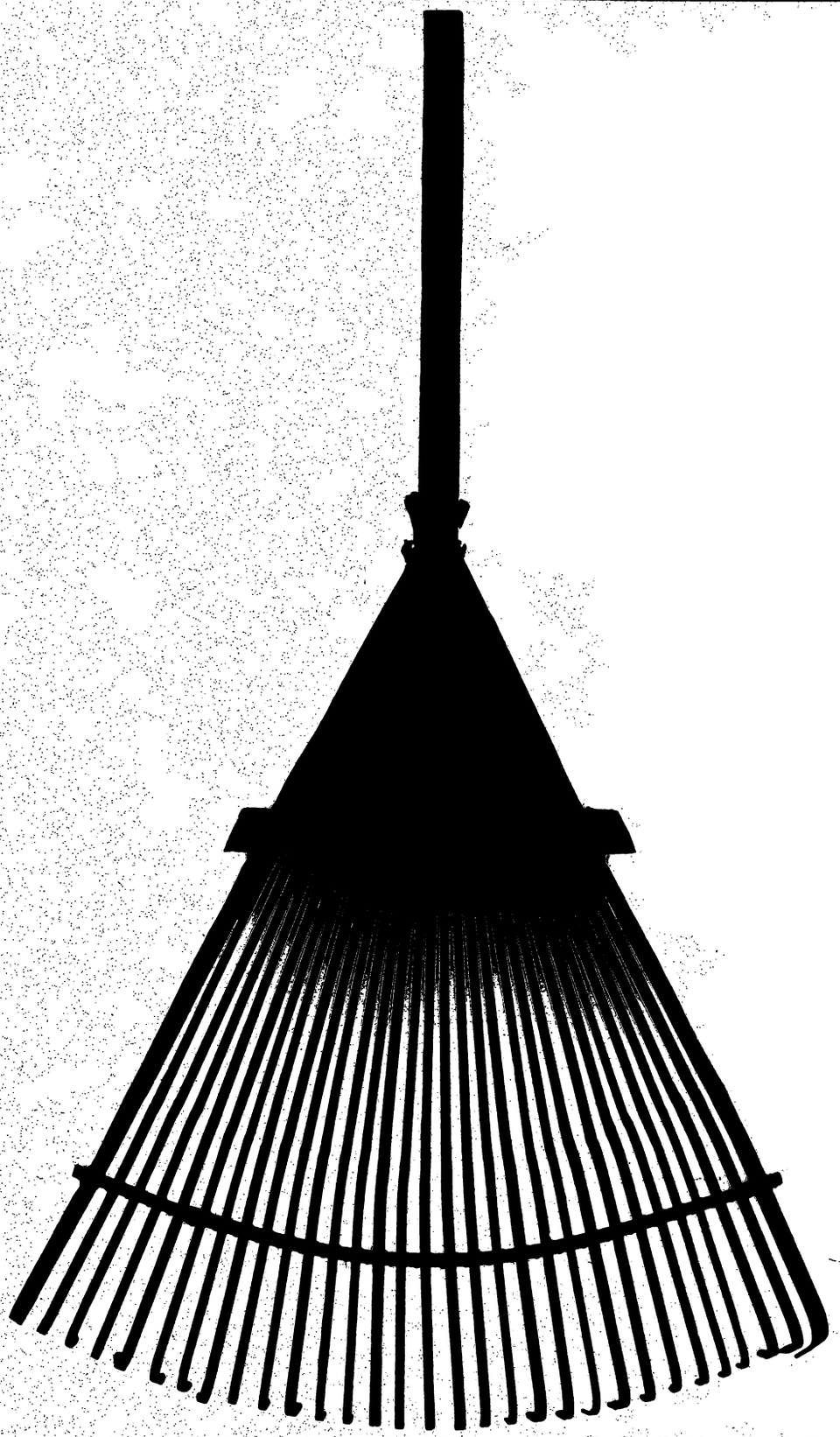
NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Dr. Kildare (Thurs. 7:30-8:30)	WDSU	44
2. Ben Casey; Edie-Awards (Mon. 9-10)	WVUE	40
3. Wagon Train (Wed. 6:30-7:30)	WDSU	39
4. Hazel (Thurs. 8:30-9:00)	WDSU	38
5. Perry Mason (Sat. 6:30-7:30)	WWL	36
6. Bonanza; Project 20 (Sun. 8:00-9:00)	WDSU	35
7. Garry Moore; Town (Tues. 9-10)	WWL	34
7. Untouchables (Thurs. 9:00-10:00)	WVUE	34
8. Candid Camera (Sun. 9:00-9:30)	WWL	32
8. Naked City (Wed. 9:00-10:00)	WVUE	32

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Honeymooners (Fri. 8:30)	WWL	CBS Films	23	39
2. Ripcord (Sat. 6:00)	WDSU	Ziv-UA	19	51
3. Mike Hammer (Mon. 10:00)	WWL	MCA	18	39
3. Third Man (Fri. 9:30)	WDSU	NTA	18	38
4. Shannon (Fri. 10:00)	WDSU	Screen Gems	17	44
5. M Squad (Mon.-Fri. 6:00)	WWL	MCA	16	34
5. Marry A Millionaire (Fri. 10:00)	WWL	NTA	16	41
6. Wild Cargo (Wed. 10:00)	WWL	Lakeside TV	15	38
6. Yogi Bear (Mon. 5:00)	WDSU	Screen Gems	15	50
7. Death Valley; FRN 7 (Mon. 6:30)	WDSU	U.S. Borax	14	23

TOP COMPETITION PROGRAM	STA.	AV. RTG.
77 Sunset Strip ... Tele; Shore; V400	WVUE / WDSU	19 / 19
JFK; News; Sports	WWL	12
News; Sports; Awards	WVUE	23
Target; Comedy	WVUE	19
Marry A Millionaire	WWL	16
Reporter; Sports; Wea. ... Huntley-Brinkley	WDSU	26 / 30
Shannon	WDSU	17
Everglades	WDSU	13
Superman	WVUE	11
Cheyenne	WVUE	26



WNBC-TV RAKES IN THE BIGGEST AUDIENCES

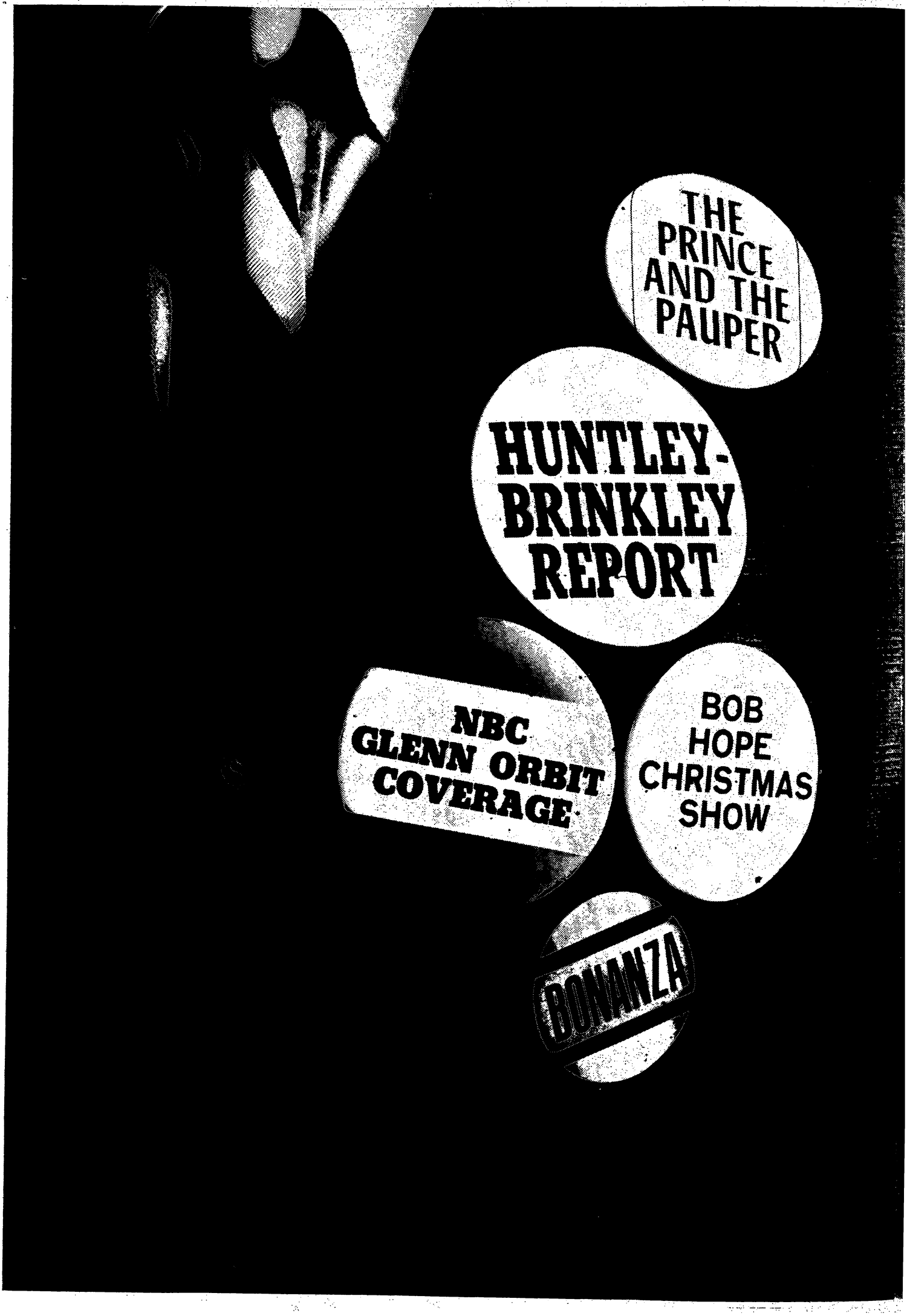
New York's Number One Station belongs at the top of the list for your Summer or Fall campaign. That's WNBC-TV—capturing the largest share-of-audience, sign-on to sign-off, for the total week.

Looking for prime-time station breaks? Prospects are best on WNBC-TV—first in audience 7:30-11 p.m. for the eighth consecutive month! Late-night minutes? "Tonight" on WNBC-TV delivers 48% more tuned-in homes than the nearest competition. Want to reach housewives before they go out to shop? WNBC-TV delivers more women viewers in the morning (Mon-Fri 7 a.m.-noon) than the next two stations combined! Interested in news shows? WNBC-TV is most-watched for news—from "Today" in the morning to "Eleventh Hour News" at night.

Proof? It's all there in Nielsen, June 1962. Your WNBC-TV representative will be glad to show you how to reap the most results in the Number One Market. Put your commercials on New York's station for all seasons.

WNBC-TV NBC

CHANNEL 4 IN NEW YORK • NBC OWNED
REPRESENTED BY NBC SPOT SALES


THE PRINCE AND THE PAUPER
HUNTLEY-BRINKLEY REPORT
NBC GLENN ORBIT COVERAGE
BOB HOPE CHRISTMAS SHOW
BONANZA

On Sunday, June 24th, NBC won five out of eight TV Guide Awards in television's biggest election. Viewers from all over the nation picked NBC's "Huntley-Brinkley Report" as the Best News or Information Series...the "NBC Glenn Orbit Coverage" (Frank McGee, anchorman) as the Best Single News or Information Program ...Walt Disney's "The Prince and the Pauper" as the year's Best Single Dramatic Program. "Bob Hope Christmas Show" as the Best Single Musical or Variety Program...and "Bonanza" as their Favorite Series.

Time and again this season, NBC programs have been singled out for special recognition. Recently, critics and opinion leaders voted three coveted Peabody Awards to NBC. In May, the men and women who make up the television industry itself presented twelve out of twenty-six Emmy Awards to NBC. And now, the viewers themselves have echoed their judgments in the TV Guide Award balloting. All together, NBC's 1961-'62 award winners encompass the full scope of television programming, and reflect the diversity, balance and excellence of NBC's schedule.

Our warmest congratulations to those dedicated individuals whose creative and technical skill won a majority of the TV Guide honors for NBC. And hearty congratulations, too, for non-NBC winners Carol Burnett, Vincent Edwards, and the "Ben Casey" series.



THIS IS NBC ■ LARGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD.

CBS-TV Preps Big Ad-Promo Push For '62-'63 With On-the-Air Accent

CBS-TV is in process of finalizing its promotion and ad push for the fall programming schedule.

As in previous years, the big drive will be the use of tv itself to spread the word about the new season. Newspaper and mag ads and promotion will be the secondary use. Web, because of intra-industry rivalry, is keeping its budget allotment a secret, but it's said to be greater than last year.

The big ad-promo program campaign was inaugurated by a series of regional conferences, held with affils and attended by web brass.

One of the features of this year's campaign is a series of half-hour promo films, one devoted to the entertainment programs, another to sports. The promo films have been made available to affils for on-the-air telecasting or use in the communities.

Network provides every station with a promotion kit for every program, night and day, that it carries. Kits include 60-second trailers for all nighttime shows and 20-second trailers for all shows, in addition to other material ranging from exploitation ideas to photo prints.

In addition to network on-the-air promotion, web's 201 affils help will be called into play. It's pointed out additionally that 53 affil stations share a common ownership with newspapers in their cities. Many more stations have time-space exchange arrangements with newspapers and TV Guide. It's estimated that in a year's time the stations' value of space advertising for network programs comes to another $1,900,000.

For special-purpose advertising —aimed at business, intellectual and civic leaders, among others— network plans ad placements in three or four cities—New York, Chicago, Los Angeles and Washington. At the opening of the coming fall season the network will place ads of moderate size in seven papers for all nighttime programs. Other program ads will follow through the season as needs and opportunities appear.

Finally, throughout the year, the network will advertise its news and entertainment specials—in the same limited number of cities and papers, and from time to time in magazines with special circulation. The space values of this newspaper and mag advertising, while important for special purposes, is measured not in millions of dollars, but in hundreds of thousands.

Faulk

Continued from page 39

it's practices indicated a reckless disregard of the rights of others and abuse of the rights of free speech and press.

"The full extent and nature of the defendant's designs, methods and practices, their impact throughout the radio and television industries and their effect on the livelihoods of many persons can properly be assessed only by those cognizant of the entire record revealed during this long trial."

Noting that punitive damages could not be collected from Johnson, who died the night before the jury handed down its verdict, Judge Geller said he would name a temporary administrator of the estate in view of the award of compensatory damages. The wealthiest of the three defendants, Johnson owned supermarkets in Syracuse. His threat not to stock merchandise by sponsors of "dubious" entertainers figured in the action.

Si Rose Set at Revue

Hollywood, July 10.

Revue Studios has signed Si Rose to a producer-writer pact, and his first job will be as script supervisor on "McHale's Men." Ernest Borgnine series for ABC-TV.

Shooting begins July 24. Rose and Seaman Jacobs just finished the screenplay of "Take Me to the Fair." Elvis Presley starrer for Metro.

HARTFORD REELECTED

It was announced that Don Hartford, manager of radio station CFAC, Calgary, has been reelected president of the Western Association of Broadcasters. Directors are Edward Rawlinson, president of CKBI, Prince Albert, Sask.; Rory MacLennan, manager of CJOB, Winnipeg, Man., and Bill Stovin, manager of CKOM, Saskatoon, Sask.

South Uist, Scotland—Islanders in the remote Hebrides here are seeking their own radio transmitter. For more than three decades the islanders of North and South Uist, Bernera, Benbecula, Barra and Eriskay have been unable to obtain good radio reception. They have appealed to the London Government and the British Broadcasting Corp., but without success.

DOZIER SLATED AS NEW ATAS PREXY

Hollywood, July 10.

William Dozier, veepee of Coast activities for Screen Gems, is expected to be the choice of the board of trustees as next prexy of Academy of Television Arts & Sciences to succeed Robert Lewine, program veep in Hollywood for CBS-TV, whose one-year term expires. At a meeting of the local Academy chapter Dick Berg, writer-producer of Astaire-Alcoa Premiere, was named prexy of the L.A. chapter to succeed Gail Patrick Jackson for the one-year term.

Vote of the ATAS trustees' for national prexy will be via conference call (telephone) July 16. Under the Academy's rotation plan, the new head must be from the east as Lewine, at the time of his election, was based in N.Y. for CBS Films.

Other officers of the local chapter are Sandy Cummings, first veepee; John Scott Trotter, second veepee; Danny Landres, secretary; Howard E. Johnson, treasurer. Holdovers are Cummings and Johnson. Berg has served on the board for the past two years. Returning to the board and named a national trustee is Don DeFore, who was prexy of the L.A. chapter in 1954 and '55.

FM Station Strike

Continued from page 42

teacher, is financially unqualified to operate the station. The report said that funds for the operation of WXFM are available only as a result of an unauthorized transfer of control of the station to the present management.

No action has been taken on the broadcast bureau finding nor on the application of another company, Blue Island Community Broadcasting Co., for the channel.

The five striking employees were fired when they complained of alleged unsanitary conditions at the station to the Illinois Department of Labor and the Health Department of Elmwood Park. Management agreed to clean up the building, but fired the five protestors. Victor says the employees walked off the job in a "wildcat" strike and left the transmitter unattended.

Victor says that the picketing of sponsors has been ineffective and that no substantial amount of business has been lost as a result. He was quoted by the union as saying that "people who own businesses aren't inclined to side with labor."

Local 1220 is currently trying to get the NLRB to force an election that will involve the fired men. A regional board has already refused on the grounds that WXFM grossed less than $100,000 in 1961, an arbitrary line of demarcation used by the NLRB. Local 1220 president Marvin Balousek is trying to get the NLRB to change its stand because they had intervened in the boycotting issue.

Both sides are quick with denunciations and accusations of a variety of hanky panky. However, the issue may be resolved with one stroke if the FCC decides to give the channel to the Blue Island group.

Urge Repeal of 315

Continued from page 40

forced by law to make equal time for all candidates, even below presidential level, becomes so costly and time consuming that it becomes terribly difficult clearing time for major candidates unless a broadcaster doesn't mind a deluge of equal time requests.

Stanton's testimony took exception indirectly to Goldenson's partial repeal. Said the CBS topper: "We favor this inclusive bill because we do not believe it is possible in a democratic society to make categorical comparisons among people the many important offices that shape our destiny as a people. Obviously, the great sweep and power of the Presidential office spell out the almost unlimited role, either of prestige or authority, that it plays in the affairs not only of the nation but of the world. But the responsibilities and powers of both the Senate and the House of Representatives make it difficult for without a wise and effective Congress national action is paralyzed and Presidential leadership is helpless or unchecked.

"We cannot agree, therefore, that the Presidency and VicePresidency are important enough to justify the repeal of the equal time restrictions but that the offices of Senator and Representative are not. We believe this to be true also of the governors of our States. We believe that there are often highly significant campaigns for the office of Mayor in our largest cities, and, from time to time, of State legislators."

In his prepared testimony, Sarnoff clearly defended total repeal of 315. The NBC chief told the Senate subcommittee that Congress had to decide whether "to trust broadcasters to be responsible and fair in their coverage of political campaigns and in the presentation of candidates, in accordance with the importance of the individual contests and the nature of the public interest in them —or whether it believes that political coverage should continue to be hobbled by an equal time restriction which makes a fettish of mechanical equality and thereby diminishes the services broadcasting can provide to the public."

Sarnoff, like Stanton, opposed Goldenson directly: "To grant such relief only in Presidential campaigns would be to argue that broadcasting should operate in political contests under a double standard—one set of rules for Presidential and VicePresidential candidates and a different one for other elected representatives . . ."

In the morning session of the hearing (the afternoon meeting having been called off for the All-Star baseball game in D.C.), Senators Joseph Clark (D-Pa.) and Jacob Javits (R-N.Y.) testified. Both plumped for legislation to suspend equal time requirements for this year's Congressional campaign.

Both witnesses, themselves up for reelection, stressed the suspension on grounds that'd give Congress ample evidence and more time to decide on permanent revision.

Walter N. Thayer, president of the N.Y. Herald Tribune, appeared also. He testified as a member of the President's Commission on Campaign Costs and said, although the Commission report recommended suspension only for Presidential election, he favored as much latitude as possible for broadcasters.

A letter from Paul A. Porter, former FCC chairman and now private D.C. lawyer, was submitted. He served on the Commission with Thayer and made a similar pitch.

'Crisis Boys'

Continued from page 39

passed its year-end visitation of correspondents, it's expected to be reactivated this year due to increasing demands not only from affils but from out-of-town officialdom.

Along with Huntley-Brinkley and Sevareid, here are some of the all-network, all-American "crisis boys," both domestic and offshore: Walter Cronkite (CBS); Doug Edwards (CBS); Howard K. Smith (ABC); Charles Collingwood (CBS); Dave Schoenbrun (CBS); Alex Kendrick (CBS); Daniel Schorr (CBS); Marvin Kalb (CBS); Irving R. Levine (NBC); Joe Harsch (NBC); John Rick (NBC); Ed Newman (NBC); Robert McCormack (NBC); Ray Scherer (NBC); Sander Vanocur (NBC).

Albany — Kent Brown has resigned as sales manager of WSPN in Saratoga, to become an account executive with WTEN-TV. Jack Ryan, of Albany, former salesman for the Owens-Illinois Glass Co. has also joined the Capital City Broadcasting Corp. station's sales staff



WHDH-TV REAPING REWARDS OF FULL-COLOR SHOWMANSHIP

William B. McGrath, WHDH-TV General Manager: "Color TV enthusiasm in Boston has never been higher. Color set sales are excellent, which means a fast-growing audience for WHDH. We give everything the showmanship of full color, and our great experience in Color TV has substantially enhanced our reputation as New England's most modern TV facility." Color TV can pay off for you, too. Get the full-color picture today from B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.

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Strong, creative know-how in initiating, developing and directing dramatic programs, participation and game shows, documentary public service projects, personality interviews and quiz shows.

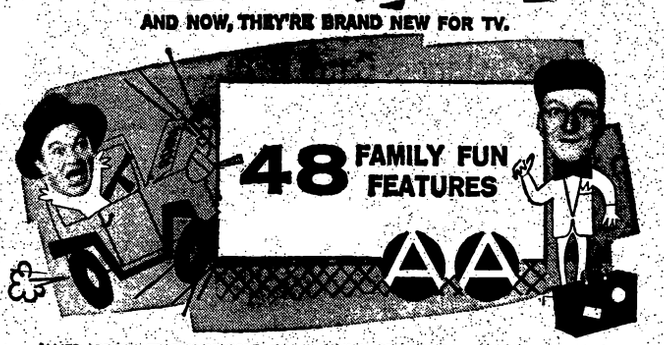
Twelve years experience with New York networks, independent stations and advertising agencies.

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A long successful record of TV spot commercials, sales and industrial films.

Box V-3335, VARIETY, 154 W. 46th St., New York 36

PROVED IN 342,000 THEATRE ENGAGEMENTS
The Bowery Boys
AND NOW, THEY'RE BRAND NEW FOR TV.



ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N. Y. C. 36, N. Y., PLAZA 7-8530

Mex TV's Invasion Of 'Second Female Front' Rouses Nitery Owners

Mexico City, July 10.

A remote control television program, patterned after American programs which set up cameras in night clubs, to give stay-at-homes a glimpse at celebrities having themselves a ball, was vehemently vetoed by night club impresarios.

Claiming that they had to protect the "sacred interests" of their sacrosanct clients, club owners exerted pressure to kill the program before it was born.

It is true that in Mexico, especially, the indiscreet and impersonal tv camera could cause considerable embarrassment to politicos, businessmen, industrialists and the monied crowd; all bald, pot-bellied and having one thing in common: the maintenance of a "second female front."

Some well-heeled citizens of the land of manana pride themselves on their ability to maintain three and more curvaceous young things, set up in love nests known as "casas chicas" here.

The sophisticated, financially secure set in Mexico, genus male, has custom of diverting itself, and not precisely with their better halves. And wifey, sitting home in front of the tv set, getting a full view of hubby disporting himself with a younger piece of fluff, could have excellent grounds for divorce and a huge property settlement.

This is not the only threat, however. For in Mexico, the "offended" senoras have a habit of going for their 45s and blasting away at the erring husband. This is called "autoviudismo" (self-inflicted widowhood), and very, very popular south of the border. Usually the frau with the gun gets off scot free or a token prison term, retroactive to her time of detention (which means that actually there is no jail term).

So, cabaret owners, fearful of losing their lucrative clientele, were able to quash the program idea.

Milwaukee—Breta Griem, active for 13 years on WTMJ-TV, Milwaukee Journal station and dean of U.S. television's cooking authorities, has retired. There was an hourlong program on WTMJ-TV in her last official tv appearance, followed by a luncheon given by station.

'Empire'

Continued from page 39

result "there is not one sympathetic character left."

The costly pilot (split by SG and NBC) evidently won't be used to kick off the 9:30 series (coming right before the high-powered Dick Powell anthology). "Only parts will be salvaged for later installments," it was explained. Agencies objected to brutality, rape and the heavy being Mexican.

From the Coast also come reports that co-fronters Richard Egan and Terry Moore are not exactly on the best of terms. Producer Frank Pierson, however, said, "It'll all be straightened out; it's crying time all over town." Later, exec producer Bill Sackheim brought in Andy White to alternate with producer Pierson.

Three sponsors of "Empire," a "contemporary western" about a giant ranch (a la King Ranch) are American Tobacco, Chrysler and General Mills.

WSB

Continued from page 43

AM&FM, went overboard in pushing parade and distributing thousands of small American Flags—for free—to kids for waving purposes on day of parade.

A good group of tv personalities appearing in parade was headed by Victor Jory, Craig Hill and Kenneth Toby (of "Whirlybirds"), singer Eddy Arnold and Gospel singer Wally Fowler. They joined WSB-TV personalities Ruth Kent, Don Stewart, John Palmer and George Page and a host of state, city and county officials in parade, along with military units, Shriners, a dozen marching bands, patriotic organizations and what have you in a really outstanding spectacle.

Police Chief Herbert Jenkins, who participated in parade, estimated 1962 crowd at 300,000.

Needless to say, July Fourth parade will be an annual WSB-TV promotion in future.

Jacksonville, NC.—A request for a third Jacksonville radio station, call letters yet undesignated, has been filed with FCC. Identified as the L&S Broadcasting Co., the corporation officers are listed as Morris Leder, vice president-director; Samuel Leder, director; and Julius J. Segerman, secretary-treasurer.

Dimbleby Favored As Britain's 'Satellite Star'

London, July 10.

Special industry committee set up to compile Britain's first Europe-to-U. S. video program which will be beamed to the earth satellite Telstar, is expected to be finally settled today (Tues.).

Hot favorite for the "star" job to date is BBC-TV's leading commentator, Richard Dimbleby, although some sources report that initial broadcasts to U. S. via Telstar will only be news flashes. More composite program is not expected until several days after the satellite is launched.

JFK's Mex Visit Seen Cementing TV, Radio Ties

Mexico City, July 10.

The Mexican visit of President John F. Kennedy and his wife not only cemented relations between two nations on political-business-social levels but also has laid the foundation for a broader collaboration between Mexican and American radio and television executives.

Top brass of NBC, CBS and ABC, directing broad radio and television coverage of the diversified official events, praised the "absolute cooperation" extended to them by Mexican confreres, thus making their work easier.

Concensus of opinion is that radio and television coverage of the Kennedy visit was the best planned and executed in Mexico. And apart from the broad American coverage, Mexican teams did a bangup job in bringing highlights of the events to Mexican homescreens and radio listeners. Virtually all other programming was shunted aside, giving preference to official acts, interviews, speeches, release of newsclips, backgrounders, etc., as well as commentaries on the importance of the presidential meetings.

About the only criticism that can be made, judging by viewing of welcome ceremonies at the airport, and in interviews, was fact that interpreters were badly chosen. For example, the English speech of President Kennedy, in answer to the welcoming words of President Mateos, was translated by a Washington aide whose command of Spanish was abysmally poor. And translation of the Spanish text of President Mateos's speech was badly butchered in English by a member of the Mexican staff.

Aside from this, the coverage was memorable and outstanding. Task forces of the three major American networks were headquartered in Televicentro, and perfect preliminary organization made possible telecasts that went off as smooth as clockwork.

Mexican television passed its first major test, demonstrating both efficiency of personnel and advances in technical end in remote control telecasts especially. Mexican radio crews are experts in remote control coverage.

Radio station XEW was pilot station of a national network which brought a continuous commentary and report of the Kennedy visit to all corners of the land. Even isolated communities in remote mountain fastnesses, peopled by Indians, had sets on all day with eager ears listening to the meeting of the presidents and the round of events connected with this.



NEED SOMEONE TO CARRY THE BALL?

To sell your product in the big Northwest market, KSTP-TV is a triple-threat performer.

The Northwest's *first* TV station, KSTP-TV combines maximum coverage, top entertainment and superior service to dominate this market of 810,800 TV families and over $5 Billion in spendable income.

KSTP television 5 100,000 WATTS • NBC MINNEAPOLIS • ST. PAUL

COLUMBIA POST-48 FEATURES FOR TV



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"THE WILD ONE"

Average Rating 21.3 Audience Share 57.3% WCBS-TV Saturday, June 23, 1962 11:15 P.M. to 12:30 A.M.

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The Steve Allen Show is seen at 11:15 P.M. Monday—Friday on the WBC stations in: Boston, WBZ-TV 4; Baltimore, WJZ-TV 13; Pittsburgh, KDKA-TV 2; Cleveland, KYW-TV 3, and San Francisco, KPIX 5. And in: New York, WPIX 11 (11:00 P.M.); Portland, Maine, WGAN-TV 13 (11:15 P.M.); Springfield, Mass., WHYN-TV 40 (11:15 P.M.); Washington, D. C., WTOP-TV 9 (11:25 P.M.).

90-minute man

He is a multi-phased entertainer: a star comedian, actor, satirist; an author of short stories, a novel, an autobiography, a volume of poems; *and* a lyricist-composer (over 2,000 songs, 30 record albums) and pianist; *and* a discoverer and developer of new talents.

He is also a concerned citizen and public speaker, vitally interested in the issues of our time.

His name: Steve Allen.

It's precisely because Steve Allen—as an entertainer and a man—combines *all* these talents that he was picked by WBC to be starred and enjoyed *every weekday evening, for 90 minutes,* by the millions of late-evening viewers of the WBC TV stations; and of other individual TV stations who seek new levels of late-evening programming.

Yet, the full measure and meaning of WBC's Steve Allen Show can only be seen, in depth, behind what is visible on the TV tube.

It's to be found in more than the fact that WBC's Steve Allen Show is the largest programming project ever undertaken by a group of individual TV stations.

The full meaning of this series must be measured also by the way it fits into the basic concept of WBC's programming philosophy for its own and other TV stations.

WBC has already produced such wide-ranging series as Intertel...Man and His Problems... Face of the World...Adventures in Numbers and Space...Reading Out Loud...American Civil War ...English for Americans...College Presidents Speak, and others.

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Columbus, Ohio, WTVN-TV 6 (11:15 P.M.); Indianapolis, WLW-I 2 (11:30 P.M.); St. Louis, KTVI 2 (10:30 P.M.); Minneapolis, WCCO-TV 4 (10:30 P.M.); Des Moines, KRNT-TV 8 (10:30 P.M.); Kansas City, KMBC-TV 9 (10:15 P.M.); Phoenix, KOOL-TV 10 (10:15 P.M.); Tucson, KOLD-TV 13 (10:15 P.M.); Portland, Oregon, KATU 2 (10:30 P.M.); and Los Angeles, KTLA 5 (10:30 P.M.).

TALENT SCOUTS
With Jim Backus, host; Robert Goulet, Sheree North, Van Johnson, Floyd Patterson, Carol Burnett, Donau Sisters, Billy Van Four, Vaughn Meder, Karen Thorsell, Mickey Alan, Don Crichton
Producers: Irving Mansfield, Peter Arnell
Director: Gray Lockwood
Writer: George Foster
R. J. REYNOLDS, PROCTER & GAMBLE, S. C. JOHNSON
60 Mins., Tues., 10 p.m.
CBS-TV, from N. Y. (tape)
(Esty, Benton & Bowles; Needham, Louis & Brorby)

For the vacationing "Garry Moore Show," CBS-TV has slotted the hour perennial "Talent Scouts" as the summer replacement in the Tuesday 10 to 11 p.m. slot. This time out, in the hour version, Jim Backus is host.

It'll pass muster as summer fare, although, judging from Tuesday's (3) preem, won't kick up much excitement. Backus mugs and talks and talks. Good deal of byplay and gags were on the tired side, as if he had to infuse humor or excitement in a situation which just didn't have it.

Going for the show is the roster of names. Opener had Robert Goulet, Sheree North, Van Johnson, Floyd Patterson, and Carol Burnett introing their "finds." A look-see at the names flashed on the screen for the upcoming episode indicated the heavyweight aspect of that part of the show in subsequent outings.

The talent introduced was on the pro level, but, for the most part, the performances missed the big-time polish and zing. The acts ranged from vocalizing to terping to comedies. The name talent had reasons of their own for being on the show. Boxer Patterson plugged his new book; Carol Burnett her one-woman show, etc. Plugs though were on the whole unobtrusive.

Best item seen in the dullish evening was a cerebral young comic, Vaughn Meder, who had a good tickler in his imitation of President Kennedy at a news conference. Billy Van Four, a Canadian vocalizing group, had some style, but their rendition of two numbers was so-so. Don Crichton, a song and dance man on the "Garry Moore Show," was pretty good in his closing "Shoeshine" number. Keren Thorsell registered okay in a vocal bit.

Backus, if he can stop pushing for jokes which don't come off, would make a better and more relaxed emcee. *Horo.*

OPINION IN THE CAPITAL
With Martin Weldon, interviewer
Producer: Martin Weldon
Director: Stuart Cameron
30 Mins., Sun., 7 p.m.
WTTG-TV, Washington, D.C.

Amid the plethora of Washington interview shows with politicians in and out of Congress, WTTG-TV has tried a new tack, and on the basis of this first show, carried it off with some degree of success.

Martin Weldon, director of news and special events for Metropolitan Broadcasting, conceived the idea of personality portraits rather than straight news-type interviews. He hoped to achieve this by bringing out a guest's personal and political philosophy in amiable discussion.

His first try was with George D. Aiken, Vermont Republican who might be called the Robert Frost of the Senate. Looking very much like the craggy poet of the North, Aiken is both sincere and candid, and for this reason, as much as any other, the interview turned out well.

Seated across a round table from Weldon, Aiken answered effective, knowledgeable questions with a sturdy yet artful deliberation. His performance was as simple and deep as any politician has ever given.

Weldon retained command of the proceedings without intruding upon them. He delivered his questions tellingly with good timing and the right amount of suggestion.

The dialog ranged from Aiken's views on patriotism through presidential relations with Congress, Aiken's ambitions and his opinion of John F. Kennedy's cabinet to Aiken's reaction to the four presidents he has served with.

Aiken allowed as how he has never wanted to be president because "I'm not an organization man" and that he feels sympathy for any president since "no man is big enough for the job."

Is he a "Young Turk," the 69-year-old Aiken was asked in summation? "Well," he said, "if you follow your conscience, I suppose they've got to call you something."

Uninhibited by camera work or direction, the interview technically was flawless.

It was broadcast simultaneously over WNEW-TV in New York and WRUL radio in Philadelphia, other Metropolitan arms.

Weldon plans to continue the experiment, admitting his main problem is choice of guests. It might also be said that another problem is shaping and pacing questions to let the subject's personality rather than any ax he carries comes into full focus in 30 minutes. *Ned.*

ON STAGE
With Dave Moore, Don Stolz, others
Producer-Writer: Jim Dooley
Director: Clarence Anderson
30 Mins.; Thurs. 9:30 p.m.
CULLIGAN WATER CONDITIONER
WCCO-TV, Mpls.-St. Paul

Twin Cities' professional and amateur live theatre interest undoubtedly is at an all time recent years' high. Accordingly, "On Stage," dealing with that popular entertainment branch, stacked up as an apt and timely subject for this latest once-a-month "Reports" documentary series presented by the WCCO-TV, CBS affiliate news department. Under such circumstances, it was calculated to attract a large audience.

There is much evidence to support the opinion that the public hereabouts has been and is more wrapped up in the speaking stage than ever before. Some of the testimony is provided by the manner in which individuals have been digging deep into their pocketbooks to pony up, via donations, the several million dollars necessary, to bring into existence the now on-the-way professional repertory theatre for famed Broadway director Tyrone Guthrie.

The fine support accorded the 23-year old local Old Log, an Equity repertory company that recently built a brand new theatre, is further testimony. So is the success of the U. of Minnesota theatre which now boasts a packing-'em-in summer Mississippi river Showboat. Not to be overlooked, either, is the existence of no less than 16 Twin Cities' area little theatres and the well along-in-years St. Paul Edyth Bush repertory showhouse.

Under the expert guidance of highly efficient and personable narrator Dave Moore, "On Stage" took viewers behind the scenes, revealed the inside workings and give the lowdown at a half-dozen Twin Cities' theatres. It brought before the camera entertainingly portions of rehearsals along with finished bits and musical numbers from current and impending productions.

The aforegoing action was punctuated by interviews with theatre heads, directors and even an actor who related what they're trying to achieve and some of their biggest problems. Brought out, too, was how very much the Tyrone Guthrie theatre will mean to the Twin Cities and adjacent communities.

Bits of shows offered imparted liveliness to the proceedings and increased their entertainment value. Presentations and camera-work in these instances rated above par. Dialers not only received much information about the theatres' operations, but also had their interest further engaged by the acting performances and song and dance set before them.

What to this reviewer seemed a regrettable omission, however, was failure to mention the forthcoming Theatre Guild-ATS subscription seasons which both adjoining Twin Cities each will have for the first time—hitherto it was had by one of them at a time. Also, it's important that these seasons next fall and winter will bring in a minimum of seven Broadway hits, the largest number yet and that this means a Twin Cities' fortnight engagement for all shows.

Inasmuch as "On Stage" dealt with the future of the live theatre in the Twin Cities, as well as its present status, and obviously was

(Continued on page 60)

Foreign TV Reviews

OUT OF THIS WORLD
(The Yellow Pill)
With Nigel Stock, Richard Pasco, Peter Dyneley, Pauline Yates, Gerald Turner, Robert Pitt, Boris Karloff
Producer: Leonard White
Director: Jonathan Alwyn
Writer: Leon Griffiths
60 Mins.; Sat., 10 p.m.
ABC-TV, from Manchester

With Boris Karloff to introduce each segment, this new drama skein promised to investigate the science fiction no-man's-land, bringing back chills. But there could be little less terrifying than Karloff without makeup, and his spiel set the tone for the opener, "The Yellow Pill," which had a fair idea but talked itself out, raising no goose-pimples.

To Dr. Frame (Nigel Stock), a psychiatrist, was brought Michael Connor (Richard Pasco) by the police for mind-straightening. Connor had murdered, but claimed that his victims were space-spies. He consistently affirmed that he was a space capsule, with Frame as his co-pilot, and showed uncanny familiarity with the secret details of Frame's private life.

Every attempt by the medico to break down Connor's apparent delusion failed. The patient insisted that it was Frame who was deluded, that the year was 1986, and that they were both spaceborne. He said Frame could be cured if he took a yellow pill, which he would find in his desk drawer.

Shaken, Frame did so—and dissolved in to Connor's reality. He frantically killed him, watched impassively by the bogus policemen. But this climax, which should have struck the authentic vein of imaginative horror, was preceded by so much reiteration that it failed of its full effect.

Nigel Stock had little to do but get progressively more distraught, which he did satisfactorily, while Richard Pasco's wild frenzy was capably done. Jonathan Alwyn's direction of Leonard White's production was flaccid, but the main fault was in Leon Griffiths' script, which tended to mark time rather than to develop. *Otta.*

PROFILE IN MUSIC
With Isaac Stern, John Freeman, the London Symphony orch under Maurice Miles
Producer: Patricia Foy
45 Mins., Thurs., 9:25 p.m.
BBC-TV, from London

An intriguing blend of music and interview, "Profile in Music" has recently featured such big names in opera as Victoria de los Angeles and Geraint Evans. Scheme is to allow the stars to illustrate their artistry in self-chosen pieces, and for "Face to Face" interviewer John Freeman to quiz them about their history and inclinations, in the pauses.

American violinist Isaac Stern made a good showing in this segment. His choice of music was mainly melodic, ranging from excerpts from concertos by Haydn and Bruch to a Mozart Adagio. Only the witty and brittle movement from Prokofiev's First Violin Concerto was at all far out, but it allowed Stern to show off his prodigious technique. Only drawback of the musical side, in fact, was the flabby and lackadaisical conducting by Maurice Miles, who managed to make London's finest symphony orchestra a lacklustre bunch.

John Freeman, whose force is the scorching personality probe, amended his usual style to a more amiable approach. Stern made likable comments about his background, his pride in his American nationality, and the nervous tension of his concert-giving life. Freeman apologetically asked him about his single movie appearance as a thesp, and Stern thought it a youthful aberration which would not be repeated. He did not know the place of music in the movie, and thought it wasn't for him anyway.

This skein cunningly combines the presentation of worthwhile music with an insight, however cursory, into the personalities of the people who make it. It was admirably produced by Patricia Foy, who ensured smooth transitions between words and notes. *Otta.*

FIRST NIGHT AT CHICHESTER
With Sir Laurence Olivier, Roy Rich, Peter Haigh, McDonald Hobley
Producer: Terry Yarwood
30 Mins., Tues., 11:17 p.m.
Southern TV, from Southampton

Coinciding with the opening night of Chichester's Festival Theatre, being directed by Laurence Olivier, Southern TV networked this cosy survey of the building and its inception. Mike-trailers Peter Haigh and McDonald Hobley shared the chores of the tour, popping up in a dressing-room, in the auditorium, in the stage manager's box, and describing the obvious in reach-me-down prose. Roy Rich, who's the program boss of Southern TV, handled Olivier himself, discussed his choice of play and the reason for his attraction to this open-stage theatre, first of its kind in Britain.

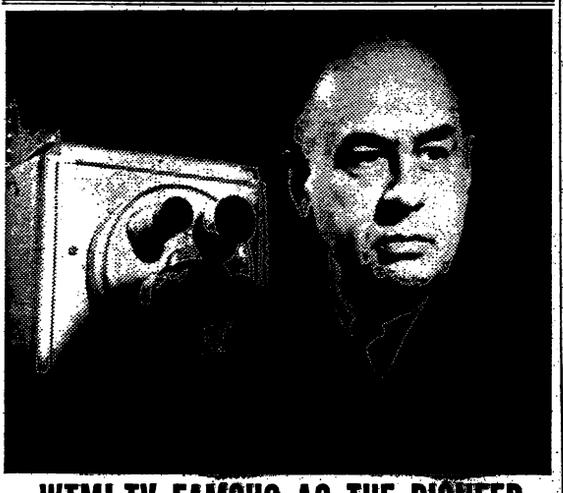
The man who pioneered the idea, and raised money for it, Leslie Evershed-Martin, got a brief look-in, and the show closed with run-of-the-mill interviews with a few notables in the first-night audience. Peter Haigh said he'd have a few words with a dramatic critic, and chose one who wasn't practicing any more. McDonald Hobley was told by Haley Mills that she was due to make a film for Disney, and asked if she'd make any others for him.

It was that kind of perfunctory slackness that turned it into a so-so celebration of an important event. But Terry Yarwood's production managed to cover the ground adequately, without going below the topsoil. *Otta.*

THE STATE OF THE UNION
Narrator: Frank Duncan
Producer: James Bredin
Writer: Ian Trethowan
60 mins., Wed., 9:45 p.m.
Associated TeleVision, from Birmingham

This documentary special by ATV for America's Independence Day sketching the growth of the U.S. from early colonization to the present age, took a wagon load of facts and figures and not-so-original film clips and streamlined

(Continued on page 55)



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Foreign TV Reviews

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them into a palatable, nay, tasty piece of tv travelog.

Penned by Independent Television newsman Ian Trethowan, the commentary was swift, slick and witty containing many astute observations on the Yank character spiced with such lusty comments as: "Medical charges in America are so high that even bad breath can be a major financial burden."

Shots of America's landscape, dams, buildings, cars and such-like were not new but deftly edited and were combined with sound effects that brought them home in a fresh light. Souped up civil war atmosphere using oil paintings as the only pictorial display was a particularly neat piece of production.

Voiceover of Frank Duncan conveyed the facts with the enthusiasm he might conjure up at a race meet, and thus provided an invitation to keep watching what was a successful marriage between script and clips.

On the whole, the show gave a good broad view of what Uncle Sam has achieved since 1776 without getting bogged down into irrelevant detail and a good Englishman's-eye-view of the colony that got away. *Watt.*

PLAY IT YOURSELF
With Graham Stark
Producer: Mark Stuart
Director: Philip Casson
30 Mins., Tues., 7 p.m.
Granada TV, from Manchester

Granada TV have acquired a reputation for progress and initiative in their programming. If they persist with a show like "Play It Yourself," they'll lose it fast.

The half-hour assembled a selection of guinea-pigs from the studio audience, and made them sing "Moonlight Bay" in ragged chorus. Then one poor guy mimed to a Frankie Vaughan disk, and the grand, nauseating climax was a foolish gangster takeoff, with victims impersonating gunmen and their molls.

The show was degrading to those taking part, embarrassing to watch, and quite lacking in humor, wit, style, pathos, or anything else that goes to make entertainment. Graham Stark, the luckless emcee, was egregious throughout, but deserved some condolences. The whole imbecile affair wasn't even slickly presented. Timed, as it was, to hit the schedules just after the Pilkington report, it was a great plug for BBC-TV. *Otta.*

Foreign TV Followup

Drama '62

Canadian author John Gray, a comparative newcomer to dramatic tv in these parts, had "The Enemy" nationally networked on the commercial channel in Associated TeleVision's Sunday night skein. It was a tragicomedy of no mean impact.

Set in the 1914-18 trenches, yarn centered on a private's theory that every common man below the rank of Corporal is basically a coward and, once this inherent "quality" was recognized, there would be a mass pack-up-and-go-home movement.

After easily convincing his comrades in arms, the verbally adept private was set up as a patsy by his superiors who wanted to keep the enemy busy in order to move up supplies. Under a flag of truce the private is made to try out his anti-war patter on the Germans who, incredulous and suspicious, eventually succumb to his view. Quick answer of the Kraut top-brassers, however, is to have the deft orator shot.

Of the many messages that could be read into this original and often brilliant play, perhaps the most frightening was that even when the common man realizes the futility of war, there's nothing he can, or will do about it.

Joe Melia, as the glib-tongued private who was tuned into every common man's wavelength, was firstclass completely fitting Gray's character who, even facing the Hun firing squad, played it as if the joke that was on him was a good one. Supporting thesps were fine, too, in a production that kept strangely one degree above reality but gained impact from that kind of treatment.

Production was imaginative and sympathetic to the author's "idle dreaming." For instance, the interchange of officers and squaddies of the British line with the German jackbooters served to emphasise that soldiers are the same on both sides but at the same time belied any reality the situation might have developed. But producer Herbert Wise underscored starkly at the end one fact. The swift talking private was very dead. *Watt.*

Hippodrome

U. S. thrush Vivian Blaine saved this Associated-Rediffusion prime-time program from being a complete flop as it despairingly presented an hour-long bill of vaude and circus acts. Miss Blaine triumphed through her vocal verve and audacity, in numbers from "Guys & Dolls" and such standards as "Old Black Magic," "Music Maestro Please" and "From This Moment On."

Her voice, not in the big league as far as smoothness goes, made up for it in power and punch. Presentation was all with Miss Blaine and she cannot be faulted in this respect. But, as with most "untuneful" chantoosies, the slow numbers can be a bit of a drag and, in such short spots as her video appearance here, it would have been no hardship to have stuck to the uptempo songs.

Further down the bill Michael Allport, a deft but predictable conjurer who produced doves from thin air, was the only other act of any stature. For instance, the cycle riding of the Duo Rean; the music making of the Willards, on accordians and clarinet, and the springheeled tumbling of the six Walgardis was able but not exciting. Maybe because their type of acts are suffering from severe over exposure on the commercial network. Not their fault, but nonetheless, a fact.

A novelty item came from America's Grauman & Erica who ran up and down some musical stairs, but the gimmick was good for one number only and became merely repetitions after that. Dart blowers Rondart & Jean were accurate but merely show openers.

Standout production fault was the incessantly loud music which never changed tempo for the non-speaking acts. More musical thought would no doubt enhance the program considerably and better balancing of same would take a load of the ear. *Watt.*

Play of the Week

Leo Lehmann's "I Don't Like You" made a beguiling contribution to the "Play of the Week" skein from Associated TeleVision. In a pleasantly irreverent tone of voice, he said that antipathy is just as good a basis for matrimony as love, and set out to illustrate it in a plot that could have done with tightening, had its longeurs, but was otherwise agreeable.

Mr. Barr (Nigel Davenport) was a much-hated schoolmaster, with little care for other people's feeling, and generally supercilious. On holiday, he met two of his female colleagues, Mrs. Lee (Patience Collier) and Miss Tomkin (Wendy Craig), who were sedately tasting the Italian Riviera. Mrs. Lee was strongly anti-Barr and had matchmaking plans for the younger, attractive Miss Tomkin. But Barr made a play for the latter, took her to bed, and then left abruptly.

All seemed to be over, but, when school reassembled, Barr made scathing reference to his night with Miss Tomkin, and then asked to marry her. The girl submitted, and Mrs. Lee was consoled by being put in charge of the library, a job which Barr had filched from her.

Trouble with the play was that writer Leo Lehmann didn't get full value from the irony implicit in the situation. He was inclined to waste his time on side issues, such as a couple of British bores who courted the ladies at the holiday resort and such as Mrs. Greaves (Marion Mathie), a disappointed teacher whose presence and motives stayed obscure.

Nigel Davenport was well under the skin of the blunt, no-nonsense Barr, cleverly keeping it in doubt whether the man was a brute or merely over-honest. Wendy Craig was excellent as the fluttering Miss Tomkin, on the brink of permanent spinsterhood, and Patience Collier, as the conventional Mrs. Lee, was okay. *Otta.*

West German Viewers Fightin' Mad Over Delayed Telecast of Fisticuffs

Frankfurt, July 10.

Probably the sorest spot of complaint for West Germany's 6,500,000 television set owners is that they were deprived of viewing their country's first world championship middleweight battle on their television screens when the event happened.

The giant battle between Philadelphia's Harold Johnson and West Germany's Bubi Scholz took place on June 23. And the German newspapers are still full of angry letters to the editor protesting that the television viewers were deprived of seeing the event when it took place.

Hassle apparently revolved around Johnson's manager's asking for 120,000 German marks ($30,000) for the television rights to the battle, and the tight-fisted German television officials offering only 100,000 marks ($25,000).

Inside story here is that just about an hour before the fight, Johnson's manager agreed to drop the fee to $25,000. But the annoyed German network officials said that it was "too late" to carry the fight concurrently. So it was filmed instead, and showed to the television audience three nights later.

The West Germans were furious, and rightly so. The television set owners pay a monthly fee of five German marks ($1.25) to the West German post office, which is responsible for handing the money out to the various television situations to produce the shows. And, argue the angry fight fans, this was the first world championship fight ever played off in West Germany, and the first time local enthusiasts could enjoy an outstanding sports event right at home. So why argue about a measly $30,000 when producing an hourlong musical or entertainment program may cost three times that amount?

The papers have been loaded with denunciations of the short-sighted television officials who ruined the audiences' chances of viewing the fight. Many of the German papers had carried television listings of the fight time, sure that it would be shown to the audience, and thousands tuned their sets on, only to find that the play-by-play description was available only on the German radio (and also carried, blow-by-blow, in English, via American Forces Network, AFN, for the thousands of American soldiers and their families stationed in Germany and France.)

There is added annoyance because the fans were deprived of seeing their idol Bubi Scholz, even though he met defeat in the 15-rounder. The 30-year-old Scholz is a very ppoular figure in the entertainment field, having made a hit not only as the middleweight boxer, but also having appeared in German films, on German television as an actor and entertainer, and even having sung some German platters.

British Indies Back In TV Rating Race

London, July 10.

Commercial tv network is back in full swing after the actors' layoff. The independent companies are again sweeping the board in most regions and virtually repeating the dose in the national ratings.

From the latest TAM (Television Audience Measurement) ratings, only one BBC-TV item managed to find a top 20 slot, a recording of the world soccer cup (20). It must be pointed out, however, that one valuable top place rack was taken up with a dual-channel political broadcast.

Majority of British viewers are again settling down to a familiar pattern of viewing. Top spots go to two editions of Granada's "Coronation Street," the unchallenged champion throughout the thesping troubles, which looks as if its set to keep competition at bay for many a night to come.

In attendance are the usual play, "Dickie Henderson show," "No Hiding Place" and "Top Secret" from Associated-Rediffusion and "Probation Officer" and "Sunday At The Palladium" from Associated TeleVision.

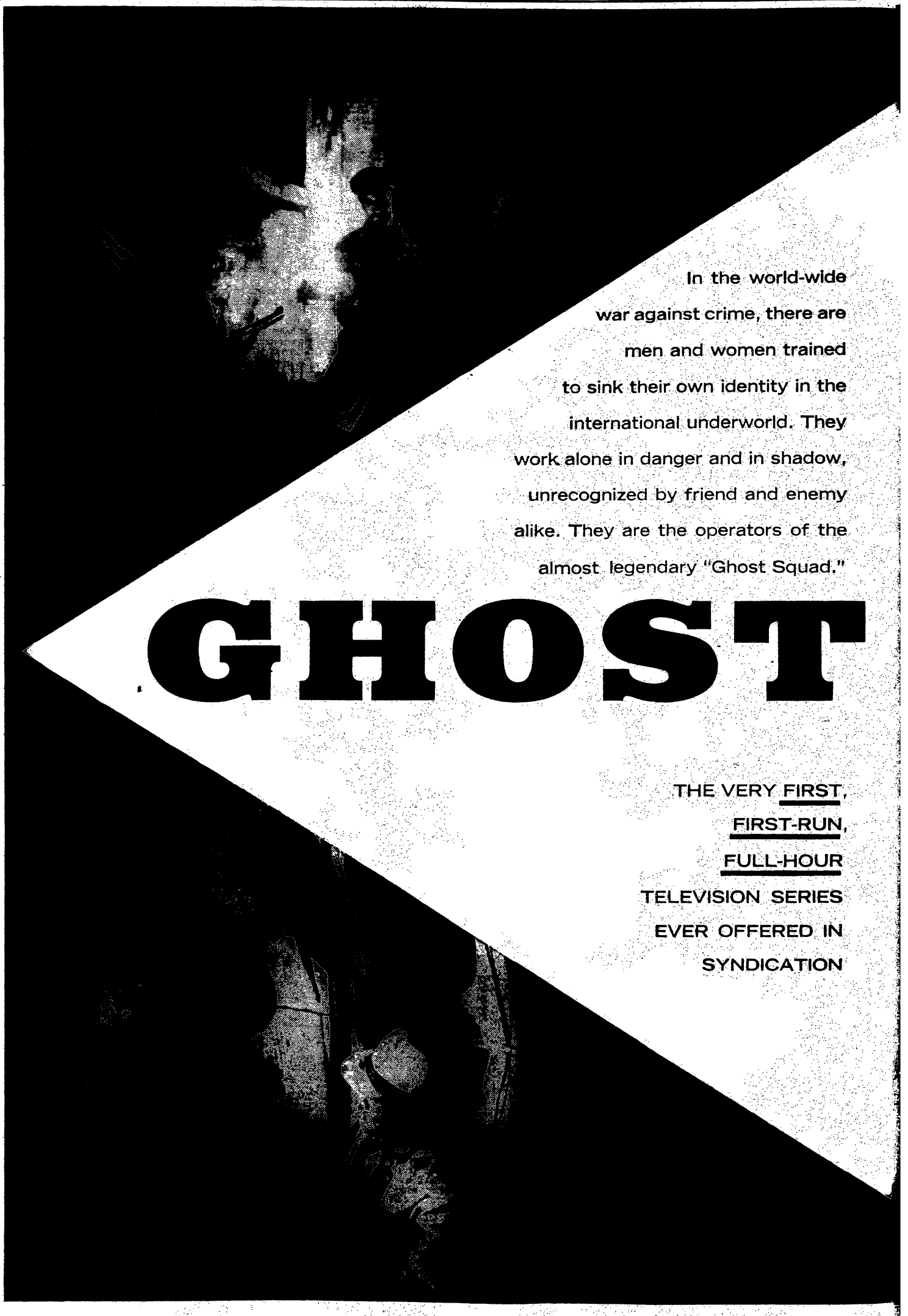
BBC's one-time hot entries "The Rag Trade," "Dr. Kildare" "Perry Mason" and "Z Cars" have, according to TAM, succumbed completely to the opposition.

Cincinnati—Bill Dawes has been upped to station director of WCPO, which he joined in 1949 as a deejay after stints with WCKY and WLW here and the CBS radio network in N.Y.C. His recent post of program director passes to Buddy McGregor, a newcomer to the Scripps-Howard station.



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British White Paper Supports BBC-TV 2d Channel But Shelves 'Hot Potatoes'

London, July 10.

British government's initial action on the Pilkington Report has been to okay the less controversial issues and shelve the "hot potatoes" until the fall. By that time, the politicos reason, tempers will have cooled and a more reasonable attitude will prevail in which to discuss and decide the main issues of British broadcasting.

Meantime, via a preliminary White Paper, the government has started the ball rolling on certain of Pilkington's recommendations. BBC-TV is to get a second national video web. This is to come into operation about halfway through 1964. It will be in the so-far untried UHF waveband and have the Continental 625-line definition. Greenlight has been given for color shows. Corporation foresees its second channel as running in primetime and in the London area only at first then spreading to the rest of the country over the next five years.

Government also hints in the White Paper that the Independent Television Authority — mightily criticized by Sir Harry Pilkington and his 11-member committee— will get a further web within five years bringing the total to four. Two in 405-lines and two in 625-lines. Ultimate aim is to have six national vidchannels operating in the next 15 years, and all on 625.

Both existing networks will be given additional program hours provided these are used for adult education, subject to a formula agreed with leading educationalist bodies. Additional transmitters to provide Scotland and Wales with "self-contained" video services have been agreed by the government. These will be run by BBC.

Also granted is the extension of airtime for BBC Radio. This three-channel, national sound service will in future start in the Light Program at 5.30 a.m. and wind at 2 a.m. The Third Program will progressively spread into daytime from its present night time status.

In order to finance the expansion of BBC into a second web, 625-lines, color, educational broadcasts, increased services for Scotland and Wales and extended radio time, the government has authorized the corporation to borrow up to $28,000,000 for temporary banking accommodation and up to $56,000,000 for capital purposes, latter subject to approval by the Postmaster General.

In line with Pilkington's thoughts, advertising magazine programs have been officially bumped although general portion of advertising—six minutes per hour on average, seven minutes maximum—was held to be okay. However, in view of the song and dance being made about application of the "natural break" technique the government is to hold meetings with the ITA to work out a possible change in the minimum interval between breaks.

Cabinet will also consider the nature of appeal of some vidplugs named by Pilkington as "socially undesirable," such as kiddie adverts and medical commercials.

Defer Action on ITA Revamp

What the government has not committed itself on yet is the main recommendation of the report—the revamp of the ITA, which would give the Authority absolute power over the commercial web being responsible for the planning of programs and the selling of airtime to advertisers. Indications in the White Paper are that such drastic changes are impractical.

Document states: ". . . (suggested) fundamental change in the structure of independent tv requires the most thorough examination and the government wishes to be satisfied that any new structure would remedy the defects it was designed to overcome and would not throw up equally serious difficulties of its own or deprive the system of the features for which it can fairly claim credit. . . . government will later submit to Parliament a statement of its own proposals for the future of independent television.

Nor is the government satisfied with Pilkington's dismissal of toll-vision as a starter. According to the White Paper, there are "cogent" arguments in favor of it and, although there will be no room for it over the air if the government's plans for the next 15 years materialize, that objection would not apply to wired tollvision.

The government also believes cases in which exhibitors want publicly to show BBC or ITA programs on a big screen should be judged on their individual merits and not dismissed collectively.

Strong hint contained in the White Paper is that BBC will have enough on its plate with the expansion authorized without having to spread into local radio, too. View is passed as "there is little evidence of general public demand for this."

Among other items shelved by the government, until after the Parliamentary summer recess, is the financial relationship of press and tv and whether there will be an increase in the annual license fee (currently $11.20 for both radio and tv) although government "accepts its responsibility to see that BBC can secure sufficient income to finance adequate services."

In a declaration of the government's view of the commercial channel as it exists now, and by way of a "balance" to the Pilkington report's stinging attack, the White Paper states: "In many ways the system (of commercial tv) has been successful. The evidence suggests that more people watch its programs than those of the BBC. In some fields—for example light theatre, news and religious broadcasting—it has undeniably contributed something of value to television and by bringing competition into the world of television exercised an enlivening effect on television in general."

But the cabinet picked up the much-emphasized point in the report that there was too much "triviality" and "violence" in tv generally. Discussion are being arranged with heads of the two webs to effect some changes. First casualty, which can be classed under the "trivial" banner, is Granada-TV's "Play It Yourself" quiz game. Station has dropped it after only two showings and critical brickbats.

Milwaukee — Sprague Vonier, program manager of WTMJ-TV, Milwaukee Journal television station since 1956, has been named sales manager for WTMJ-TV, according to George Comte, v.p., and general manager of radio & television.

Scots Blast Report

Glasgow, July 10.

"Bias and over-generalization" on the part of Britain's Pilkington Committee on the future of broadcasting was condemned here by a commercial tv boss.

Noel Stevenson, managing-director of Scottish Television Ltd., Auld Lang Syne program contracting company, described the Committee's findings as being "neither objective nor accurate, and the outcome of hearing minority evidence rather than listening to the programs themselves."

In an outspoken reply, Stevenson accused the Pilkington Committee of basing its judgments "more on hearsay and the opinions of individuals and minority groups than on actual study of the programs on the air." He said the Committee's assessments were too full of generalizations.

"Bias against ITV and its motives is so obvious as to detract seriously from the value of what should have been a very valuable document," he said.

The Parliamentary Time Table

London, July 10.

Without any time delaying tactics, the political and parliamentary offensive on forthcoming television legislation is getting under way. The time table of events to come has not yet taken complete shape, though certain key dates are being confirmed.

The first of these is the formal debate in the Pilkington Report and the government's preliminary White Paper, which has been set for the House of Lords next Wednesday (18). This will be followed within a fortnight by a further debate in the House of Commons, and while the final date has not been agreed, it will take place before Parliament rises for the summer recess at the beginning of next month.

Meantime, the major political parties are meeting in private to formulate their own policies. Tory sessions have been attended by the Postmaster-General, Reginald Bevins, while the Labor Party "Shadow Cabinet," which began its probe last week, is to meet again this week to decide its policy.

The two Parliamentary debates will be little more than an exercise for both parties to let off steam, but it will give the government an opportunity for a preliminary policy statement in elaboration of last week's White Paper.

More positive moves, however, will not come until the Autumn, and the first of these will be the publication of a second and final White Paper which, presumably, will give a more positive indication of the shape of new legislation. Publicatiin of the Television Bill will follow the White Paper, and the legislation will be introduced in Parliament some time during the next session which starts in November. The new Television Act will take effect from 1964 on the expiry of the existing Act, but it should pass through both Houses of Parliament well ahead of its starting date in order to allow the procedural formalities to be put into effect.

Britain's ITA, Badly Bruised, Preps Response To Pilkington Report

London, July 10.

The Independent Television Authority, severely bruised by the Pilkington Report and only partially placated by the Government's White Paper, is to publish a booklet this week in answer to certain of Pilkington's charges.

Earlier, ITA chairman, Sir Ivone Kirkpatrick, who has reportedly faced criticism from the commercial contractors for not pleading the independents' case strongly enough, said:

"The Authority . . . repudiates the attitude towards television which is attributed to it in various passages of the (Pilkington) report. This is not in accordance with the evidence the Authority gave," ITA considers that the account of the character and balance of indie programs given in the report is incorrect, and "misleading."

Mort Wagner's Setup

Hollywood, July 10.

Morton J. Wagner was named exec veep and managing director of the Peter Frank Organization Inc., which controls PFO Radio and TV Productions and Richard H. Ullman Inc.

A former radio broadcaster, (with Bartell), Wagner will coordinate Frank activities on both coasts (for all Frank divisions, including Stars International). In sum, the company concentrates on jingles and other commercials.

Washington — A Federal Communications Commission hearing examiner has issued an initial decision proposing the license of KPSR, Inc., for FM station KPSR, Palm Springs, Calif., be revoked. Elizabeth C. Smith, the examiner, found the license had made "misrepresentations" to FCC and had made three unauthorized transfers of control.

DANNY THOMAS AS 'McCOY' EXEC PRODUCER

Hollywood, July 10.

Danny Thomas was named exec producer of "The Real McCoys," succeeding creator-exec producer Irving Pincus who will spend more time on feature film production.

Thomas, who, of course, stars in his own series, sold 25% which he had in "McCoys" to Four Star last year. Norman Pincus, who has been associate producer, will be exec in charge of production, Charlie Isaacs is producer of the series.

Production on the show begins in mid-July.

Kearney, Neb. — Jack Gilbert, station manager of KHOL-TV here, has resigned to operate his own radio station KEYR in Scottsbluff, Neb.



Mgt. William Morris Agency

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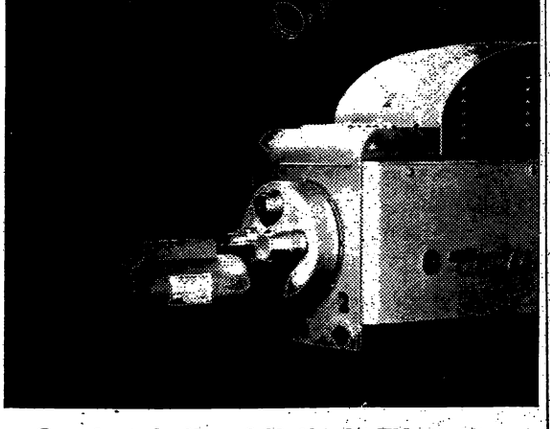


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"... a beautiful show, a magnificent show, a cultural blending into our entire program format."
Donn R. Colee, Vice President and General Manager, WTTG, Washington, D.C.



"A particularly well-produced show of high quality. A worthwhile adjunct to our programming."
Van Beuren W. DeVries, Vice President and General Manager, WGR-TV, Buffalo, New York



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Robert Lunquist, Sales Manager, WICU-TV, Erie, Pa.



It's the kind of program balance we were looking for. An extremely well-produced series."
Robert C. Wiegand, General Manager, WTVN-TV Columbus, Ohio



"It looked too good to turn down. It's the best good music program I've seen."
Irving Waugh, Vice President and General Manager, WSM, Nashville, Tenn.

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From The Production Centres

Continued from page 40

National Press Club by Secretary of State Dean Rusk July 16; **Florence Lowe** of MetroMedia takes office as secretary of the club . . . **Bill McColgan** and **Morrie Siegel** signed by WWDC to sportscast all Washington Redskins grid games.

IN PHILADELPHIA

H. Taylor Vanden, formerly with WCAU-TV and later WJZ-TV, appointed director of advertising and promotion for the WFIL stations. He replaces **Jack Hyland**, now director of press information services for the stations . . . **Arnold Katinsky**, sales promotion director of WIP, Metromedia's local outlet, moving up to Metromedia's sales promotion department in New York . . . WRCV "Ralph and Barbara Show" (**Ralph Collier** and **Barbara Fox**) received the Poor Richard Club's Benjamin Franklin Achievement Award, chatter show sponsored by the Philadelphia National Bank . . . **Joey Bishop** added to the lineup of the Hero Scholarship and Thrill Show at Municipal Stadium (Sept. 7) . . . **Dick Clark's** locally produced "Bandstand" televised on WFIL-TV for 90 minutes will be cut to a half-hour on the ABC network next season . . . A study of Pennsylvania's controversial Blue Laws to be presented as WCAU-TV's second prime-time "Special" (16) . . . WRCV-TV is the recipient of the "Certificate of Merit" from the American Bar Association in its annual Gavel Awards Competition.

IN MINNEAPOLIS

Don McNeil's "Breakfast Club" here next week July 16-20. ABC show will emanate from Apache Plaza, suburban shopping centre, in conjunction with Minneapolis Aquatennial . . . **Paul Brinegar** of CBS-TV's "Rawhide" to be grand marshal of the Aquatennial parade July 14 . . . **Terry O'Sullivan**, male lead on CBS' "Search for Tomorrow," coming here to play lead in "Critic's Choice" which opens July 18 at Old Log Theatre, Equity strawhatter at Lake Minnetonka. To explain O'Sullivan's absence during fortnight legit run, scripters of the radio soap opera wrote in a heart attack for Arthur Tate, character played by O'Sullivan. "Tate" will recover after "Critic's Choice" bows out . . . WTCN July 4 offering was "The Land That Freedom Built," documentary on America's growth based on American folk music. Show was produced and narrated by Time-Life station's pubaffairs director **Jim Grant** . . . KSTP resuming its Como Park Songfests this year with four programs slated for July and August. **Hugo Hagstrom** directs the songfests.

IN MILWAUKEE . . .

Robert E. Petrie, staffer on WTMJ-TV's program department, with The Milwaukee Journal TV station since 1952, has been appointed WTMJ-TV program manager. Petrie, joining WTMJ-TV as a producer-director, was named supervising producer-director in 1958 and operations director last February . . . **Mitch Michael** ankled WOKY disk jockey post for station managership of WGKV, Charleston, W. Va. . . . **Robert Theobald**, consulting economist was guest on WTMJ's "Open Question," Sunday . . . **Ernie Palmquist**, former dance band batonist who did a cross-the-board nightly show on WTMJ (amid engagements at George Devines' Million Dollar Ballroom, old Modernistic & State Fair Park), displayed his collection of 50,000 miniature animated hand-carved circus figures at Southgate Shopping Center recently . . . **Andrew P. Potos**, time salesman for WITI-TV, is a candidate for an appointment to Milwaukee School Board, replacing Harold Beck (resigned) . . . WITI-TV showcased the Milwaukee Youth Band in a special Independence Day concert . . . In another firecracker day observance, WFMR rebroadcast a BBC recorded version of H. A. L. Craig's novel "The Red Badge of Courage"

IN CINCINNATI

Jupiter Broadcasting's WSAI studio will move from Sinton Hotel to new $100,000 quarters at its suburban FM transmitter site upon completion by end of the year. President **Richard E. Nason** and Cincy officials did the groundbreaking. It came with upping of **Dan Young** from the station's news editor to news director . . . Cincinnati branch of the United States Citizens Committee presented an "Outstanding Service Award" to **Lawrence H. Rogers III**, exec veep of Taft stations for promoting Americanism on a citizen level . . . Cincinnati Academy of Medicine's Sunday a.m. question and answer program on WCPO-TV recessed after 78 weeks until Sept 9. Nearly 300 physicians appeared in the series . . . WLW's longtime "Moon River" midnight slumber program, with nary a single commercial tagging, to have four rare silencings when the Crosley 50,000 watter goes off the air for five-hour stretches to permit transmitter repairs.

IN CLEVELAND

WERE followed two-man show suit of KYW, preeming Riley & Baxter (10 a.m.-1 p.m.) Show Wed. (4) on heels of Martin & Howard, KYW duo that jumped in 6-10 a.m. Monday previous. Riley is Jack, late of WNEW, N.Y.C., and Baxter is Jeff, with the station some time. Includes comedy segs, and points way to more talk, less music on local radio . . . "On Location," five-minute job bankrolled by Illuminating Co. on four radio stations daily, celebrated first birthday with producer **Jerry Turk** taking his kids on a boat ride and recording their reactions . . . WERE takes over the Browns football game radio broadcasts from WGAR, but will have to make alternate arrangements for the first few, which conflict with Indians' baseball broadcasts, also on WERE

IN PITTSBURGH

Chief barker **Tad Reeves**, g.m. of KDKA-TV, is heading Variety Club, Tent No. 1, into newer and larger quarters this year at the Penn-Sheraton . . . **Jeanne Baxter**, the most consistently successful singer in the Pitt area during the past 20 years, is filling in for **Kay Neuman** on "Kay Calls" on WIIC. Miss Neuman, out sick, is expected back in August . . . **Betty Stilz** has been added to **Dave Lewis'** promotion staff at KDKA-TV . . . **"Beano" Cook**, Univ. of Pittsburgh sports p.a., will fill in for **Red Donley** on WIIC for two daily sports show while latter is on vacation. Cook quizzes sports personalities on Donley's Saturday afternoon show . . . **Peter Thornton**, KDKA-TV p.r. man, handled promotion for the Variety Week and won second place. Two years ago, he took first prize

Ribicoff's TV Plan

Continued from page 1

dustry affairs of National Assn. of Broadcasters; Hugh M. Beville Jr., NBC vp for planning and research; Giraud Chester, ABC-TV vp for daytime programming; Dr. Ralph Garry, Boston Univ. college of education; Donald H. McGannon, Westinghouse Broadcasting Co. prexy; and Frank Shakespeare, CBS-TV vice prez and assistant to prez.

Steering committee will meet soon to prepare schedule and invite participants for planning conferences, expected to be held early in fall.

NAB president LeRoy Collins hailed government - sponsored project, saying: "We are pleased to see the undertaking of such broadly based planning of research.

Project originated from suggestion made by Collins at Senate juvenile delinquency inquiry headed by Sen. Thomas J. Dodd (D-Conn.)

Ribicoff said conferences will have threefold purpose: devise ways of conducting research on subject, recommend specific research projects on relationship of television to youngsters, and recommend research projects which would aid tv industry in exploration of techniques for use in children's programs.

Foundation for Character Education will contribute funds and services to planning conferences. Result of conferences will be published by HEW. Financing for project, Ribicoff said, may be undertaken by number of different organizations.

"We are sponsoring this project with no preconceived ideas," Ribicoff said, "but with a sincere desire to find out what we can do about the relationship between television and the behavior of children in relation to the various other influences on their behavior."

Television Reviews

Continued from page 54

designed to boost this entertainment form, calling attention to the upcoming Theatre Guild—ATS subscription seasons would have been in order and fitted in well. A good and constructive act thus unfortunately was overlooked.

At the outset, Moore pointed out that the Twin Cities are noted for their cultural activities and that the Tyrone Guthrie theatre will bring Broadway to the Twin Cities and spell cultural progress. The camera showed how construction of the showhouse is proceeding and Moore explained what the arena type auditorium would mean.

Next came a stop at Theatre-in-the-Round. The Edyth Bush theatre, some 30 years old, was pointed out as grossing up to $5,000 and higher for some of its offerings.

Don Stolz, Old Log owner-producer-director, told Moore that his theatre has a weekly approximate $3,000 "nut" to crack and employs Broadway acting talent. The big problem for him, he said, is to find the sort of plays capable of attracting audiences and also possessing high quality.

Moore found Theatre St. Paul worthy of much consideration. This is in view of the fact that during its career it has presented 110 plays and musicals and drawn 100,000 patrons. Its director opined that some amateur offerings are so well done that even Broadway can't touch them.

There was a brief get-together with the director and two cast members of Theatre-on-the-Road which tours out of Minneapolis, covering 2,700 miles in five states every season. The rehearsal was that of "Five Finger Exercise, one of the three plays in its repertory.

On the whole, "On Stage" was another bangup job on the part of producer-writer Jim Dooley, director Clarence Anderson, cameramen Robert Sjoholm and narrator Moore. *Rees.*

A TIME LIKE THIS
With Norman Rose, narrator
Producer - Director: Konstantin Kaiser
Writer: Reuven Frank
30 Min.; Tues. (3), 9 p.m.
WPIX, N. Y.

A public service film shown at the recent Berlin Film Festival as the U. S. entry, "A Time Like This" is a highblown paean to man's efforts to conquer nature and enjoy the fruits of civilization. This film made a familiar point without any surprises. The script by Reuven Frank verged on illuminating flashes of philosphic insight but on examination, the formulations were more rhetorical than significant. Norman Rose, as narrator, gave the lines the benefit of his measured tones.

The film itself was as diffuse as its outlook. It ranged over the whole of humanity, with brief glimpses at the life and technology of such diverse places as Ireland, South Africa, Germany and Brazil. Some of the specific shots of the machinery in action or the flow of water in an irrigation canal were fascinating, but they were not fashioned into an esthetic unity or a firm intellectual statement. *Herm.*

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MALAYA SPEEDS UP PLANS FOR TV BOW

Kuala Lampur, July 10.

Ever in search of progress, the Federation of Malaya is moving fast to introduce television into the peninsula country. As a start, all Selanger State (3,165 sq. miles) whose capital is this city and Seremban (365,000 pop.), capital of Negri Sembilan State, will be covered by the nation's first tv transmitting station to be set up here before next year folds up.

This is as per Director of Information Services, Inche Mohamed Sopiee. Total population of the area to receive tv programs is a million odd. This would mean that one-seventh of Malaya's population would enjoy tv for the first time. Later other towns will come in.

"I think public response to tv's arrival will be good," said Inche Sophiee who estimated that some 20,000 television sets would be operating in the initial transmission in the first year. This contrasted with Thailand's 9,000 sets and the Philippines' 4,000.

Also, two Colombo Plan TV experts (still unnamed) will arrive soon to advise Government on programs and engineering requirements.

Fund for a tv test survey had been allotted.

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MU 8-3820

TV NEWS DEPARTMENTS—DO YOU HAVE THIS FILM?

For a series of educational television programs, we are seeking sync sound stock footage of a state legislature in session, discussing any subject. Also need a town meeting type of debate dealing with proposed condemnation of private property to build a park, road or other facility. Any similar controversy will do, but need statements on both sides. Sixteen millimeter black and white or color. Will pay $4.25 per foot used.

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COL'S 'MONOPOLY' PUZZLES BIZ

FTC Antitrust Complaint Brands Col & Record Club Subsid 'Monopolistic'

Washington, July 10.

Federal Trade Commission has slapped antitrust charges on record-manufacturing arm of Columbia Broadcasting System Inc., and wholly owned subsid, Columbia Record Club Inc., alleging "monopolistic practices" and "illegally suppressing competition in the record industry."

Disk companies also were charged with deceptive price and savings claims for longplaying records. CBS has 30 days to answer all charges.

Nub of complaint is CBS' alleged licensing agreements with competing disk manufacturers. FTC said the agreements give CBS exclusive right to manufacture and sell by direct mail through its club the LPs manufactured from master recordings of licensors.

FTC's complaint claims that exclusivity provisions of agreements "have foreclosed access by actual and potential mail order competitors of CBS to more than 1,000 records representing more than 450 important artists . . ."

CBS' 'Competitive Advantage'

Licensing arrangements, FTC maintains, give CBS an unfair competitive advantage "not the result of free and open competition."

As of Sept. 1, 1961, FTC said, CBS had pressed about 6,685,000 LPs under licensing agreements for sale through club. The federal agency gave this list of licensors, labels, and artists which it said were included:

Verve Records Inc., Verve label, Ella Fitzgerald, Gene Krupa, and Shelly Berman; Mercury Record Corp., Mercury label, Patti Page; Warner Bros. Records Inc., Warner Bros. label, Everly Bros. and Bob Newhart; Kapp Records Inc., Kapp Medallion labels, Jane Morgan and Roger Williams; Bernard Lowe Enterprises Inc., Cameo and Parkway labels, Chubby Checker and Bobby Rydell.

FTC said the LP market is dominated by CBS and two other companies, RCA Victor division of Radio Corp. of America and Capitol Records Inc. CBS formed its record club in 1955, and RCA and Capitol subsequently started competing clubs. Three clubs now account for about 20% of total record sales, FTC said, with CBS' share of percentage being about half.

Government complaint said each of three clubs initially offered only records pressed from own masters of each, and that RCA and Capitol still do so. CBS was only one of trio to use licensing agreements with competitors, FTC said.

Citing Section 5 of Federal Trade Commission Act, which bans unfair methods of competition, FTC said in its complaint that the

(Continued on page 66)

Col's Click 'Kean' Album May Give 'Grand' Tuner Another Try for B'way

"At the Grand," the tuner with music and lyrics by Robert Wright and George Forrest which closed out of town in 1958, seems headed for another Broadway try. The producer of the effort is undisclosed but Frank Productions, the producing arm of Frank Music, will possibly be involved in its presentation.

Frank Music is Wright & Forrest's publisher. The team's latest effort was last season's "Kean" which closed at a loss on Broadway. The publisher feels that the new interest in the "At the Grand" was sparked by the original cast album from "Kean" which sold over 100,000 copies for Columbia despite the musical's early demise (92 performances).

"At the Grand" has a book by Luther Davis and is adapted from Vicki Baum's novel and play "Grand Hotel." It was originally produced by Edwin Lester and starred Paul Muni.

Col Ups Ed Appel In Its Market Research Dept.

Columbia Records has made some appointments in its market research department. Edward Appel has been named manager of the section and Gerald Yeager has been appointed an analyst in the division.

Appel, who joined the diskery in 1961 as a market research analyst, will now be responsible to John Wiley, MR division director, and will assist him with the expanding services of the department. Yeager, who came to Col in 1959 in the MR section and was later transferred, comes back to assist in all MR studies, including industry trends, competitive market position, consumer attitude surveys, etc.

U.S. Fails to Ink 'Rights' Conclave

Washington, July 10.

U. S. officials have decided not to sign so-called "neighboring rights" convention, dealing with international rights of performers, but this decision apparently does not mean U. S. participation is out of question.

Abraham L. Kaminstein, U. S. Register of Copyrights, said U.S. failed to sign international treaty by June 30 deadline only because "the time available to study the possible effects of the convention was found to be too short . . ."

Under convention shaped in Rome meeting last fall, countries could become party to agreement in either of two ways: signature by deadline, followed by ratification or acceptance; or "accession" which doesn't require signature.

Kaminstein said lack of U. S. signature "in no way implies a lack of interest in the convention and we will continue with our consideration of it."

State Dept. intends to give further "intensive study" to idea, Kaminstein noted, and will weigh views expressed by various show biz groups and other U. S. agencies. Kaminstein heads U. S. panel on neighboring rights question.

Copyright official stressed that failure to sign doesn't preclude U. S. from subsequently acceding to international deal, properly known as International Convention for Protection of Performers, Producers of Phonograms and Broadcasting Organizations. Legal consequences of accession are same as those of signature and ratification.

Meanwhile, general counsel of National Assn. of Broadcasters Douglas Anello said he has urged against signing of treaty.

Signature would convey impression U. S. is favorable to neighboring rights concept, he said. Arrangements under proposed convention should remain in private contractual status, he added, rather than part of statutory copyright structure.

Victor Nearing Album Deal on B'way 'Oliver'

RCA Victor has made its first move in the sweepstakes for the coming legit season's Broadway cast albums. The diskery has virtually locked up negotiations to wax Lionel Bart's "Oliver."

Although final papers haven't yet been signed, it's considered that the show is solidly in Victor's hands. David Merrick is presenting the musical adaptation of Charles Dickens' "Oliver Twist" next season. It will open on Broadway in January after a cross-country breakin. A click in London, the show is on wax there via British Decca and is published there and in the U.S. by Hollis Richmond.

WHAT WILL FTC CHARGES MEAN?

By EDDIE KALISH

The charges of monopoly and suppression of competition brought last week by the Federal Trade Commission against the Columbia Broadcasting System and Columbia Records have salted some old wounds and set disk biz speculators' jaws in motion. Record clubs are back in the news.

A few big questions have arisen from the action. From Col's end, it is wondered what it will eventually mean. Since the diskery does 60% of its business through its clubs and since one of the big selling factors of the club is the product of other lines that it handles through licensing agreements, there is interest as to what impact the possible loss of these licensees will have on the club's consumer strength and, ultimately, its own revenue.

The licensees themselves also have a problem brewing. The ones named in the charge are Verve, Mercury, Warner Bros., Kapp and Parkway Cameo. They all obviously benefit strongly from their participation in the operation and the possibility of their forced withdrawal from the club is not a happy prospect. The FTC's complaint says that Col pressed about 6,685,000 LPs under these licensing agreements. There's considerable revenue for both Col and the others in that figure.

On the other side of the fence sit the dealers. They don't mind the hubbub at all. The FTC says that the Columbia Club, along with those of RCA Victor and Capitol, now account for about 20% of total record sales and Col's share is

(Continued on page 64)

1st Vegas Jazz Fest a Two-Day Cultural Smash

By FORREST DUKE

Las Vegas, July 10.

The first annual Las Vegas Jazz Festival played its final session Sunday (8) before an enthusiastic crowd of 5,000, the largest to attend the five concerts. An average of 1,200 fans saw each of the other sessions, spread over a two-day period. Seats were scaled from $1.75 to $6.50.

Jack Eglash, who conceived the idea for the event and acted as its coordinator, said the festival would probably lose money, since more than $70,000 had been spent to promote it.

"However," he told VARIETY, "much of that was used to lay the groundwork for an annual festival, and we really didn't expect to make a profit on the first one. It would be a tragedy not to continue, and we of the Musicians Club have high hopes that they will continue."

The Musicians Club is an affiliate of the Musicians Union, Local 369 (AFM), and Eglash is assistant to the president of the Local.

The entire festival was taped, and will be released on two albums under the Local's own label, "369." All funds go to the musicians' welfare program.

The first concert, skedded to start at two a.m. Saturday, got underway an hour late, and was plagued with the usual first-night mike trouble and stage waits. Barry Ashton's "Ballet In Jazz," presented at this first session, was repeated at the final bash, and turned out to be a highlight of the fest.

With original music by Louis Bellson, choreography by Larry Maldonado and staging by Ashton, the ballet, based on the marriage vows, is fresh, vivid and colorful. Jean Willett, Eddie Kriec, Joyce Roberts and Maldonado did brilliant jumping as lead dancers.

Dizzy Gillespie and June Christy

(Continued on page 65)

Federal Court Decision Imminent On Orch Leaders' Injunction Vs. Taxes

Despite a federal court ruling dismissing an action brought by Joe Carroll, Charles Peterson, Charles Turecamo and the Orchestra Leaders of Greater New York which sought to permanently enjoin the American Federation of Musicians' 10% surcharge on traveling engagements and Local 802's employment tax, the status of these measures is still up in the air.

This is the result of a two-pronged ruling by Judge Richard H. Levet who dismissed the suit on grounds that the plaintiffs, whose action was brought against the AFM and the Local and their respective execs, had not properly established themselves as being sufficiently representative of orch leaders. This is mostly because Carroll and Peterson are not union members and also because the court did not find the OLGNY to be representative of a class action.

However, a temporary injunction blocking these taxes is currently in force. Counsel for the plaintiffs, moved that the judge uphold this injunction, even though dismissing the case. Counsel for the defense naturally moved that it be vacated.

Levet's answer was to pass this part of the case to another judge for final ruling. Judge Henry Friendly will decide this matter today (Wed.). So, although winning the dismissal, the union still isn't sure if it can collect the taxes or not.

Plaintiffs' counsel, Godfrey P. Schmidt, in this move, is attempting more than a simple sustaining of the temporary injunction. Monday (9) he filed an appeal on the case but the U.S. Court of Appeals doesn't meet until August or September. He wants to keep the taxes enjoined until he can move on the appeal. If the temporary injunction is not upheld, the union can again collect the taxes and plaintiffs will have a more difficult time in appeals court.

As far as the basic contention, that the OLGNY is not a proper plaintiff because of Carroll and Peterson's lack of union status, Schmidt is also planning an entirely new action along the same lines as the current case only this time using union orch leaders as plaintiffs. Ralph Flanagan is said to be among the 11 new "proper" plaintiffs.

The tax and surcharge are both of the utmost fiscal importance to the Local and Federation, particularly the Federation. To the plaintiff orch leaders, the tax case is more a fuel-gathering step to a larger action against the union, in the form of an anti-trust suit which comes up for trial in October.

It is through the antitrust action that some orch leaders are seeking to establish themselves as employers and thereby entitled to collective bargaining with the union on scales, number of men per job and other matters presently handled unilaterally by the union and its locals.

Mike Stewart to UA As Music Pub Subsids' V.P.

Michael Stewart has joined United Artists as exec v.p. of UA Music Corp. and all other music publishing subsids. He'll be in charge of the international pub operations of UA and will work with indie pic producers and composers in connection with music contained in pix released by United Artists. He will also head up an overall expansion of UA pub activities in areas apart from films.

Stewart, formerly head of Korwin and Dominion Music, has been active in the publishing field for several years. Among his ventures was copublishing with UA the music from the company's film, "Never on Sunday."

Cap's Sinatra Vs. Reprise's Sinatra

Capitol Records will buck Frank Sinatra, the Reprise disker, with Frank Sinatra, the Cap disker. In an unusual sales pitch, Cap is putting its Sinatra catalog on the market at a "two for the price of one" deal.

The move, according to same tradesters, is aimed at putting the squeeze on the Sinatra catalog currently being developed by the Reprise label. Sinatra launched the Reprise setup last year when he left Capitol, his longtime recording base.

In the Cap program, which will run until July 25, dealers will be given one free Sinatra album for each one purchased at the usual price. Selections may be made from a list of 21 Sinatra packages in the Capitol catalog, including a new July release, "Sinatra Sings . . . Of Love And Things," plus a pair of reissues of older Sinatra LPs.

To push the campaign, the diskery has prepared large quantities of point-of-sale material, as well as special display sales aids for use on racks.

There's no word yet whether there'll be a special program for Sinatra LPs on the Reprise end.

TV HITS HOHNER; '61 GROSS DOWN SHARPLY

Trossingen, W. Germany, July 10.

Now look who's complaining about the inroads of tv—the Hohner factory, one of the world's largest manufacturers of harmonicas, accordions, electrontic musical instruments and similar devices.

Hohner, which has modernized its equipment with the latest transistor devices, nonetheless complains that fewer and fewer musicians are investing in its products. This also indicates that the pop music industry has also been hit by competition from the stay-at-home-and-watch-tv-crowd.

Hohner's gross in 1961 was down to $8,975,000, from the previous year's take of $9,277,500. Even though business was good at home, the export trade dropped off for Hohner in 1961. Because of rising costs and dwindling returns, there will be no dividends declared.

Blackwell Joins Carlton

Otis Blackwell has been named artist & repertoire director of Carlton Records. The songwriter and disk producer will serve as exclusive a&r exec and producer for the label but will continue as a disk artist on his own with another company.

Blackwell has penned such tunes as Elvis Presley's "Don't Be Cruel" and "All Shook Up." His first sessions for Carlton are being scheduled, with mid-1 product planned for immediate release.

London Records Nabs B'way LP of 'Stop The World I Want to Get Off'

London Records will have at least one Broadway show LP next season. It's "Stop the World I Want To Get Off" which David Merrick will present on the Main Stem Oct. 4.

"Stop the World" has book, music and lyrics by Leslie Bricusse and Anthony Newley, and was staged in London by Newley who will probably do the same here. He also costars in the production with Anna Quayle, both of whom will appear in the Broadway version. Several of the featured players will also be seen here, with chorus to be cast locally. British Decca, London parent, has the original British cast LP.

Sinatra's 'Sings,' Everlys' 'Hits,' Bilk's 'Above Stars' Top New LPs

FRANK SINATRA: "SINATRA SINGS OF LOVE AND THINGS" (Capitol). The lode of masters which Frank Sinatra left at Capitol before departing for his own label is still being mined profitably. This set wraps up another dozen numbers which will register with the Sinatra fans as usual. He swings neatly on tunes like "Hidden Persuasion," "I Love Paris," "Chicago" and "I Gotta Right To Sing The Blues" and commands the slow ballad idiom in "The Nearness of You," "The Moon Was Yellow," "Monique" and "Love Looks So Well On You," among others, in a standout songalog.

"THE GOLDEN HITS OF THE EVERLY BROS." (Warner Bros.) This fraternal duo has been one of the most consistent hit producers in the contemporary pop idiom and in this set, a dozen of their hits since joining Warner Bros., add up to a solid teenage package. These tunes, dating back to two and three years ago, indicate that rocking styles have remained more or less status quo. Gathered in this folio are such whilom clicks as "Don't Blame Me," "Ebony Eyes," "Cathy's Clown," "Lucille" and others.

ACKER BILK WITH THE LEON YOUNG STRING CHORALE: "ABOVE THE STARS" (Atco). The coupling of clarinetist Acker Bilk and the Leon Young String Chorale has made the horn man one of the hottest musical items in current release and this set is further proof. Bilk's mellow and warbling clarinet tones blend solidly with the string ensemble for another ballad array similiar to his "Stranger On the Shore" LP which is currently high on the charts. It is rich and melodic, delivering a lush sound that is sure to keep the tooter in the chart orbit. Among ballads included are "Limelight," "Babette," "And the Angels Sing," "Moonlight Becomes You" and some Bilk originals.

"BOCCACCIO 70" (RCA Victor). The soundtrack of the Italian pic, "Boccaccio 70," is a highly promising LP entry. Composers Nino Rota, who wrote the music for two of the pic's sequences, and Armando Trovajoli, who scored the third sequence, have written background music with great melodic charm and in a wide variety of moods. The Sophia Loren vocal of "Soldi, Soldi, Soldi" is effectively handled. Nora Orlandi's singing of "Riffa Cha Cha" is another highlight.

"CHAD MITCHELL TRIO AT THE BITTER END" (Kapp). This up and coming folk group scored well with its first Kapp LP and this one looks sure to follow the same path. Recorded at N.Y.'s folk club, the Bitter End, the disk nicely shows off the Trio's harmonic stylings on a set of tunes which include familiar folk material and some specialty stuff too. There's straight balladeering and some comedy work, all dressed up with the group's smooth way with a folktune. The set features the unit's newsmaker, "The John Birch Society," as well as several other numbers which are sure to click in the pop-folk groove.

"THE RAY CHARLES STORY" (Atlantic). Ray Charles fans seem to be growing in number by the day and this is a bonus for the legion. It's a two-LP set which traces the singer-pianist-composer's development through almost a decade of recording, ranging chronologically from his rhythm & blues days in the early 1950s through his jazz and gospel development and into more recent work with strings and choral groups. The set spans 1952-1959, his time on Atlantic, and includes 29 tunes, many of which he wrote himself. Also available in separate LPs, the package covers Charles at the keyboard, vocally and as a writer. Since Charles' development covers so much ground, there's a wide range of material included which is sure to please his fans and probably win new ones. Included in the 29 are "I've Got A Woman," "Mess Around," "Hallelujah I Love Her So," "Talkin' 'Bout You," "The Right Time," "What'd I Say," "I'm Movin On" and many more.

JONATHAN WINTERS: "ANOTHER DAY ANOTHER WORLD" (Verve). One of the country's top comedians, Jonathan Winters has turned out one of his best LPs to date with this platter. It was recorded at a concert in San Jose, Calif., and crackles with spontaneous bits and fine routines. The usual fine Winters' sounds, voices and other effects are all here working to very funny effect in various stories, ad libs and one-liners. His material covers considerable old ground. But the routines in these areas are new, like a different monster bit, "B" film skit, Ivy Leaguer thing and some funny stuff on JFK, tv commercials, tourism and schools. It's a good outing for the comedian, sure to please his following and even win some new supporters.

LEROY HOLMES & HIS ORCHESTRA: "LOVE THEME FROM 'LOLITA' AND OTHER MOVIE FAVORITES" (MGM). Leroy Holmes has clicked in the past with renditions of film themes and now he's come up with a whole album of this material. It is a very listenable array, pegged to the "Lolita" love theme, and featuring versions of several other film pieces like "Tammy," "Terry Theme," "Friendly Persuasion," "No Time for Sergeants," "Parent Trap" and others. There are some lush string effects and some more rhythmic treatments, all adding up to a pleasant-sounding package.

"THE COMPOSITIONS OF MILES DAVIS" (Riverside). This set is one of a number of arrays in Riverside's Jazz Master Composers Series. The tunes of trumpeter-writer Miles Davis are showcased here, as rendered by a group comprised of Cannonball Adderley, Bill Evans, Wes Montgomery, Sam Jones, Herbie Mann, Mark Murphy and Red Garland. It's a solid tune collection, demonstrating a fine swinging quality both on the part of Davis and the combo. Davis is one of the most played contemporary writers and this outing shows why as the fine tooters essay the collection.

"LE VOYAGE EN BALLON" (Philips). Jean Prodromides has penned some lovely music for the French film, "Le Voyage En Ballon" (Trip in a Balloon), which is currently in release in the U.S. via Lopert Films. It is a pleasant, lilting score which gets a fine treatment under the baton of Andre Girard in this original soundtrack waxing. Although somewhat fragmentary as so many background track LPs seem to be, the disk presents the airy score in nice style and makes for pleasant listening.

BOBBY BLAND: "HERE'S THAT MAN" (Duke). This is a solid rhythm & blues lineup, presented by Bobby Bland, a strong purveyor of the idiom. It should click well with r&b fans because Bland has a driving way with a song that is anything but what his name might indicate. His renditions display a strong, earthy quality that puts the material over with foot stompin' and hand clappin' effectiveness. His ballads, too, have a right quality and the whole session totals mucho enjoyment for the rockers. Among the tunes are "Turn On Your Love Light," "Who Will the Next Fool Be?" and "Blues In the Night."

HARRY BETTS & HIS ORCHESTRA: "THE JAZZ SOUL OF 'DR. KILDARE' AND OTHER TELEVISION THEMES" (Choreo). Jazz and tv and film themes have been teaming for some time now to good effect and this set scores well in that groove. Pegged to the popular "Dr. Kildare" vidseries, the package features some top Coast tooters combining their efforts under the baton of Harry Betts. Although a couple of his arrangements are more pop than jazz, he gets off some solid sounds, especially on the uptempo numbers, which make this a sure-sounding set. Tv themes on wax have become big recently and this LP includes, along with Kildare, the music from "Adventures in Paradise," "Asphalt Jungle," "Follow the Sun," "Bus Stop," "National Velvet," "Cain's Hundred" and others.



LAWRENCE WELK
Presents a New Dot Album
"YOUNG WORLD"
A New Sound—Recorded by the New 35 mm Film Recording Process!

Maxin's O'seas Junket

Arnold Maxin, MGM Records prexy, is currently in Europe on a three-week tour of the company's overseas distributors. Among his stops will be London, Hamburg and Greece.

In London, he'll eye the making of Connie Francis' new MGM film, "Follow the Boys."

Longplay Shorts

Columbia's July release includes eight pop items, eight re-channeled for stereo sets, five jazz outings, four classical Masterworks LPs and two cast platters . . . Atlantic and Atco logged over $750,000 business at the label's sales conclave last week, a new high for the diskery . . . Caedmon named the Kaplan Agency to handle its advertising . . . Bear Records, a division of the Frank Stuart Corp., has three new albums out this month . . . Strand Records added 50 LPs to its catalog this month, bringing the total to 75 sets . . . **Bill (Jose Jiminez) Dana** cut a new LP for Kapp last week on the Coast . . . Charlie Parker Records is out with seven new sets this month.

RCA Victor has two new Red Seal classical packages in its July release: "Beethoven Quartet in C-Sharp Minor, Op. 131" and "Bach Organ Music" . . . Epic is releasing four new pop LPs and three jazz outings this month . . . **Herman D. Gimbel**, prexy of L P. Sales Corp., currently in Europe visiting Bill Grauer Prods.' outlets in Germany, Holland, Italy, England, France and Spain . . . ABC-Paramount introduced eight new LPs to its distribs at recent Miami Beach confabs . . . Roulette unveiled 11 new albums to its distribs at recent meetings, along with two new Roost and one Tico package . . . Epic out with its first **Adam Wade** platter.

United Artists Records has 31 sets in its latest program, including 16 pop items, five jazz LPs and 10 pieces in its new kidisk line. Initial orders, following the presentation of the release last week in Miami, are headed for the $1,000,000 mark . . . Colpix named Beckerman Distributing Co. to handle its line in the Milwaukee area . . . **Orrin Keepnews**, v.p. and a&r chief of Bill Grauer Productions, returned from the Coast after dates with **Wes Montgomery** in San Francisco and **Johnny Griffin & Paul Bryant** in Los Angeles. He leaves shortly for Chicago to wax the **Staple Singers** . . . Okeh Records has a new gospel LP out this month . . . **Dave Kapp**, Kapp records prexy, planed to the Coast Sunday (8) for wax sessions with pianist **Roger Williams**.

Grauer Prods. has 10 Riverside LPs out this month, including eight contemporary and two pop items; 11 Wonderland kidisks, including four specially-packaged sets; three Jazzland LPs; two Washington folkdisks; one Offbeat package and one Battle set . . . Impulse Records, the ABC-Par jazz subsid, has a choral jazz album out featuring **Max Roach** with orch and chorus, and guest singer **Abbey Lincoln** on one number.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

YOUNG JESSE . . . . . BIG CHIEF
(Mercury) . . . . . Be-Bop Country Boy
Young Jesse's "Big Chief" (Blacron-Five Point†) is a sock rocking ballad with a wild west Indian beat and an original teen-angled lyric belted all the way home by this powerhouse of a singer. "Be-Bop Country Boy" (Blacron†) is another attention-getting side by virtue of Young Jesse's delivery.

* *

TENNESSEE ERNIE FORD . . . . . WORK SONG
(Capitol) . . . . . Rags and Old Iron
Tennessee Ernie Ford's "Work Song" (Upam†) is a standout slice with a strong beat and a lyric that recalls this performer's "16 Tons." It could be another big one. "Rags and Old Iron" (E.B. Marks†) is in a similar groove with good chances.

* *

JIMMIE RODGERS . . . . . NO ONE WILL EVER KNOW
(Dot) . . . . . Because
Jimmie Rodgers' "No One Will Ever Know" (Milene) gives this fine singer a solid ballad to work over in a sensitive groove that is also commercial. "Because" (Vin-Sin*) is an arresting slice of the oldie.*

* * *

JIMMY JONES . . . . . YOU'RE MUCH TOO YOUNG
(Cub) . . . . . The Nights of Mexico
Jimmy Jones' "You're Much Too Young" (Tecly Vann†) shapes up as a lilting ballad with teenage lyric which this singer projects in a highly skillful manner. "The Nights of Mexico" (Mellin†) is a Latin-flavored ballad also dished up in a way that should grab spins.

* * *

THE METRONOMES . . . . . TEARS, TEARS, TEARS
(Challenge) . . . . . Hat Time
The Metronomes' "Tears, Tears, Tears" (4-Star-Madelon†) blends a good rocking combo with a commercial ballad into the juve-slanted slice which is right on target. "Hat Time" (4-Star-Madelon†) takes too long a time to get started.

* *

DUTONES . . . . . SO LONG HAPPINESS, GOODBYE LOVE
(Columbia) . . . . . Oh What A Night With You
Dutones' "So Long Happiness, Goodbye Love" (Lamaja†) scores as a crisp-sounding rocking slice with the kind of beat and lyric which the juves will go for as delivered by this smooth combo. "Oh What A Night With You" (Lamaja†) is another sharp rhythm slice to grab some plays.

*

THE WILLIS SISTERS . . . AIN'T GONNA BE NO TWISTIN'
(RCA Victor) . . . . . It Hurts Me More Than You
The Willis Sisters' "Ain't Gonna Be No Twistin' Tonight" (Danny Winchell) is a bright rocking number which this new combo delivers with a neat teen flavor. "It Hurts Me More Than You" (Chalet*) is a more routine ballad.*

*

JIMMY MARTIN . . . . . POOR LITTLE BULL FROG
(Decca) . . . . . Don't Cry To Me
Jimmy Martin's "Poor Little Bull Frog" (Jo-Gene†) is a swinging folk entry with an amusing lyric which this singer and chorus handle in topflight country style. Could be big with the moppet set. "Don't Cry To Me" (Champion†) is a good straightforward backwoods slice.

* *

PATTI PAGE . . . . . THE BOYS' NIGHT OUT
(Mercury) . . . . . Three Fools
Patti Page's "The Boys' Night Out" (Miller), title song of the MGM pic, is a clever piece of material with a swinging beat to win favor with the juke set. "Three Fools" (Hill & Range†) is a simple ballad with the kind of country flavor which this songstress can project for maximum results.*

*

THE CANNONBALLS . . . . . TEEN TANGO
(Brunswick) . . . . . A Summer Feeling
The Cannonbals' "Teen Tango" (Merrimac†) is a swinging instrumental with a Latin beat encased in some arresting small combo sounds. "A Summer Feeling" (Merrimac†) is another nifty sounding slice with a happy beat that will grab spins.

* *

THE FOUR COINS . . . . . WISH YOU WERE HERE
(Jubilee) . . . . . One Red Rose
The Four Coins' "Wish You Were Here" (Florence) brings back this showtune hit of the 1950s in a highly attractive class arrangement which should get across-the-board programming. "One Red Rose" (Leeds*) is an interesting marching-style side.*

* *

PAUL EVANS . . . . . A PICTURE OF YOU
(Kapp) . . . . . Feelin' No Pain
Paul Evans' "A Picture of You" (Ludlow†) registers as a well-written rocking ballad handled by this singer in a way that'll win juve audiences. "Feelin' No Pain" (Hilliard) is a catchy entry with an oldfashioned community-sing flavor to give it strong chances.*

* * *

BOBBY D'FANO . . . . . I'LL NEVER CRY
(Palette) . . . . . The Wonder of Your Love
Bobby D'Fano's "I'll Never Cry" (Zodiac†) gives this big-voiced youngster a lush ballad to work over in a legit style which could pass as a new sound in the current market. "The Wonder of Your Love" (Zodiac†) is a conventional ballad with doubtful chances.

* *

BUDDY CAGLE . . . . . TROUBLE IN MY ARMS
(Reprise) . . . . . Now, That Didn't Hurt Much, Did It?
Buddy Cagle's "Trouble In My Arms" (Alcon†) tells a familiar folk saga of romantic deception, but the message is delivered in crackerjack style by this singer. "Now, That Didn't Hurt Much, Did It?" (Americant) is another fresh-sounding country-styled slice due for spins.

* *

EARL BOSTIC ORCH. . . . . MORE THAN YOU KNOW
(King) . . . . . Don't Blame Me
Earl Bostic Orch's "More Than You Know" (Miller) is a firmly rhythmic and melodically reedy workover of this standard for wide spinning chances. "Don't Blame Me" (Robbins*) is another standard dished up with the same recipe. Herm.*

*ASCAP, †BMI.

Pub's Folk Sing Label Kicks Off

Publisher Howie Richmond's disk project, Folk Sing Records, is picking up steam. A deal has been made with London Records to distribute the line internationally and Richmond is moving with several plans for the folk music line.

London will handle Folk Sing in the U.S. and Canada and British Decca, London parent, will do the same through its affiliates overseas. Already set for release are a single and album by Mike Settle & the Settlers.

Richmond is planning a Woody Guthrie disk series. The writer-singer, who is published by Richmond's Hollis Music firm, made several tapes for the pubbery from 1950-1952 of many of his tunes which have never been released. These tapes, originally done in the form of demos, are being edited for release on Folk Sing.

It is Richmond's plan to do all the production work on Folk Sing, from a&r to art work. This is being done in consultation with London and the pub hopes to have a catalog of disks moving soon. He has already pre-tested the line, with the Mike Settle disk, in various areas.

Despite AFM Local's OK, City Fathers Nix Teenage Dances at Alb'que Aud

Albuquerque, July 10.

A serie of weekly teenage dances, originally skedded to start Friday night (6) at Albuquerque Civic Auditorium have been nixed because they would violate city existing laws.

Series of dances had been planned for teenagers under 18 (now barred from public dances in the ball) to provide entertainment for the 16 and 17-year-olds and to keep them off the streets, auditorium manager Jack Baker said. It had been planned to issue each teener a membership card and then let them in at $1 a head.

But Baker said, after a confab ence with city attorney and chief of police he had to cancel plans for the series. Baker said he was disappointed at the ruling because he believed youngsters would have been better off at a chaperoned affair than driving and hanging around streets.

Original plan had the sanction of Local 618 of American Federation of Musicians, Parks and Recreation Dept. and other civic leaders.

SENIOR TOOTERS ONLY IN MINN. TOWN'S BAND

Gaylord, Minn., July 10.

This town of 2,000 population lays claim to be the only U.S. community with a band every member of which must be more than 60 years old. Its organizer is 72-year old ex-mayor Otto Zarnott. The dean is Lou Morshing, 80-year-old cornet section keystone.

The band comprises 28 members. It gives occasional concerts and plays in parades and other events.

St. Paul Pioneer Press staff writer Gareth Hiebert authored a long piece about the band—one that included many photographs of the musicians performing on their instruments which recently appeared in the newspaper's Sunday magazine section.

Urges Formation of Mex Record Producers Assn.

Mexico City, July 10.

Manuel Villarreal, general manager of the Columbia diskery subsidiary here, has proposed formation of the Mexican Assn. of Record Producers. It would embrace all diskeries and protect interests of the industry.

An informal survey of record firms has shown executives willing to back the new organization as a move towards coordinating industry programs and goals.

Villarreal, who is v.p. of the Latin American Federation of Record Producers, headquartered in Rio de Janeiro, will submit by-laws of the Mexican branch, which would come under supervision of the central organization, next October at the annual meeting in Rio.

Newport Jazz Fest Reaches Maturity As Wave of Dignity Sinks 'Jazzniks'

By DAVID B. BITTAN

Newport, R.I., July 10.

Jazz and the jazz fan reached adulthood in Newport over the weekend. The riot of 1960 was all but obliterated by a wave of respectability, of dignity that pushed the "jazzniks" and their antics into the background.

Newport '62, this year's title for the Newport Jazz Festival, reestablishes the city by the sea as the jazz capital of the world and its festival as the "World Series" of the idiom.

Scared off by warnings that Newport would tolerate no nonsense this year, the funny-hatted, beer-swigging, girl-chasing hoodlums, who all but killed the festival two years ago, stayed away in droves.

But some 33,000 persons, most of them true-blue jazz buffs, attended the three evening and two afternoon sessions Friday (6) through Sunday (8).

Producer George Wein, back at the helm after a year's layoff, proved he could make the festival a modest commercial success without catering to the tastes of the masses. Wein, who founded the festival with Louis and Elaine Lorillard in 1954, this year refused to book fringe-jazz or out-and-out pop acts which have often marred the artistic integrity of the festival during its nine-year history. It was all jazz, with no Judy Garland, no Kingston Trio, Eartha Kitt or Chuck Berry to woo the excitement hunters.

Fest's High Spots

High spots of the festival, as usual, were the afternoon sessions. The Sunday matinee, featuring an all-star daylight billing for the first time, proved as exciting musical fare as has been presented in the history of the festival. And the Saturday sun session showcased the talents of five tap dancers and their all-but-forgotten art.

Promising to be back next year and for many years to come, Wein said:

"We accomplished what we tried to. The thing succeeded beyond our hopes."

Wein was helped by excellent police work which took care of the few excitement hunters. Armed by state and city ordinances curbing public drinking, the cops cracked down on the relative handful who imbibed more than they could hold. After sleeping it off in jail, a number of youths, most of them from nearby communities, were fined.

There were a few young oddballs with buttons like "I'm an alcoholic. In case of emergency, get me a beer." But there were fewer youngsters garbed in bizarre dress.

The bulk of the Newport visitors were college boys and girls, as usual. But they seemed like a different breed. There was an absence of the familiar sight, for festival time, of seven or eight kids on top of a convertible or sports car competing for attention. The Fort Lauderdale crowd got the message that they weren't wanted.

Sedate Festivities

The Newport beaches were jammed but there was less tomfoolery than in former years. The festivities almost took on the air of a scout picnic.

The few "jazzniks" who did appear were stampeded into behaving by the hordes of police who worked firmly but politely. Crowds on streets adjacent to Freebody Park, where the open-air concerts were held, were kept moving. Police were careful to allow no congregating.

Rooms were as hard to get as ever. But the area businesses seemed to be letting up on the jazz tourists. There was less jacking up of prices than in former years, thanks to a Chamber of Commerce drive against such practices. One centre-city restaurant, however, tore up their old menus and printed new ones asking up to $2 for an average breakfast.

This was the year for the jazz purists and Wein didn't disappoint them.

Few will forget the dancing of Bunny Briggs and Baby Lawrence and three other veteran tappers Saturday afternoon (7). Briggs and Lawrence, backed by a surprise appearance of Duke Ellington and his orchestra Saturday night, thrilled a near-capacity audience of 12,000 fans. Ellington and Count Basie showed, as usual, that the big bands are the real essence of jazz.

Joe Williams Scores

The unexpected appearance of blues singer Joe Williams Sunday afternoon capped four hours of good jazz of all varieties. Basie's band, relaxed and swinging as always, was finishing up a set when Williams joined veteran bluesman Jimmy Rushing on the stand. The two shouted "Going To Chicago" and "Sent For You Yesterday," whipping the attentive crowd of some 5,000 almost into a frenzy.

Wein stacked the Sunday afternoon bill with top performers and it was hard to choose between them. Basie, featuring bright new vocalist Irene Reid, was in top form. So was the astonishing piano technician, Oscar Peterson, with co-workers bassman Ray Brown and drummer Thigpen. Duke Ellington, narraling in his suave way, compared Peterson to "four pianists." The Clara Ward gospel singers from Philadelphia had the crowd clapping with their rhythm chanting in a style which is a first cousin to jazz. Abbey Lincoln, maturing as a singer, scored with several numbers, including a sensuous tune called "The Heel." Tenor saxman Sonny Rollins and his trio represented the modern stylists. A new organist from Boston, Joe Bucci, showed himself one of the masters of the instrument which is becoming increasingly popular in jazz. He was joined by capable Newport saxophonist Eddie Stack.

There were other highlights such as the soulful singing of Carmen McRae Friday night. She joined the Dave Brubeck group for a tune and then baritone saxman Gerry Mulligan teamed with Brubeck saxophonist Paul Desmond for a rare duet. And veteran saxman Coleman Hawkins, still great after 40 years in the business, blew a beautiful "Body and Soul" while playing with the Mulligan group.

Mingus Sparks Sat. Slate

Flamboyant Charles Mingus, attired in a red shirt and white cap, provided the musical excitement of the Saturday night program, along with the afternoon tap dancing routine, with his emotional modern jazz which borders on the satirical. His Newport suite, "What Critics Have Done to Jazz," lampooned three styles of jazz, with the leader's prodigious bass work driving his musicians to top performances. Japanese pianist Toshiko, a tiny girl who plays with the force of a man, fingered an exceptional solo on a blues, and trumpeter Richard Williams, out of the Dizzy Gillespie mold, showed himself a superb technician.

The Sunday night feature was the playing of the hard-driving Ellington band, with pianist Thelonious Monk sitting in. Also, the singing of Aretha Franklin with the band, Monk's combo, the always-exciting Lambert-Hendricks singers, now featuring Yolande; the unusual talent of Roland Kirk, who plays three saxes at once—and plays them well; the "hard bop" stylings of a talented group from Poland, the "Wreckers," and the Festival All Stars, featuring a group of veteran jazzmen including producer Wein on piano.

Democratic U.S. Senator Claiborne Pell of Rhode Island welcomed the 9,000 at Friday night's concert with a word on how jazz is "one of the basic, truly American cultural pieces of ammunition with which we are successfully penetrating the Iron Curtain."

The musical part of the Saturday afternoon session featured an entertaining and scholarly program prepared by Dr. Marshall Stearns, professor of Engish at Hunter College. Dr. Stearns narrated a history of the tap dance as steppers Bunny Briggs, Baby Lawrence, Honi Coles, Charlie Atkins and Pete Nugent demonstrated what Stearns called a "dying art." The program was one of the best in the nine-year history of the festival. Pianist Toshiko was featured in several numbers with a trio.

The tappers danced the history of the style and showed it to be the most vivid expression of the supremely joyous, driving male nature of the jazz idiom.

The Saturday night session opened up with a big, Stan Kenton-type band led by Gene Hull from Connecticut. The singing hit of last year's festival, Carole Sloan, warbled several tunes, with an up-tempo "Will You Still Be Mine" the most effective piece. The exciting Mingus group was next, followed by Ellington and the tap dancers. Drummer Max Roach presented an interesting blend of modern jazz and legitimate singing by an eight-voice choir. But the experiment didn't quite come off. Louis Armstrong and his All-Stars, featuring guest trumpeter Yank Lawson and veteran J. C. Higginbotham on trombone, closed out the evening.

The emcee chores were ably handled by Willis Conover, CBS and Voice of America announcer, and Father Norman O'Connor, "jazz priest" from Boston U. And by Duke Ellington.

Excellent Production

Production was excellent this year, with the programs starting on time and ending when they were supposed to. The accent was on quality rather than quantity.

Two interesting panel discussions provided some insight into the jazz world of today and the serious attitude of persons in various roles in the trade.

At a Saturday afternoon panel, several experts talked on "The Economics of the Jazz Community" with producer Wein as moderator. Taking part were veteran writer-a&r man John Hammond of Columbia Records; New York Herald Tribune jazz critic George T. Simon; Art D'Lugoff of New York's Village Gate; leader Mingus; singer Joe Williams, and Sid Bernstein of General Artists Corp. and last year's producer of the jazz festival.

The panel participants spoke for their end of the jazz world with no problems being solved. But Bernstein urged a meeting in New York this week to do something about improving the public image of jazz.

Sunday afternoon's panel, moderated by attorney Maxwell Cohen of New York, was on "Religion and the Concern for Jazz." Taking part were Father O'Connor, The Rev. John Gensel of New York's Advent Lutheran church, the Rev. Eugene Callender of New York's Church of the Master; Clara Ward, and writer Maurice Zolotow.

The consensus of the panel was that jazz and religion are two of the most zealous agents in our society in the search for the meaning of self and of life. It was inevitable that they would get together, the panelists felt—but with one dissenter, Zolotow.

Zolotow said: "Just because some clergymen like jazz is no sign religion is taking on jazz." The writer said jazz has to be an expression of the rebel, or it will die.

But, Zolotow said, jazz will survive, despite the efforts of clergymen and others trying to make it respectable.

Newport '62, in its own way, did much toward putting jazz on an intellectual plane. The trashy element which gave jazz its blackest mark in July, 1960, was absent but the spontaneity that is jazz remained.

British Disk Best Sellers

London, July 10.

Come Outside (Parlophone)	Sarne
Picture Of You (Piccadilly)	Brown
Good Luck Charm (RCA)	Presley
Looking Out Window (Columbia)	Richard
Ginny Come Lately (HMV)	Hyland
Last Night Was Made For Love (Decca)	Fury
I Can't Stop Loving You (HMV)	Charles
I Don't Know Why (Decca)	Kane
As You Like It (Parlophone)	Faith
Green Leaves Of Summer (Pye)	Ball

Goodman Soviet Tapes Via Victor

RCA Victor has virtually locked up a deal to release the tapes of Benny Goodman's recent Russian junket under its imprint. Considerable material is involved and it may be put into a two-LP set. There are tapes of all of his engagements in the U.S.S.R. except his Moscow gigs where no taping was permitted.

Goodman is the producer on these sessions and formal signaturing awaits his return to the U.S. this week. It will be the first time in 20 years that Goodman will be represented on the label.

Mills Steps Up Activity In Jazz Sector; Pacts New Writers, Reviving Disks

Mills Music's renewed activity in the jazz field is picking up its tempo with the signing of new writers and new action on some Mills jazz archive material.

Herb Ellis, currently appearing on the Steve Allen tv show, has been inked to an exclusive writer pact. He will do a folio for Mills as well as other material. Guitarist Al Caiola has also been contracted to do a folio. Another exclusive writing pact was made with the Dukes of Dixieland.

The deals were made by Irving Mills, co-founder of the pubbery who is in Europe scouting jazz talent. He recently also inked Louis Prima and Sam Butera to writer contracts.

In another area, a batch of unpublished and unrecorded Fats Waller manuscripts were recently dug out of the Mills files and will soon make their debut on disks. John Hammond, Columbia Records a&r exec, plans to wax the material shortly. Hammond also is aiming to package and release a number of masters originally produced by Irving Mills in the 1930s on such labels as Vocalion and Okeh.

MECCA DANCEHALLS' NET TOPS $3,000,000

London, July 10.

At the annual meeting of Mecca Ltd., owners of the biggest chain of dancehalls in this country, joint-chairman Carl Heimann, disclosed a profit of well over $3,000,000, the first time the firm has topped this figure. A dividend of 22% was declared.

Good year for Mecca stems from, among other things, the popularity of bingo, a numbers game that has swept the nation. Mecca has large interests in ice skating, catering as well as terperies.

During the next year, the company will invest around $1,500,000 in dancehalls in Norway, Belgium and Denmark, offering 50% ownerships to local interests, but controlling their operation from London.

Berkshire (Mass.) Music Barn Books 16 Names

Lenox, Mass., July 10.

Sixteen names have been booked for 18 folk and jazz weekend concerts at the Berkshire Music Barn, July 8 through Sept. 2. The Barn has a reserved seat policy, with orchestra scaled at $3.85 and $4, and bleachers at $2.75.

Pete Seeger opened Sunday night (8) and Louis Armstrong appears the following Sunday. Other bookings include Carlos Montoya, the afternoon of July 21, and Count Basie the next night; Shelley Manne, July 28 matinee, and Stan Kenton, evening of July 29.

The Weavers start the August slate Friday night (3) and Saturday afternoon (4); Les Brown, Aug. 5; George Shearing, Aug. 9; Olatunji Co., Aug. 11 matinee; Duke Ellington, Sunday evening (12); Dave Brubech, Saturday matinee (18) and Sunday evening (19); Miriam Makeba, Saturday afternoon (25); Maynard Ferguson, Sunday night (26).

Julian "Cannonball" Adderley, Saturday afternoon, Sept 1, and Maynard Ferguson, Sunday evening, Sept. 2, round out the bookings.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	37	**WEST SIDE STORY** (Columbia) Soundtrack (OL 5670)
2	2	11	**RAY CHARLES** (ABC-Par) Modern Sounds in Country & Western (ABC 410)
3	4	10	**ACKER BILK** (Atco) Stranger on the Shore (129)
4	5	35	**HENRY MANCINI** (Victor) Breakfast at Tiffany's (LPM 2362)
5	3	12	**ANDY WILLIAMS** (Columbia) Moon River (CL 1809)
6	17	4	**ROME ADVENTURE** (Warner Bros.) Soundtrack (W 1458)
7	15	4	**DAVID ROSE** (MGM) Stripper (E 4062)
8	12	8	**PETER, PAUL & MARY** (WB) Peter, Paul & Mary (W 1449)
9	6	12	**NO STRINGS** (Capitol) Original Cast (O 1695)
10	9	7	**KINGSTON TRIO** (Capitol) Best of Kingston Trio (T 1705)
11	7	21	**KINGSTON TRIO** (Capitol) College Concert (T 1658)
12	8	38	**ELVIS PRESLEY** (Victor) Blue Hawaii (LPM 2426)
13	10	77	**CAMELOT** (Columbia) Original Cast (KOL 5620)
14	11	11	**HARRY BELAFONTE** (Victor) Midnight Special (LPM 2449)
15	18	8	**GEORGE MAHARIS** (Epic) George Maharis Sings (LN 24001)
16	13	49	**JUDY GARLAND** (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
17	23	2	**ELVIS PRESLEY** (Victor) Pot Luck (LPM 2523)
18	20	7	**JIMMY SMITH** (Verve) Bashin' (V 8474)
19	21	11	**STATE FAIR** (Dot) Soundtrack (DLP 9011)
20	14	18	**FRANK SINATRA** (Reprise) Sinatra and Strings (R 1004)
21	29	35	**WEST SIDE STORY** (Columbia) Original Cast (OL 5230)
22	33	18	**ROGER WILLIAMS** (Kapp) Maria (KL 1266)
23	19	3	**VINCENT EDWARDS** (Decca) Vincent Edward Sings (DL 4311)
24	16	29	**CHUBBY CHECKER** (Parkway) Your Twist Party (P 7007)
25	28	46	**DAVE BRUBECK** (Columbia) Time Out (CL 1397)
26	45	15	**FRANK SINATRA** (Capitol) Point of No Return (W 1676)
27	22	23	**RAY CONNIFF** (Columbia) So Much in Love (CL 1720)
28	24	4	**WALK ON THE WILD SIDE** (Choreo) Soundtrack (A4)
29	26	9	**LAWRENCE WELK** (Dot) Young World (DLP 3428)
30	41	31	**JOAN BAEZ** (Vanguard) Joan Baez, Vol. II (VRS 9094)
31	25	2	**MUSIC MAN** (Capitol) Original Cast (W 990)
32	—	3	**LIMELITERS** (Victor) Through Children's Eyes (LPM 2512)
33	—	2	**LETTERMEN** (Capitol) Once Upon a Time (T 1711)
34	44	9	**BURL IVES** (Decca) Funny Way of Laughin' (DL 4279)
35	21	112	**SOUND OF MUSIC** (Columbia) Original Cast (KOL 5450)
36	35	20	**LETTERMEN** (Capitol) Song for Young Love (T 1669)
37	30	7	**MANTOVANI** (London) American Waltzes (LL 3260)
38	34	21	**FERRANTE & TEICHER** (United Artists) Tonight (UAL 3171)
39	49	3	**ORIGINAL MOTION PICTURE THEMES** (UA) Various Artists (UAL 3197)
40	39	26	**FLOWER DRUM SONG** (Decca) Soundtrack (DL 9098)
41	38	2	**FERRANTE & TEICHER** (UA) Golden Themes from Pictures (3210)
42	40	17	**JOHNNY MATHIS** (Columbia) Live It Up (CL 1711)
43	32	26	**LAWRENCE WELK** (Dot) Moon River (DLP 2314)
44	47	5	**ACE CANNON** (Hi) Tuff Sax (HL 12007)
46	36	11	**BILLY VAUGHAN** (Dot) Chapel by the Sea (DLP 3424)
46	31	13	**KENNY BALL** (Kapp) Midnight in Moscow (KL 1276)
47	43	8	**SANDY NELSON** (Imperial) Drums Are My Best (LP 9168)
48	50	32	**FERRANTE & TEICHER** (UA) West Side Story (UAL 3166)
49	37	25	**LIMELITTERS** (Victor) Sing Out (LPM 2445)
50	46	16	**MITCH MILLER** (Columbia) Rhythm Sing Along (CL 1727)

Col's 'Monopoly'

Continued from page 61

about half. The charges also go into LP pricing, which the FTC asserts is giving the dealers the short end of the stick because of Col's alleged underselling the dealer's buying price through the club. Dealers have hollered about the clubs since their inception and failed to get any where.

The other clubs, Victor's and Capitol's, don't handle any other lines but their own and their slant on the case is seen to be a mixed feeling. On the one hand, if Col has to drop other lines but its own, then the other clubs stand a more competitive chance and will be, essentially, engaged in the same struggle as always on the open market: who can top whose own product?

On the other hand, however, since the clubs in general are not seen in good favor because of the FTC complaint, there is concern as to the eventual situation for all clubs, not just Col's. There is speculation that maybe a group of indies may get together and form a club of their own.

There are those indies, however, who would like to see the end of all disk clubs, feeling that their product would stand a better general chance without them.

Opinions and factions vary. Columbia made an early denial of the FTC charges. In a statement issued last week by Col Records prexy Goddard Lieberson, he said that the activities of Columbia Records and the Columbia Record Club have been fully reviewed and approved by counsel. He stated that the club is merely a mail order operation and that it has, in fact, stimulated disk sales by giving exposure to competitive diskeries and their artists.

He denied charges that the club's advertising has been unfair or misleading and said that pricing practices haven't resulted in dealers paying higher prices than club members. There's no monopoly or suppression of competition on Col's part, he said.

The launching of the record club in 1955 provoked some intense industry thinking. On the one hand, some of the major companies like Victor and Capitol were skeptical about its revenue potential. This was virtually uncharted territory for the disk biz, although a widely-used tool in the book trade. Coincidental with the industry's skepticism was a widespread concern over the possible impact of the clubs on the conventional disk distribution system which depended on the retailer as the keystone.

The retailers, natch, were unanimously hostile to the club idea. Some of the major companies were equally hostile to tampering with established distrib methods. However, when Col demonstrated that it could move hundreds of thousands of copies of a single LP through the club, the hostility of major manufacturers disappeared and the screams of the retailers began in earnest. In fact several legal challenges were thrown in Col's way by various dealer organizations and by Sam Goody, New York discounter. None was successful.

The importance of the club operation for the majors was indicated by the fact that club sales accounted for over 60% of Col's total disk gross. The Reader's Digest deal with Victor, under which the magazine buys the records from Victor for resale to club members, also represents a multimillion dollar deal for RCA. None of the others, including Victor's, Capitol's or Angel's, has approached the scale of Col's operation.

A development of Col's early club operation was the dealing with other labels on a license basis for sale via this channel. This and the pricing of the sets are the FTC's big considerations. There has been speculation as to just what or who got the ball rolling with the FTC but no clear pattern has developed.

The results can reach beyond Columbia and the club and more deeply into the industry before it's all over, according to some observers. The overall financial structure of the disk business, particularly as regards diskery-distrib-dealer relations has long been a topic of discussion and, it is felt, this matter could start the pot boiling in some of these areas as well.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	6	**ROSES ARE RED** Bobby Vinton	Epic
2	2	10	**I CAN'T STOP LOVING YOU** Ray Charles	ABC-Par
3	3	7	**STRIPPER** David Rose	MGM
4	5	8	**PALISADES PARK** Freddy Cannon	Swan
5	6	7	**WOLVERTON MOUNTAIN** Claude King	Columbia
6	9	3	**WAH WATUSI** Orlons	Cameo
7	4	30	**IT KEEPS RIGHT ON A-HURTIN'** Johnny Tillotson	Cadence
8	8	7	**AL DI LA** Emilio Pericoli	Warner Bros.
9	13	3	**SEALED WITH A KISS** Brian Hyland	ABC-Par
10	7	6	**JOHNNY GET ANGRY** Joannie Sommers	Warner Bros.
11	17	3	**SPEEDY GONZALES** Pat Boone	Dot
12	23	2	**AHAB THE ARAB** Roy Stevens	Mercury
13	11	6	**SNAP YOUR FINGERS** Joe Henderson	Todd
14	14	3	**GRAVY** Dee Dee Sharp	Cameo
15	10	17	**STRANGER ON THE SHORE** Acker Bilk	Atco
16	12	8	**CINDY'S BIRTHDAY** Johnny Crawford	Del Fi
17	15	8	**PLAYBOY** Marvelettes	Tamla
18	21	5	**I'LL NEVER DANCE AGAIN** Bobby Rydell	Cameo
19	25	10	**FOLLOW THAT DREAM** Elvis Presley	Victor
20	26	5	**HAVING A PARTY** Sam Cooke	Victor
21	33	4	**TWIST AND SHOUT** Isley Bros	Wand
22	20	5	**WEST OF THE WALL** Toni Fisher	Big Top
23	40	2	**DANCING PARTY** Chubby Checker	Cameo
24	35	2	**BREAKING UP IS HARD TO DO** Neil Sedaka	RCA Victor
25	18	9	**MAN WHO SHOT LIBERTY VALANCE** Gene Pitney	UA
26	16	3	**THEME FROM DR. KILDARE** Richard Chamberlain	MGM
27	19	7	**SHARING YOU** Bobby Vee	Liberty
28	41	2	**MADE TO LOVE** Eddie Hodges	Cadence
29	28	7	**WALK ON THE WILD SIDE** Jimmy Smith	Verve
30	—	1	**YOU'LL LOSE A GOOD THING** Barbara Lynn	Jamie
31	27	6	**STEEL GUITAR AND A GLASS OF WINE** Paul Anka	Victor
32	22	8	**THAT'S OLD FASHIONED** Everly Bros.	Warner Bros.
33	36	5	**CROWD** Roy Orbison	Monument
34	34	4	**BORN TO LOSE** Ray Charles	ABC-Par
35	—	1	**I NEED YOUR LOVING** D. Gardner & D. Ford	Fire
36	43	4	**SWINGIN' GENTLY** Earl Grant	Decca
37	42	2	**LITTLE BITTY PRETTY ONE** Clyde McPhatter	Mercury
38	30	4	**LIMBO ROCK** Champs	Challenge
39	45	4	**JOHNNY LOVES ME** Shelley Fabares	Colpix
40	37	9	**I LOVE YOU** Volumes	Chex
41	32	8	**VILLAGE OF LOVE** Nathaniel Mayer	Fortune
42	49	4	**THEME FROM BEN CASEY** Valjean	Carlton
43	—	1	**LOCO-MOTION** Little Eva	Dimension
44	—	1	**GIRLS, GIRLS, GIRLS** Eddie Hodges	Cadence
45	29	12	**ONE WHO REALLY LOVES YOU** Mary Wells	Motown
46	50	2	**LITTLE RED RENTED ROWBOAT** Joe Dovell	Smash
47	31	11	**LOVERS WHO WANDER** Dion	Laurie
48	39	3	**BRISTOL TWISTING ANNIE** Dovels	Parkway
49	48	2	**HAVE A GOOD TIME** Sue Thompson	Hickory
50	44	8	**DON'T PLAY THAT SONG** Ben E. King	Atco

A Production Song Can Lead Its Own Life, Tunesmith Bob Allen Contends

A song written especially for a production can have a life of its own away from the production. That's the guide-line used by songwriter Robert Allen on his tune production assignments—and it's paid off.

Latest of Allen's production song efforts to be pulled out for a run on its own is "Meantime," which he penned (in collaboration with Al Stillman) for Carol Burnett's recent tv special in tandem with Julie Andrews called "Carol & Julie At Carnegie Hall."

Since the tune's exposure on the tv'er and, shorty after, in the Columbia Records' album of the production, calls have been coming in from top artists for sheet copies so they can prepare the tune for their future disk output or include it in their nightclub acts. Even Miss Burnett hopes to make further use of "Meantime" by including it in her repertoire when she goes out on a one-woman show tour this summer.

Allen believes that it's possible to have a song fit into a production scheme and still keep it as an entity within itself. "If a song is self-contained," he said, "it can be memorable within the production and it can be enjoyed apart from the show, as well."

Allen has been getting extra mileage from his production songs for some time now. Back in 1957, he wrote "It's Not For Me To Say" (also in collaboration with Stillman) for a sequence in the Metro pic, "Lizzie." The Johnny Mathis recording of the tune on Columbia outgrossed the film's take.

Other of Allen's tunes written on assignment for special productions that have stepped out on their own have been "Song For A Summer Night" (written for a "Studio One" tv production), "A Very Special Love" (an excerpt from the score for "The Ninth Day" pic), "Enchanted Island" and "Happy Anniversary," both pic title themes.

Allen says that the stepout of a production song on its own gets an immediate reaction from those who have seen the production because "It's nice to be able to take part of the show away with you."

H'WOOD'S 'EVENING WITH JULE STYNE'

Jule Styne, composer-producer, will be getting an evening this Friday (13) at the Hollywood Bowl. He'll conduct the Bowl orch in a program devoted entirely to his compositions for legit, films and tv. Also participating in the session, to be called "An Evening with Jule Styne," are singers Shirley Jones and Tony Bennett.

While on the Coast, Styne will confer with Mervyn LeRoy on the forthcoming release of the film version of "Gypsy," for which he penned the score. He'll also complete discussions on the Xmas release of "A Christmas Carol," a full-length Mr. Magoo UPA cartoon which has his music. Styne returns to New York soon for work on two Broadway projects he plans presenting, a new musical "Portofino PTA" and a drama by Aubrey Menen called "She-La."

Seattle in Black

Continued from page 1

cash taken at the gates and $2,024,000 in tickets purchased in advance.

Until schools were out—until mid-June—adult attendance was in the ratio of five to one child; now ratio is four to one.

Even with attendance heavy on adults, many show people at the Fair are calling it a "daytime" show. People come early and leave early; nighttime biz in the fairground's adult section, Show Street, has been slow.

Biz in the Gayway, however, has been excellent. J. W. Patty Conklin, director of the Gayway, reports that when the Fair had clocked in 3,000,000 customers, there had been 2,912,900 tickets sold for the 19 rides in the section.

Conklin, a veteran midway operator, says business has been "phenomenal."

Dutch Disk Best Sellers

Amsterdam, July 10.

Dance With Me . . . Wendland (Philips)
The Young Ones . . . Richard (Columbia)
Two Small Italians . . . Conny (H.M.V.)
Mexico . . . Moore (London)
Norman . . . Thomson (Funckler)
Let's Twist Again . . . Checker (Columbia)
Happy Jose . . . Schobbe (Artone)
Midnight Moscow Syncopators (Storyville)
Katinka . . . Spelbrekers (Decca)
Blind Soldier Without Name (Philips)

BG Band Miffed On Moscow Mission

Benny Goodman's band and its vocalist, Joya Sherrill, returned to the U.S. Monday (9) from their triumphal tour of the Soviets in a cloud of politics, but of a more internal than international variety. Goodman, in fact, was barely able to quell a Bolshevik uprising among his own sidemen during the final stage of the tour when discontent over the "moldy fig" type of jazz Goodman insisted on playing in Russia was ignited by the maestro's deduction of $60 from the salary of trumpeter Joe Wilder due to the latter's overweight air baggage.

Vocalist Joya Sherrill, whose rendition of the Russian folk song, "Katyusha," turned into a musical cause celebre in Soviet Georgia, returned from her mission to Moscow with flying colors. The daily headlines about the Soviet reaction to her performance with the single exception of "Katyusha" has resulted in her getting "dozens of offers" in the U.S., according to her agent. The song, "Katyusha," is not protected in the U.S. because there is no U.S.-Russian copyright convention and one publisher said he expected 17 versions to hit the market shortly.

There was considerable confusion over the precise nature of the objections to Miss Sherrill's rendition of "Katyusha" while in Soviet Georgia. Originally, the Russians reported that the booing stemmed from the fact that she jazzed up a folk favorite. Other reports, however, indicated that the Georgians were booing for singing in Russian, thus demonstrating their nationalistic Georgian sentiments.

Both Miss Sherrill and Goodman had warm words to say about Soviet Premier Nikita Khrushchev who welcomed the American troupe personally. Khrushchev was described by Miss Sherril as "a charming man and like a gentle grandfather." Similar descriptions used to be made of Stalin by visiting American firemen to Russia.

Vegas Jazz

Continued from page 61

were the outstanding performers in the first set; in the next, Bill Harris, the Hi-Lo's, Buddy de Franco, and again, Gillespie; next, Jackie & Roy, Oscar Peterson; next, Gerry Mulligan and Mel Torme; and in the final set, Dave Brubeck and Paul Desmond.

Roland Kirk, Benny Carter, Terry Gibbs, Lee Konitz, Cannonball Adderley, Art Blakey, Vi Redd, Mavis Rivers, and emcees Leonard Feather and Pearl Bailey were also on hand to make the event a cultural click.

Col Ups John Lorenz

John J. Lorenz has been named to the newly-created post of v.p. of finance at Columbia Records. He'll be responsible for the financial policy and planning of the Col disk division, also assisting management in the appraisal of financial results and handling special projects of a fiscal nature. He reports to Norman A. Adler, exec veep.

MGM Erupts With 7th Label-Vesuvius Records

MGM Records has picked up its seventh label on a distribution deal through which it will handle marketing of Vesuvius Records in the U.S. and Canada. Based in Union City, N.J., Vesuvius records all its material in Italy with Italo artists in native language.

Twelve Vesuvius sets are set for release by MGM this month. MGM will take no part in any production aspects of the line as all product will be delivered to it complete and ready for distribution. Chris Spinosa heads Vesuvius in the U.S.

London Musicians Back Provincial Members' Strike

London, July 10.

At a time when members are on strike for higher pay and a residual arrangement in tv commercials, the Central London branch of the Musicians' Union has decided to back provincial and Scottish members who voted to strike against symphony orchestras in search of higher pay and better working conditions.

Provincial tooters have given three months notice that they will end contracts with the Scottish National, Royal Liverpool Philharmonic, Halle, City of Birmingham Symphony and Bournemouth Symphony orchestras unless they are granted increased fees, holidays with pay, payment during sickness and pensions. Musicians will quit as of September.

While giving support to the non-London branches, the capital's musicians themselves are seeking a raise from the current minimum-per-concert fees of $11.20, $9.54 and $8.40 for the principals, subprincipals and "others," respectively. About half the 400 affected tooters fall into the latter category.

Musicians' Union has agreed to a plan drawn up by the Orchestral Employers' Assn. for an increase in the minimum of provincial and Scottish orchs to $50.40 from Aug. 1 and rising to $56 a year later. But the Arts Council, through which fiscal allocations are channelled to the orchestras, has not agreed to ask the government for an increase in funds.

BBC Symphony Outfits, Covent Garden Opera House and Sadlers' Wells are not affected as they are covered by separate agreement.

New Sales Technique Key to Victor's Biggest Singles Summer in 5 Years

Austrian Disk Best Sellers

Vienna, July 10.

Auf Meiner Ranch . . . Hinnen (Ariola)
Weine Keine Traene . . . Ofero (Polydor)
Sei Nicht Traurig . . . . Corren (Ariola)
Heisser Sand . . . . . Mina (Polydor)
Hawaii Tattoo . . . Waikikis (Telefunken)
Good Luck Charm . . . Presley (RCA)
Dance With Me . . . Wendland (Philips)
Alo Ahe . . . . . Freddy (Polydor)
La Paloma . . . . . Francis (MGM)
Mexico . . . Moore (Decca)

Decca Stereo For Satch, Lombardo

Decca Records is dipping into its catalog for a set of new albums featuring Louis Armstrong and Guy Lombardo. In so doing the diskery is also following a recent trend to put new life into older disks by giving them a stereo rebirth.

In 1957, Decca put $20 deluxe autobiographies on wax of the two musicians. These packages contained several LPs each, recorded in mono, featuring Armstrong and Lombardo playing and tracing their respective musical histories with introductory patter between numbers. The label is now breaking the sets down into separate disks in stereo, highlighting various segments of the tooters' careers in each LP.

Decca has already released a couple from each collection and has about five or six in the release pool ready to go. The Armstrong disks still contain the trumpeter's patter but the Lombardo LP's are strictly music. The diskery also recorded a Bing Crosby collection around the same time as these two and broke these down into separate LPs a couple of years ago.

Inside Stuff—Music

Many famous works of music are known by their number, such as Beethoven's "Fifth," Tschaikovsky's "Fourth" and so on. If as yet no one has admitted to have heard recently composition "St.10.1.08.02.62" this may happen any day now. This number, in fact corresponds to a work of 11 minutes executed for the first time by the "Contemporary Music Group" of Paris, conducted by Maestro Constantin Simonovic. The concert has been organized by IBM (International Business Machines)—a firm which produces electronic brains, not musical instruments. This time IBM produced the composer outright. The composition called "St.10.1.08.02.62" is the first "stocastic work" composed Feb. 8, 1962 by the coordinator 70.90 who has been fed by the IBM technicians one of the usual tapes containing certain mathematical information corresponding to certain determined musical, preordinated sounds.

"Stocastics" is the science of probability — that science which a human brain cannot grasp without the help of a "thinking" machine invented by himself. A number of notes are translated in numbers, each number is perforated onto the tape and the electronic coordinator automatically establishes what numbers, according to the law of probability, are in accordance with what sounds (or notes). It took the coordinator 70.90 of the IBM from one hundred seconds to compose the piece.

Leonard Bernstein, Arthur Rubinstein and Van Cliburn are among participants in the third summer program of concerts presented in the courtyard of the palace of the Prince of Monaco under auspices of Prince Rainier. This year eight programs have been slated between July 18 and Aug. 8, including performances by pianist Alexandre Brailowsky, with Louis Fremaux conducting; vocalists Denise Duval, Elise Kahn, Heinz Rehfuss and the Philippe Caillard Ensemble; Bernstein; violinist Henry Szeryng with Rafael Kubelik conducting; pianist Rubinstein with Bernstein conducting; pianist Cliburn with Kubelik conducting and Jean-Louis Barrault narrating "Le Danse des Morts," with Fremaux conducting.

Late chirp Billie Holiday has been getting some renewed attention of late, and E. B. Marks Music has come up with a song folio of tunes associated with her. Called "The Best of Billie Holiday," the book contains 11 songs, a brief biography and a partial list of her waxings. Among tunes in the folio are "Fine and Mellow," "Ghost of Yesterday," "God Bless the Child" and "There'll Be Some Changes Made."

The USO will send a dixieland unit on a six-week tour of European military outposts this summer. Comprised of seven Harvard U. students the group, called the Seven Sons of Harvard, includes Charles Goldfarb, John H. Powell Jr., Richard Cramer, Warren B. Krupsaw, David R. Glass and Thomas Benjamin. They leave the beginning of July.

RCA Victor's program to bolster its summer singles sales against the usual slump at this time of year has worked out better than the company's expectations as it scored heavy percentage gains over previous years' figures for May and June, and appears headed for similar success in July.

Victor's plan is to concentrate on a few platters, going with strong names and solid repertoire, as opposed to past years' plans which usually figured the summer as a poor selling time and therefore held back the more robust material for the fall. The diskery led off with disks by Sam Cooke and Paul Anka and then swung into releases by Henry Mancini, Neil Sedaka, Eddie Arnold, Floyd Kramer, Duane Eddy, the Tokens and John D. Loudermilk.

Of course there are incentive programs for distribs to go along with the releases. The aim is to go for strength and concentration and, according to Victor sales chief Ray Clark, it is paying off.

Clark's sales charts show percentage increases for weeks since the middle of May through the end of June ranging from a high of 98% for one week in May to a low of 14% for a week in June. Moving into July, Clark says the diskery's singles are running at an average of 59% over last year.

It has been the biggest singles summer for the company in the past five years, says Clark. The plan, which is to run from May to August, had aimed at a 30% increase in sales but Clark now feels that it will average out considerably higher by the time the program is completed.

Aside from the obvious sales advantages for singles of such a push, Clark also feels that 45s have an importance for the rest of a company's line. "Singles are a door opener to dealers," he says, figuring that a salesman has a much better chance with the rest of a line if there are some hot singles going for him.

A good summer also puts those distribs in a better frame of mind come the fall sales meetings and, in general, Clark opines, "there is a disk market regardless of the season" if the release is of consistent enough strength.

AKM, WITH ASCAP AID, GETS OVER $2,000,000

Vienna, July 10.

For the first time here since the end of World War 2, ASCAP and AKM (Austrian Society of Authors, Composers and Publishers) accounted reciprocally and the royalties were paid out. These payments concern public performances from 1953-58, as the present AKM is not, as generally believed, the legal successor of the AKM existing until 1938 (dissolved by the Nazis). Money for the "old" AKM is still under sequestration in U.S.

Revenues reached another ceiling, amounting to $1,440,000 in Austria and $600,000 from abroad. While live-music and radio had remained more or less stable, tv royalties rose almost 90%. It was also noted with great satisfaction, that the composers of "serious music" are better off than last year.

The longtime President of the society, Professor Joseph Marx, was feted at this occasion. He is still one of the most active men on the board of directors.

Seattle Musicians Protest Ship's Foreign Tooters

Seattle, July 10.

Seattle Local 76 of the Musicians Union has protested to the State Dept. over the hiring "at substandard wages" of foreign musicians to play aboard the Mexican ship, Acapulco, being used here as a floating hotel during the Seattle World's Fair.

Hal Folsom, Local 76 secretary, said the Mexican ship operators should retain local musicians. Folsom added that the local had never objected when clearance has been granted for foreign musicians on legitimate programs. "But the Acapulco has anchored here for one "cultural exchange" purpose only—to make a profit for a few investors," he said.

Merc-Philips Builds Artist Slate, Epic Gets Ames Bros.; Other Deals

Mercury Records has added the Romero family of classical guitarists, harpsichordist Rafael Puyana and pop singer Giselle MacKenzie to its stable. Puyana is a protege of the late Wanda Landowska.

Greek pianist Gina Bachauer has been signed by the classical division of Mercury Records. She's set for several albums of major works within the next few months.

Cellist Janos Starker has been signed by Mercury Records. A professor of music at Indiana U., he also is a consultant to several community orchestras.

Philips: Robert Farnon

Philips Records has signed British composer-conductor Robert Farnon. He penned the music for a number of pix as well as pieces for light orchestra and themes for various tv and radio shows.

Epic: Ames Bros.

Epic Records has signed the Ames Bros. The unit, now operating sans youngest Ed Ames who's out on his own, cut its first sides for the label last weekend in Nashville, under the direction of Jim Fogelsong. The multi-faceted team has a string of disclicks behind it including million-sellers "Rag Mop," "Sentimental Me," "You, You, You," "Naughty Lady of Shady Lane" and Melodie d'Amour." They have also been active on the nitery circuit.

Decca: George Feyer

Decca Records has pacted society pianist George Feyer. Signed by a&r man Dick Jacobs, the 88er will wax both albums and singles for the label. His first LP will be out soon.

Atlantic: Dottie West

Atlantic Records has inked singer Dottie West. The country & western chirp's first disk, a single, will be released shortly. She has toured extensively with Grand Ole Op'ry, and worked regularly on Cleveland radio and tv before moving to Nashville.

ABC-Paramount: Rosco Gordon

ABC-Paramount has inked rock 'n' roll singer Rosco Gordon. His sessions will be supervised by the label's a&r chief Sid Feller, with first date scheduled shortly.

Riverside: Mongo Santamaria

Riverside Records has pacted Afro-Cuban drummer Mongo Santamaria. He'll cut albums primarily for the label, with his first sessions slated for later this summer.

Chancellor: Johnny Burnette

Chancellor Records has inked pop singer Johnny Burnette. He has cut his first sides, "I Wanna Thank Your Folks" and "The Giant," under direction of the label's Coast rep, Jimmy Bowen. Burnette will also record albums for Chancellor. Formerly on the Liberty imprint, he just returned from a 30-day European tour and leaves for South America in mid-July for a series of dates.

Brunswick: Big Maybelle

Brunswick Records, the Decca subsid, has inked blues chirp Big Maybelle. She'll cut both singles and LPs for the line. Her first releases are scheduled for the fall. No newcomer to the blues field, she has been active around the blues belt for several years.

Amy: Russ Raymond

Amy Records has inked teen singer Russ Raymond. He will wax eight sides for the imprint.

From the Warner Bros. Picture
"ROME ADVENTURE"

AL DI LA
RAY ANTHONY CAPITOL #4742
MARIA CANDIDO DECCA #31291
TONY DALLARA VESUVIUS #1024
JANICE HARPER CAPITOL #4578
AL HIRT RCA VICTOR #8016
GINO PAOLI WARNER BROS. #5205
FAUSTO PAPETTI LONDON #10502
EMILIO PERICOLI WARNER BROS. #5259
JOE RENE EPIC #9510
LUCIANO TAJOLI BRAVO #4510
JERRY VALE COLUMBIA #42027
CARMEN VILLANI CHANCELLOR #1114

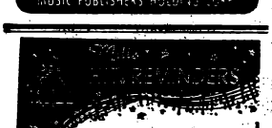
ROME ADVENTURE
DELLA REESE RCA VICTOR #8021
SOUND TRACK ALBUM WARNER BROS. #1458

JOHNNY GET ANGRY
b/w
THEME FROM A SUMMER PLACE
JOANIE SOMMERS WARNER BROS. #5275

KARIN'S THEME
STAN APPLEBAUM WARNER BROS. #5277

CONTINENTAL MELODY
BILLY VAUGHN DOT #16359

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BLACK AND TAN FANTASY
SOPHISTICATED LADY
ST. JAMES INFIRMARY
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DAVID ROSE AND ORCH.
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ZOOMING!
CATCH THAT TEARDROP
"5" Royales
ABC-10348

'A Russian Song Book'

"A Russian Song Book," compiled by Rose N. Rubin and Michael Stillman (Random House; $3.95) contains 44 folk songs and popular airs, with Russian lyrics and an English transliteration. Arrangements for piano and guitar chords were done by Jerry Silverman. Henrietta Yurchenco supplies an analytical introduction to Russian music, and the book is illustrated from decorations by Warren Chappell.

As a unique attempt to present this phase of trans-Ural music to Americans, tome should do much to aid in bringing a better understanding of the Russian people. Both compilers have extensive backgrounds in Russian music and literature. Format of volume permits handy use on the music stand.

Rodo.

JOHNNIE "SCAT" DAVIS

June 16 thru Sept. 1, Statler Hilton Hotel, Dallas, Texas; Sept. 4 thru Sept. 16, Theatrical Grill, Cleveland, Ohio; Oct. 22 thru Nov. 4th, Gaylife Club, Dallas, Texas; Nov. 6 thru Nov. 19, Tidelands, Houston, Texas; Dec. 1 thru 31, Tour, Tex.-Okla.-La. area; Jan. 3 thru 23, 1963, Harrah's Club, Reno, Nevada; Jan. 24 thru Feb. 13, 1963, Harrah's Club, Stateline, Nevada; Feb. 18, 1963 (for six weeks), Ft. Lauderdale, Fla.

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AFM Snag May Cancel N.Y. Date for Donegan

London, July 10.

Difficulties with the American Federation of Musicians may force Lonnie Donegan, one of Britain's leading pop jazz singers, to cancel his October date in New York's Village Gate nitery.

Donegan wants to take at least his lead guitarist, Denny Wright, on the stateside trip, but AFM permission so far hasn't been granted. Wright would act as Donegan's musical director.

Cudgels were taken up by the warbler's manager, Cyril Berlin, who said: "Lonnie thinks it is very unfair that he should be handicapped in this way, particularly in view of the fact that other visiting singers are allowed to take MDs."

Donegan, according to Berlin, needs a "very special" backing and it is important that he has someone with him who understands his requirements.

FTC Antitrust

Continued from page 61

licensing agreements themselves and various provisions contained in them give CBS undue power, and "they have actually regularly exercised it."

Charges 'Undue Power'

FTC's complaint gives these specifics on "undue power' which it alleged CBS has:

"Fix and maintain uniform prices of competitors' products at prices identical to those of CBS' own products.

"Cause the licensors to sell LPs to dealers, directly or indirectly, at prices regularly higher than those charged by CBS for identical LPs sold through the club directly to consumers."

"Divide or allocate various markets and channels of distribution of LPs.

"Establish and compel licensors to adhere to a fixed differential between the amounts paid as artist royalties for records sold through dealers and the amounts paid as artist royalties for records sold to members of the CBS club.

"Hinder, lessen, or suppress competition between respondents and (1) the licensors, (2) other manufacturers of records, (3) other companies selling records through the subscription method, and (4) record dealers.

"Exclude from the market, or potentially to exclude, dealers who are customarily supplied by CBS and by the licensors and who have been, and would be now, in actual and open competition with the CBS club were it not for the competitive disadvantage to which they are subjected by respondents' activities pursuant to the licensing agreements.

"Monopolize or attempt to monopolize the manufacture, sale, and distribution of LPs generally and of LPs sold through the subscription method of distribution."

Compete with Club

FTC said retail dealers who sell over the counter are in competition with CBS' record club for public patronage. The complaint alleges, however, that dealers are compelled to pay higher prices than paid by club members for LPs manufactured by both CBS and licensors.

The complaint gives an example of its charge on pricing:

A person who joins the CBS club under a representative advertised offer and orders only popular LPs bearing suggested list prices of $3.98, FTC said, pays $1.89 for his first six records and $3.98 each for the next six bought during first 12 months of enrollment.

"Thus he pays a total of $25.77 for twelve LPs, FTC noted, "exclusive of the advetised 'small mailing and handling charge,' or an average of $2.14 each.

"At the same time, dealers are obliged to pay $2.47 each (or during special promotions prices ranges as low as $2.22) for similar records, exclusive of delivery cost."

FTC's complaint also contends that records offered club members have designated "retail value," "regular list price,' and "usual list price." Complaint charged that amounts listed are not usual retail prices in trade prices in trade areas where claims are made, but are higher than prices at which records are customarily sold in those areas.

On the Upbeat

New York

Jack Wolf, president of Integrity Music, is on a three-week tour of Europe where he'll line up deals for U.S. representation . . . **Edward R. White**, v.p. of Yamaha Music, visiting firm's Tokyo homeoffice to participate in board meetings and to inspect Yamaha's various pub and disk enterprises.

Johnny Williams, composer of many tv themes and scores, resigned with Revue to pen the music for next season's Alcoa Theatre series . . . **Percy Faith**, will handle musical chores for Revue's "Virginian" series which preems over NBC-TV in the fall. He'll also score Universal's "Tammy and the Doctor" pic . . . Canadian singer **Yvan Daniel**, who records for Tribute Records, is dickering with Columbia Pictures re his film debut . . . Yank indie disk producer **Frank Guida** cut platters with Swedish artists **Arne Lamberth** and **Lil' Babs**, in association with the Swede firm Karusell, for release here by London Group.

Ivan Mogull has obtained the publishing rights to "Little Bitty Pretty One" for France, Scandinavia, Benelux and Italy . . . **The Modern Jazz Quartet** will do another concert tour under auspices of Columbia Artists beginning Oct. 12 in Detroit . . . **Anita Bryant**, Columbia disker, will be the star attraction for the 10th annual "Celebrities Under The Stars" at the Hillbilly Homecoming Week to be held in Maryville, Tenn., July 12-14 . . . **Oscar Brown Jr.** into the Apollo Theatre Aug. 24 for one week.

Mae West has signed to do three more singles for Plaza Records . . . **Vaughn Monroe** headlines at the Hacienda Club, Fresno, Calif., July 25-Aug. 7 . . . **Don Bowman** has been added to the promotional staff of Mercury Records and will work out of Hartford, Conn. . . . **Roland Kirk**, Mercury disker, signed personal management deal with **Gerry Purcell** . . . Folk singers **Inman & Ira** and **The Chad Mitchell Trio** have been added to the client roster at Dorothy Ross Assoc. . . . **Fabain** set for a summer stock tour in "John Loves Mary" . . . **The Phillips Bros.** booked for a return engagement at the Colonial, Toronto, beginning Sept. 3.

Bernie Wayne on the Coast to write and emcee the "Miss California Pageant," then he goes to Atlantic City to work on the "Miss America Pageant" . . . **Eddy Manson** has written the music for the Stardust Bleach commercial for Benton & Bowles . . . Following his current stand at Birdland, **Cannonball Adderley** took his quintet to Las Vegas for the jazz festival there, July 7 . . . **Kai Winding's** trombone septet will play a jazz concert for the Oceanside (L.I.) Recreation Commission on July 10 . . . **Murphy Campo**, dixieland maestro, set for the Iroquois Club, Ontaria, beginning Monday (9).

Johnny Green has been set to compose and conduct the background music for Screen Gems' "Empire" series . . .

Pearl Moed and **Betty Solomon** penned book and lyrics and **Clay Boland Jr.** the music for a new tuner, "Sam and the Gypsies" . . . **Billy Nalle** taking the musical reins of ABC-TV's "Camouflage" show while **Paul Taubman** conducts two concerts with the Miami Symphony Orch . . . Singer, **Brook Benton**, presently touring Nassau, will do a week at the Apollo in September.

London

Trombone player **John Beecham** and banjo strummer **Stu Morrison** released from hospital after auto smash. But bassist **Dick Tearle** remains bedded with multiple leg fractures. Boys belong to the **Mike Cotton** jazz outfit . . . Musical director **Tony Osborne** landed his own skein on Southern-TV for the summer . . . MD **Charles Blackwell** signed by Robert Stigwood Associates as a&r man for, among others, **Mike Sarne** and **John Leyton** . . . **Tommy Steele** inked for the Festival of London.

Four of **Mike Cotton's** trad jazzmen hurt in a car smash. They are **Derek Tearle**, **Dave Backhouse**, **Stu Morrison** and **John Beechan** . . . Swinger **Dinah Kaye** will rep Britain in the International Popular Song Festival in Poland this month.

Frank Sinatra, upon his return sometime next year, will cut another album and maybe tour . . . **Rosemary Clooney** in for a two-week vacation . . . **Robert Goulet** set for a Granda-TV special . . . **Vic Lewis** negotiating to bring **Julie London** here in the fall for concerts . . . **Acker Bilk** signed for a sequel to his film bow, "Band of Thieves" . . . **Lonnie Donegan** will play a four-week stand at New York's Village Gate from Oct. 9 . . . Musicians' Union contribution to the 1962 Festival of Labor was a trad jazz concert at the Royal Festival Hall.

ATLANTIC HANDLING ONIONS

Atlantic Records has set a deal to take over national distribution of a Stax Records single by Booker T. & the M.G.s. Called "Green Onions," the disk will remain on the Stax label.

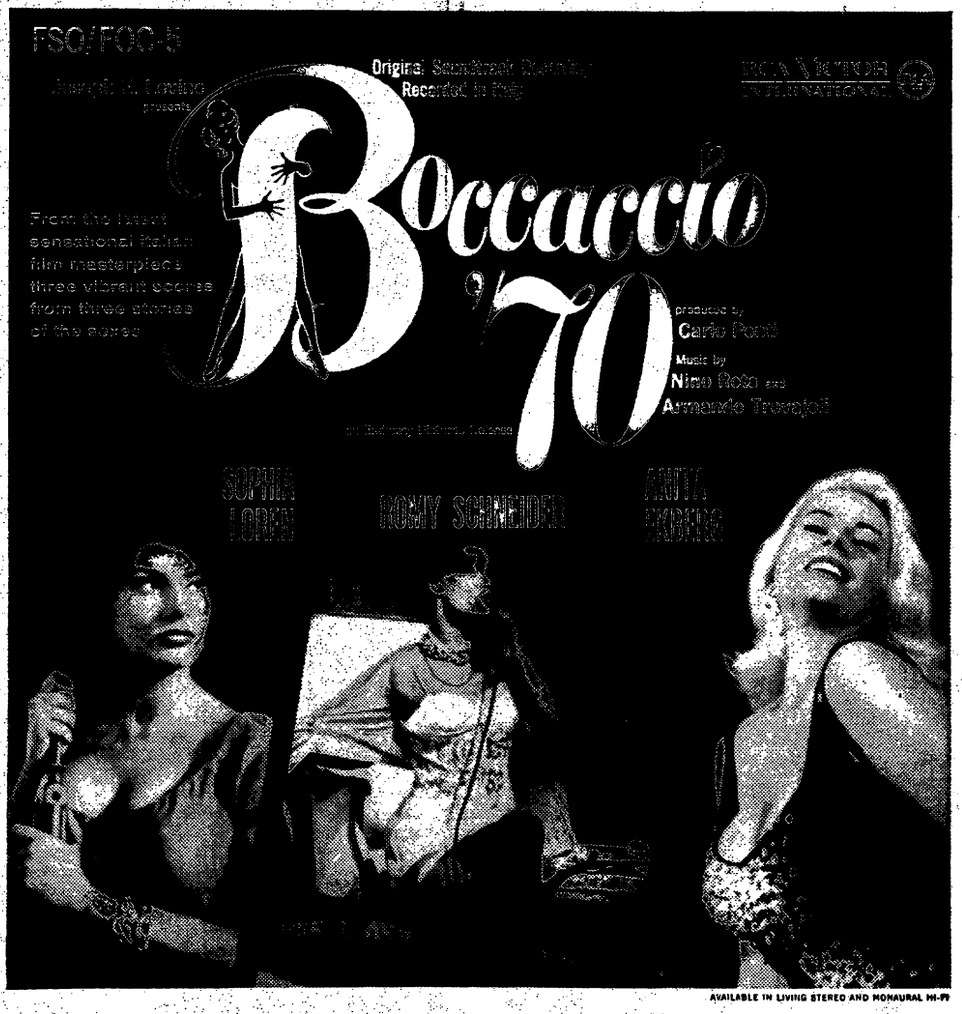
Atlantic and Stax have a distrib deal which gives Atlantic selection rights for distribution of whatever Stax product it chooses to handle.

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RCA VICTOR INTERNATIONAL

Flamingo, Las Vegas

Las Vegas, July 5.

Peggy Lee, Myron Cohen, Don Kirk, Barry Ashton Dancers, Nat Brandwynne Orch (19); presented by Morris Lansburgh; produced by Jackie Heller; choreography, Barry Ashton; lighting, Hugo Granata; $4 *minimum.*

Morris Lansburgh has corraled a couple of Vegas faves in Peggy Lee and Myron Cohen; they, plus a tricky new Barry Ashton production number, add up to exceptionaliy strong nitery fare.

Miss Lee, whose personality gets warmer on each trip here, demonstrates why she is unquestionably one of the top jazz vocalists. Her distinctive sounds alternate between the earthy, the delicate, and the accelerating drive.

She offers "The Sweetest Sounds," "The Best Is Yet To Come," "World On A String," "Cross Country Blues" (in which she gets in plugs for various key cities), "I Believe In You" (with a powerfully exciting arrangement), "Teach Me Tonight," "I'm A Fool To Want You," a medley of her top sellers, and "Big Bad Bill."

The Nat Brandwynne orch (19) is supplemented by Miss Lee's 88er, Lou Levy, bassist Max Bennett, drummer Will Bradley Jr., and guitarist Jeff Kaplan. Hugo Granata's simple but dramatic lighting is topdrawer.

Myron Cohen, the suave storyteller, brings back some of his familiar dialect yarns, but they wear well. He adds some freshies, and the entire turn drew maximum yocks from first-nighters.

"The Ashton Cover Girls" parades 10 lovely chorines in a clever charade which shows each on huge color slides as they make individual entrances; the singing of Don Kirk blends nicely into the festivities.

Package, produced by Jackie Heller, is in until Aug. 2 when Bobby Darin returns. *Duke.*

Shoreham Hotel, D. C.

Washington, July 10.

Buck Clarke Quintet, Tee Carson Trio, Peggy Leary; no cover, no minimum.

Smooth sounds have preempted spoofery in the Shoreham Hotel's Premise Room. The Buck Clarke Quintet has taken over the room redecorated for the Premise last season to poke fun at politicians and others. The Clarke group is in for summer weekends, and if its popularity spreads, will work six days a week.

The Premise stage provides a suitable backdrop for "jazz in the round" with customers in chairs with arms for drinks. The modern sounds of the Quintet blend well in the cozy and comfortable setting.

Clarke's bongos hold the audience in his musical grasp. He shows dexterity in his work with the other drums. Trumpeter Tom Delaine can triple tongue with natural ease and his solos score with the customers.

Next door in the Marquee Lounge the Tee Carson Trio entertains the cocktail and nightcap set with dulcet jazz standards. Peggy Leary occasionally belts out a tune. Young, she can potentially develop into a performer worthy of note.

Jazz at the Premise is offered sans minimum, cover or admission and drinks are standard throughout the hotel. There is no entertainment tax. *Mose.*

Black Orchid, A. C

Atlantic City, July 3.

Della Reese, Tomo Santora, Cass & Desi, Vince Carson, Hourle Reynolds orch (9); $5-$6 *minimum.*

Della Reese is in for 10 days to open the big room of the Black Orchid for the summer as the brothers Tumolo (Frank and Joe) launch this newest resort nitery into its first full summer season.

Miss Reese, backed by her combo of piano, bass, drums and trumpet, swings through 10 numbers, many of them audience requests, for the 40-odd minutes she is out front, and is in complete command at all times.

She opens with a bit of patter and a fast "Once in a Lifetime." From then on she mixes 'em liberally as she swings and sings, ranging from such oldies as "Blackbird" in fast tempo down to "Too Misty" as her top sentimental bit.

Miss Reese intros Billy Brooke with his "skukum" trumpet to solo "Only One He Loves" on the two-horned instrument. Carl Pruitt, her bass player, gives out with "Old Man River," with singer joining in to wind both numbers.

Miss Reese fits nicely into this big room, which can take 600 payees in its two tiered sections, and gets good mitting throughout. She chats with the front tablers and encourages requests.

Cass & Desi are two slick hoofers, with their Bolger bit scoring best. Tony Santora is a neat comic whose stuff gets over well. Vince Carson ably handles the emcee chores. Howie Reynolds and his Orch, in for season, give good backing. *Walk.*

Shamrock, Houston

Houston, July 3.

De Castro Sisters, Harry Mimmo, Paul Neighbors Orch (11); no cover or minimum.

While 10 minutes easily could have been cut from their 53 minutes on mike, the De Castro sisters draw top mitting for difficult task of following Mitzi Gaynor, who played the preceding week.

Well endowed femmes give a swinging show, blending harmony, looks and presentation. There's something for everybody, with "Roll 'Em Pete" undoubtedly put in for the fone deaf. This is an over-loud, un-melodic tune that is the only detraction from otherwise excellent show. Thrushes show best ballads and their special arrangements of "Saints" and "Granada," with fine response for "There Goes My Heart," "Careless," and "Teach Me Tonight."

Sisters (Babette, Cherie and Olgita) come on in blue gowns; late in show strip off outer fluffy skirts to reveal tighter inner skirt with tassels that aid and abet girls' shimmying.

Harry Mimmo is a good comic who builds to fine begoff, and deserves better fate than his experience opening night. Known for his nervous mannerisms of squaring off the world with the side of his hand, pulling at a bow tie and showing a small badge under his coat lapel, Mimmo is a fine impressionist.

Biggest applause is for demonstration of walks of persons of various nationalities, traffic police from several countries, and a dancer on "American Bandstand," which is a wordless indictment of American youth. His troubles with standup lines seem due chiefly to inability of Texans to master his accent, and fact that a comic is opening show.

Paul Neighbors Orch is still excellent in backing chores. *Skip.*

International, N. Y.

Cindy Lord, Morty Storm; Lita & Cortes, Mike Durso Orch, Adolphus' Rhumbas; $6 *minimum.*

Jack Silverman's International launched its summer policy last weekend, operating only on Friday and Saturday, with two or three acts plus the band and the same firstrate groceries. There's no longer any chorus or production numbers. Biz on Friday night (6) at the dinner show was not big, with room less than 25% of capacity, but perhaps it's a bit early to tell how the policy will pan out.

This bill, while lacking any names, plays rather smoothly. Easily standout is Cindy Lord, comely femme singer. She has developed in the vocalizing department tremendously since caught by VARIETY nearly nine years ago. Even then, her ballading was strong enough to win MGM grooving. Today she has the pipes, looks and poise to fit into almost any spot. Only minor criticism might be that she should wear a more becoming garb—perhaps a simpler gown to set off her figure.

Morty Storm, who's been playing dates in the east and the Catskill circuit for some 16 years, is well liked here. But he still retains that prodding the aud to laugh routine and it manages to slow up some rather acceptable comedy material. His patter often gets across.

Lita & Cortes, Flamenco dance combo, sport gaucho garb even down to spurs on their boots. Vivid looking male and petite blonde make a colorful pair with their familiar stepping. The two climax their turn with saber-rattling sword dance that's lively in the extreme.

Mike Durso's crew, which plays the show and for patron terpsing, seems more effective then usual. *Wern.*

500 Club, A. C.

Atlantic City, July 7.

Katyna Ranieri, Scalzo & Co., Camille Valle, Joey Stevens, Johnny Cevas Orch (9); $3 *minimum.*

Italian chanteuse Katyna Ranieri gives the 500 Club a nice change of pace as she moves into this oldest resort night spot for a week. The second booking of the current season, she is one of the few European thrushes to be brought into a local club.

Elegantly gowned and with her reddish hair in an upswept coiffure, she literally embraces the mike for most of the 40 minutes while doing songs in her native Italian, French and English. From "Non Dimentica," (Don't Forget Me) first in Italian and then English, until "Canalia," her audience is hushed and appreciative.

Miss Ranieri covers her long white gown with a full black cape to sing "Volare" and "Cia Cia Bambino" in Italian and English under a soft blue spot. She scores heavily with such tunes as "Jealousy" and "Never on Sunday" before begging off with "Hello, Hello." Throughout she neatly mixes bright patter with her songs.

Scalzo & Co. rates as one of the best magic acts ever caught here. Colored handkerchiefs, paper bags, balloons, etc., change into colored doves as Scalzo deftly works. They are placed on perches in an open cage on stage. Act hits a climax as birds disappear as cage is folded by Scalzo.

Camille Valle is neat dancer while Joey Stevens sings and is emcee. Johnny Cevas' orch backs well. Fran Warren & the Troublemakers, George Auld and Slappy White are in next—week of July 13. *Walk.*

Mister Kelly's, Chi

Chicago, July 2.

Eartha Kitt, John Frigo Trio; $2.50 *cover.*

Eartha Kitt is an attractive and astute praetitioner of mildly lascivious caricatures of the relationship between the sexes. Although the tight space requirements of Mister Kelly's eliminated the chaise she used at the Persian Room in New York, she uses the piano top as a launching pad for her libidinous lyrics and sexy posturing to good effect. One-woman shows are an exception at Mister Kelly's, but Miss Kitt holds the auditors' rapt attention for her 50-minute turn.

Sex is the theme for Miss Kitt's outing, and her litany includes "I Had A Hard Day Last Night," "An Englishman Needs Time," "It's So Nice To Have A Man Around The House," and a wryly reptilian rendition of "I Want To Be Evil." She also makes good comedic hay as she folds herself in a long mink wrap and purrs "I'm Just An Old Fashioned Girl," and scores niftily with her trademark "C'est Si Bon."

She appears to be inhibited somewhat by the space limitation of the piano top at Mister Kelly's and there's little doubt that a chaise would give freer rein to her sinuous twisting. Too, one of her centrepiece numbers, a lengthy recitative in French, has insufficient frame of reference to sustain interest.

Next up at Mister Kelly's is Bob Newhart and Marilynn Lovell July 23 for three weeks. *Mor.*

Trolly Ho!, L. A.

Los Angeles, July 1.

Jackie Curtiss & Bill Tracey, Helen Troy, Eddie Paul; no cover, no minimum.

Jackie Curtiss & Bill Tracey are the kind of nitery attraction that today is keeping the business in the suburbs rather than on the mainstem. Comedy team, together only four weeks, (Curtiss formerly was partnered with Mark Antoner) is in for a perceptage at Jun Duffin and Jerry Kelavos' new club and should be around for quite a spell.

The have a bright, fast-paced act that touches on every possible area of comic commentary, giving them wide audience appeal. With this type of entertainment available close to home, customers don't have to go out to the bigger clubs anymore—and that seems to be a general trend these days.

Tracey is the straight foil for Curtiss' zany antics, which carry latter through rapidfire adlib bits involving customers or anything that comes to mind. His quick wit shows in an act that is pure fun, rarely dirty though occasionally touching on the blue, but sticking generally to plain old-fashioned fast one-line comedy.

Club gets generous celeb trade, which gives comics material to work with. Target at one show was Johnny Weissmuller and "Tarzan" bits flew through the air with abandon.

Boys work hard and long, varying act with some straight songs by Tracey and occasional solid skit like a hilarious airline pilot bit, good takeoff on "Oklahoma" and an insane "Shadrack."

Support by singer Helen Troy is tops. A gutsy, strong performer, she does a solid turn, highlighted by rarely heard Fanny Brice tune, "I'd Rather Be Blue" and the venerable "My Man." A torcher in the old style, her delivery is secure and her showmanship an asset.

Eddie Paul's accompaniment for both acts is in top form, pianist also opening show with piano-bar stylings in which he shows nice handling of lyrics in a soft, singing voice.

Comics are in indefinitely, supporting acts to change. *Dale.*

Hotel Roosevelt, N. O.

New Orleans, July 6.

Toni & Jan Arden, Don Tannen, Leon Kelner Orch (11); $2.50 *weeknight minimum;* $4 *Sats.*

In their first playback at Seymour Weiss' plush Blue Room in two years, disk thrush Toni Arden and brother Jan impress tableholders with their slick songalog and provide solid entertainment.

The versatile Miss Arden socks across a well-balanced repertoire in her segment. Aided by a sparkling personality and a high ranging, full-throated style, she warbles with impact such tunes as "Moon River," "One I Love Belongs To Somebody Else," "Arriverderci Roma" and others.

Turn takes on added lustre when she's joined by Jan. In tandem they tally with every tune. In his solo stint, Jan scores with "When You're Smiling," "Ain't She Sweet" and "Singing In The Rain." Some Charleston hoofing and soft-shoe give the act visual enhancement.

With comedian Don Tannen as opener, room has a neat programming parlay. He draws yocks with his sly but sure repertoire. No powerhouse palaverer he, but his verbal strokes are for the most part sure and solid.

Tannen also contributes some ventriloquism, carbons Peter Lorre and nets yocks with other well-conceived bits. Leon Kelner and musical crew back acts in topdrawer fashion. Dancers find the band plenty groovy and flock to the floor during the angle-bending session. Kelner also emcees capably.

Show continues until July 18. *Linz.*

Crescendo, L. A.

Los Angeles, July 3.

Earl Grant, Chad Mitchell Trio; $2.50 *cover, two-drink minimum.*

Booking of Earl Grant and the Chad Mitchell Trio may lack the marquee oomph to stir up heavy traffic at Gene Norman's Crescendo, but spenders who do make the scene should find it a lively and satisfying show.

Grant, backed by a charging 11-piece orch, is in for a two-week stint to July 16. Forced to face the opening night music without an organ (which refused to function 10 minutes before starting time), Grant carried on in "organ" ically at the piano and, paradoxically, element of adjustment and improvisation seemed to give the performer a lift.

Highlights of Grant's turn are a bombastic "To Close For Comfort," a cumulatively devastating "Fever," an infectious "Bye Bye Love" with impromptu twist variations, and, though minus the vocal velvet of a Nat Cole, a stimulating version of "Lush Life."

Mitchell Trio, rising folk tune group comprised of three young "league" attired lads, with nonwarbling guitarist on the side, resembles, on the surface, many another act in the hot folk field. Material, however, is unusually provocative, including a dig at the John Birch Society and a neo-Nazi style version of "12 Days Of Xmas." Trio is booked for holdover to Aug. 1, at which date Sarah Vaughan takes over. *Tube.*

Sahara Inn, Chi

Chicago, July 5.

Vic Damone, Rip Taylor, Frank York Orch with Joe Parnello; $2.50 *cover.*

Vic Damone was in fine form in his opening show at the Club Gigi of the Sahara Inn, abetted by an ultra-responsive preem crowd. He had something for everyone in his hour-long turn, scoring niftily with such Damone faves as "When Your Lover Has Gone," "You're Nobody," "Falling In Love" and "Maria."

There's little doubt that Damone's suave showmanship and potent pipes are among the best. However, too much cannot be said of his great arrangements, particularly his superb version of "Tonight" with its a cappela intro, a powerful rendition of "Come Rain, Come Shine" (with drummer Sid Bulkin deftly underscoring), and "Roses and Lollipops," a tender number new to Damone's catalog.

Curtain raiser Rip Taylor loosens up the audience effectively after a few false starts with some vintage gags and moderately successful impreshes. He reaches a good chuckle level with his standby "crying" routine and its accompanying tale of comic woe.

The Frank York house orchestra was augmented to 13 pieces for this show, including Bulkin on drums and trumpeter Bobby Bryant, both of whom travel with Damone. Conducting was pianist Joe Parnello, regularly of the Chi Living Room and a Damone aide on the road occasionally. The group's backing of the singer was flawless.

Next up is Keely Smith July 26. *Mor.*

Tidelands, Houston

Pat Collins, Don Cannon Orch (6); no cover or minimum.

Blond and well-built, Pat Collins comes on stage to the music of "You Do Something To Me" and the femme hypnotist does indeed do something to the auditors willing to come on the floor.

Part of act's appeal is looks of Miss Collins, but she also has clever, effective patter that keeps things moving. Some of patter has bluish tint, but it's never offensive and usually timely.

On night caught, hypnotist brought 10 persons on stage, and by time act ended she had four. Most such acts playing clubs have fairly set routines, and Miss Collins' is no exception.

Chairs are too hot to sit in, victims take off shoes and have difficulty getting them back on. A woman, made rigid, is placed between two chairs, and another victim, when a certain word is spoken, jumps up and shouts, "The redcoats are coming."

It is an interesting act, draws good house and response from auditors.

Show plays two weeks. *Skip.*

Edgewater Beach, Chi

Chicago, July 3.

Arthur Lyman Orch, Don Davis Orch; $3 *cover weekends,* $2.50 *weeknights.*

The vaulted Polynesian Room has, in the musical exotica of the Arthur Lyman orch, an act tailored for the room and a surefire crowd pleaser. Lyman's surf-sound arrangements fit in nicely with the South Seas decor, and the group adequately fills the room's need for an act that will reach out to the far corners.

Lyman, who was formerly with the Martin Denny group, is eschewing the tropical bird call numbers associated with Denny. His tunes are generally lushly-textured arrangements of standards, including a swinging handling of "Col. Bogey March," a powerful version of "Exodus," a lively rendition of "Haya Nagilah," a whimsical Filipino folk song and a wild twist-arranged "Night Train" closer.

Lyman's vibe work is thoughtful and musically sophisticated. He can underscore a theme and bring it to a smashing and exciting climax, and his jazz touches are surefooted and knowing. His quartet backs him sawvily, and adds spice with such unusual instruments as conch shells and a mouth organ with a piano keyboard.

Bill is in for six weeks. *Mor.*

Twin Cities Niteries Drop Names In Summer for 1st Time as Biz Slides

Minneapolis, July 10.

The adjoining Twin Cities, with a metropolitan area population of more than 1,000,000, will be sans a single nitery playing important name acts during the remainder of the summer after Sunday (15). It's the first time that local cafes have dropped top talent in the hot weather season.

Nitery owners are hinting that it might be a different story if the stars' agents would come down on "huge" asking prices for their clients' services. Adverse economic conditions are confronting bistros hereabouts, due to several causes. The owners aver that their potential income isn't sufficient to enable them to afford "extremely high" salaries.

Freddie's here has been the lone Twin Cities' supper club the past winter season to play names regularly. But after the current engagement of Rusty Warren, which was extended an additional two weeks to Sunday (15), the stars will give way to "The Drunkard." The meller will comprise the floor entertainment until early fall when, according to present plans, names will be resumed.

The local Padded Cell is another Twin Cities' nitery that occasionally has played bigger talent and always performers of some consequence. But last week it went off such entertainment entirely, at least until next fall. The management states that its move is dictated by the bleak immediate biz outlook.

Pete Karalis, Freddie's owner, points out that in this area the summer always has been a comparatively dull period for leading supper clubs. This, he says, is due large part to the fact that many patrons move to their summer lake homes and devote themselves to such activities as fishing, yachting and other hot weather pursuits.

However, nitery going hit a new local low last summer when big league baseball preempted here, "devastatingly" for nightclubs, says Karalis. If anything, it's expected to hurt even worse this summer because the Twins club is thick in the pennant race.

But now there are additional nitery handicaps, Karalis points out. Non-publication of the strike-bound regular daily newspapers deprives operators of their principal advertising and publicity media. Continued unfavorable weather hurts, too. And it's generally believed that the stock market plunge has also trimmed patrons.

Nevertheless, next fall will tell a different "name" story in the Twin Cities. There's not only the likelihood that Freddie's and the Padded Cell will have them back. But the local Hotel Radisson Flame Room will return to the fold with George Gobel and Phyllis Diller.

LV's Sudden Awareness Of Executive Dearth

Las Vegas hotels are becoming more serious in their endeavors to train new execs. Colleges throughout the country will be utilized in a new program designed to meet the dwindling number of managers who know every facet of a Las Vegas operation. For example, Harvey Diedrich, promotion and publicity manager of the Tropicana Hotel, is currently at Cornell's school of hotel administration taking a cram course. Others are taking similar courses financed by LV hostelries at a variety of institutions.

The Vegas inns are alarmed by the lack of new executive talent from their own ranks. Those who learn the informalities needed to cope with the highly individualistic problems that arise in Las Vegas lack the background of more formal hotel training.

75G Blaze Razes Inn

Toronto, July 10.

A $75,000 fire roared last week through the 60-year-old Palmwood Hotel at Crystal Beach, a summer resort near here, frequented by top names in vaude.

Some 300 American and Canadian guests fled the nitery while hundreds of visitors jammed the roller coaster in the amusement park to get a closer view of the midnight blaze.

Lone Reno Negro Casino Adds Lounge to Spur Biz

Reno, July 10.

Bill Fong, operator of the New China Club—Reno's only casino catering to the Negro trade—has added an entertainment lounge to lure more of the local and tourist trade.

The China Club, located on the fringe area of the downtown casino row, is the first establishment to offer live entertainment in that area. A club in the same immediate area several years ago presented a fifth-rate show featuring strippers but was soon padlocked after an excess of complaints to police.

Fong, the sole owner-operator of the club, booked Eagle Eye Shields and Four Plus One, with vocalist Patience Valentine, to open the intimate room, seating about 50.

And from early response it's indicated the room will attract a lot of the late-hour set the group is on from 10 p.m. to 4 a.m.) with an ear for jazz and local musicians who want to "sit in" with the group. Fong's plan is to book for three-week dates.

SRO Biz Marks Bow of Sinatra's Cal-Neva Lodge

Lake Tahoe, July 10.

Frank Sinatra's first business venture in northern Nevada is off to a swinging start.

The June 29 opening of his enlarged and remodeled Cal-Neva Lodge at the north shore of Lake Tahoe—with the singer headlining the initial bill—attracted a more than capacity crowd including many top business and film names from Hollywood.

The club's new theatre-restaurant, dubbed the Celebrity Room, compares in decor and facilities with any in Nevada, but falls short in seating capacity to some other rooms in this area. The room can accommodate an estimated 500 for the dinner show and upwards of 700 for the second show.

The rarified ozone at this mile-high elevation, however, forced Sinatra to cancel out with laryngitis a few shows after the opening weekend, but Eddie Fisher skied in to sub and drew full houses.

The three levels in the Celebrity Room allow for an unobstructed view of the stage, and the sound system is designed so any seat in the house gets perfection reception.

In addition to the Celebrity Room, entertainment is offered in a smartly appointed lounge just off the enlarged and refurbished casino. Buddy Greco, Donnie Brooks and the Linda Leigh-Kellie Green Trio are current.

For the opening show, both the reservation and non-reservation lines extended through the casino and out into the front lobby. Second-billed on the opening session was comic Dave Madden. A chorus line and Matty Malneck's orch round out the bill. Lena Horne is current headliner (July 6-19) with Victor Borge to follow. Also on the summer lineup are Dean Martin, Joe E. Lewis, Eddie Fisher, Juliet Prowse, and Sinatra, closing the season Aug. 31-Sept. 6.

Associated with Sinatra in the Cal-Neva operation are Henry Sanicola, his business partner, and Sanford Waterman, who has been a partner in the casino operation for the last several years.

Copa, N.Y., on Two-Man Summer Comedy Kick

The Copacabana, N.Y., going on a two-man comedy team kick for the summer months. Recently having completed a run with Rowan & Martin, operator Jules Podell currently has Fisher & Marks. He has set Forbes & Villa for Aug. 2 and Chase & Reed for Aug. 23.

Podell regards summer as a time for experimentation with new talent. In this way, he determines possibilities for the regular season.



GALE SHERWOOD

Nelson Eddy's singing partner thanks Brainard Platt, of the Dayton Journal-Herald, for saying: "Gale Sherwood strolls on stage and from that moment on it's a case of where has this girl been all my life? . . . breathes a delightful bit of variety into the act . . . singing up a storm . . . displays a figure and face that are out of this world." He allowed as how Eddy was good, too.

Swann Urges 4As Take Over AGVA

The Associated Actors & Artists of America has been asked to take over the affairs of the American Guild of Variety Artists and to delay its upcoming election. Russell Swann, national board member of AGVA and one of the insurgent members of the union, last week sent a letter to Donald Conaway, 4As executive secretary and who is also the executive secretary of the American Federation of Television & Radio Artists, urging the parent union to intervene on the ground that "internal corruption of AGVA makes it impossible for AGVA to get rid of its own poisons."

Swann claimed in his letter that events preceding the nomination of candidates were rigged so that Penny Singleton, former AGVA president who has been seeking the post for the past few years, could not run in this election.

Miss Singleton, who was a board member, was suspended for five years by a trial board appointed by the union's executive committee prior to the national election. She has been deprived of all union privileges except the right to work on a charge that she maligned the Supplementary Welfare Trust Fund in a conversation with Coast agent Ted Lesser. She denied the charge.

Swann's plea for the 4As to move in came shortly after Dick Jones, former AGVA eastern regional director, and now a member of the Philly branch executive committee, made a similar request to the parent union.

Nitery Biz Expands In Cincy; 2 Spots to Bow

Cincinnati, July 10.

Ben Comisar, longtime restaurateur, is adding his Swifton Colony, in a suburban shopping centre, to Cincy's budding nitery sector. Alterations, including a stage, are carded for completion Aug. 15 in a room to seat 300, where dining service ends nightly at 8 p.m. for reopening an hour later with name entertainment.

Comisar's downtown Colony operates its Embassy Room cocktail lounge into the wee hours with Jose Madrigal, singing guitarist. Also scheduled for mid-August opening is the 400-seat new Diplomat Club in the Kemper Lane Hotel. Joe Goetz will book talent and handle pubrelations.

Several other spots are being readied on both the Cincy and Kentucky sides of the Ohio River.

Borge's Danish Eatery

Seattle, July 10.

Victor Borge is bankrolling a new Danish restaurant on the fairgrounds in partnership with Seattleite Paul C. Meyer.

New eatery, Tivoli Gardens, seating 200, is in the International section in the northwest corner of the grounds. It was opened Saturday (30).

Attys. Play Encore to Hope's Dallas Gig as Ct. Sifts Promoter's Affairs

Dallas, July 10.

Bob Hope—Samaritan

Bob Hope, who played a concert at Randall's Island Stadium, N. Y., last week, returned $5,000 to Franklin Geltman, promoter of the series, because of the meagre returns. Hope originally was to get $12,500 plus a percentage on this date. But overall take was so low that Hope voluntarily cut his guarantee.

Basic reason for the bad business was the weather bureau's prediction of a storm of near hurricane proportions coming in from the Atlantic Ocean. Alarming warnings were repeated throughout the day on the air, but by 5 p.m. the forecasters stated that the storm had veered off and the night would be calm. However, it was too late to save the Randall's Island boxoffice.

The competing Bobby Darin concert at Forest Hills, N. Y., was also hit by the storm warnings.

Guy Lombardo is again vocal about these "overly dramatized weather reports" which kill business at his al fresco Marine Theatre in Jones Beach where "Paradise Island" is in its second season. Most often, even when it rains in town it is clear at the beach.

Bob Hope may be ordered to return his salary which he received for his June 16 appearance at the Memorial Auditorium under auspices of Mrs. Iva D. Nichols to satisfy a $61,000 tax claim against her. Hope's legalites appeared here in court to account for the money Hope was paid.

Hope was to get $10,000 10 days in advance of his June 16 date. But only $2,500 was forthcoming at the deadline, whereupon the American Guild of Variety Artists ordered the show cancelled. Hope, however, insisted that the show go on because he felt "too many people in Dallas would be disappointed."

Hope sent Mark Anthony, one of his staffers, to help insure the success of the show. Anthony, on Hope's orders, paid all bills connected with the attraction. Ted Weems and his orch were paid in full, another bandleader due money from another show was paid off, stagehands, electricians, ushers and supporting actors were also paid in full. Memorial Auditorium received $750 in cash hours before the show as a down payment on its bill which was to total $3,250.

Hope finally wound up with an estimated $4,500 for his night's work. An additional $1,600 was attached at the boxoffice by the sheriff. The Internal Revenue Dept. demanded $61,000 from Mrs. Nichols and ordered Hope to return his share of the receipts.

Meantime Justice of the Peace Bill Richburg held a court of inquiry here on the tangled affairs of Mrs. Nichols. Testimony of Merrill Frazer, of the Dallas Better Business Bureau, and various ticket buyers indicated that Mrs. Nichols, through her Dallas Theatre Guild, sold tickets to another Bob Hope performance on Jan. 26, which failed to come off due to contract troubles.

Mrs. Nichols was not present at the examining trial. Constables had been unable to locate her. The Hope show scheduled for January was cancelled, Frazer said, after Mrs. Nichols received a telegram from the American Guild of Variety Artists.

Banning the performance because she was on its "unfair" list, Frazer added that she had been placed on the list because of performers' past trouble in dealing with her. He named George Gobel, Marie McDonald and Judy Garland as some of the guild members who had difficulties.

Several ticket purchasers testified that they bought duats after AGVA's telegram was sent on Dec. 20, 1961. They presented cancelled checks and said they received certificates of credit on future productions, but had been unsuccessful in getting their money back.

B-Girls to Fade In Philly Niteries, Pa. Official Warns

Philadelphia, July 10.

B-girls as comeons for drinkers are still being used in five of the city's cafes, said Walter Wilson, chief enforcement officer of the State Liquor Control Board, despite police efforts to wipe out the seamy activity.

Wilson coupled his announcement with the statement: "We will put these places out of business in a few weeks." He said that 15 of these cafes were operating prior to the disclosures made last month at hearings before Sen. John L. McClellan's permanent subcommittee on investigation. The probe revealed the racket and its union tieup.

Wilson said police closed three of the Philly night spots and the licenses of these are now under suspension. Two others burned down and another was padlocked for being unable to meet the rent, when it was deprived of the B-girl revenues. Four others mended their ways and remain in business.

The State board is completing its investigations of the five still employing the girls. "We have many complaints against them," Wilson said, "from men who have signed affidavits that their bills were padded, drinks watered, exorbitant bills presented, and one man was even rolled and robbed of a considerable amount of cash."

"They are operating now without the girls actually on the payroll, but we know they are still working," Wilson added. An amendment to the Pennsylvania liquor code, passed in January of this year, gave the board greater power to crack down on B-girl employment.

Patrons 'Disinterested,' Indpls. Club Drops Acts

Indianapolis, July 10.

The Crown Room, suburban supper club, has discontinued floorshows "for a while," according to Harry Hochman who heads the operation. The club, which presented two shows and three on Saturdays, used such names as Jack E. Leonard, Helen Traubel, Phyllis Diller, Louis Armstrong, Dizzy Gillespie, Dorothy Lamour and Vaughn Monroe.

A spokesman said customers didn't seem to be interested in the entertainment, leaving after dinner and before the show. An old-fashioned melodrama, "Dirty Work at the Crossroads," is the current bill.

Glenn McCarthy Slugged Him, Cabbie's Suit Claims

Houston, July 10.

A $100,000 damage suit against Glenn H. McCarthy and the Cork Club was filed last week in District Court by a cabdriver who was involved in a street fight with McCarthy. Ralph R. Cook said he suffered injuries to his nose, left eye and cheek and his left leg in a dispute over a parking space outside the club.

Cook said he was there at the request of the club, and that McCarthy attacked him when he refused to move his cab. Franklin R. Navarro, McCarthy's attorney, said he could not comment on the complaint until he has a chance to read it. "That is, except to say that we deny liability," Navarro added.

Fran Warren's New Act

Fran Warren is slated to do a new act with a vocal-instrumental group to be labeled The Troublemakers. Bandleader Georgie Auld will be the headman in the new alignment. Act will break in at the 500 Club, Atlantic City, July 13, after which she'll play the Riviera, Las Vegas, Aug. 1 for a fourweek stand.

Miss Warren returns this week from a two-week series of dates in Sydney, Australia.

Nugget Casino, Sparks, Nev., May Tap New Lode With $1.5 Mil. Circus Room

By ART LONG

Sparks, Nev., July 10.

Add John Ascuaga to the list of major nitery operators in Nevada. His new 600-seat Circus Room at the Nugget Casino in Sparks (three miles east of Reno) is the most plush in the area, surpassed in size only by Bill Harrah's South Shore Room at the south end of Lake Tahoe.

The new room—which opened with Dick Shawn, Ginny Tiu and Eddie Peabody as headliners—offers the ultimate in nitery facilities. The horseshoe-shaped room has seven levels of seating on the combined main floor and a balcony that rims the entire room. A perfect view of the big stage is offered from any seat in the house.

The theatre-restaurant addition, delayed one week because of local construction trades strikes, was built at a cost of $1,500,000. The light control console, an innovation for local clubs, operates stage lighting by a remote, infinite preset card system, but can also be operated manually.

The room opened on a three-shows-a-night policy, but dropped the last show when it was indicated the room couldn't be cleared rapidly enough between each of the one-hour, 40-minute productions. Three shows are offered, however, on Fridays and Saturdays.

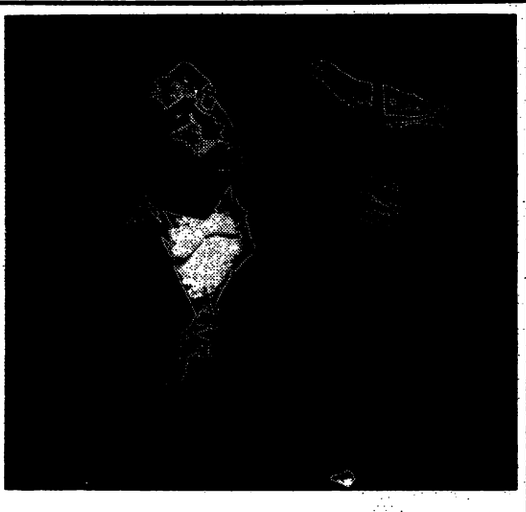
The Circus Room marks the first time major entertainment has ever been offered in Sparks, a former railroad centre and "bedroom annex" to Reno.

The productions, three for the current shows, are under the supervision of George Moro and include a total cast of 40, with an elephant, purchased by Ascuaga to accent the Circus Room theme. The productions are the most elaborate ever to be presented on a local stage, both for talent and for costuming.

The Nugget was started seven years ago by Dick Graves, a slot machine operator from Idaho. In the short time it has grown to a point where the total operation, including a motor lodge adjacent to the casino building, employs more than 1,000 persons with an annual payroll of more than $3,000,000. Graves sold the operation in 1960 to Ascuaga, who had been the Nugget's general manager since 1955.

Currently abuilding atop the Circus Room are 105 roof garden economy roomettes for rent at modest prices. They are expected to be ready for occupancy late this month.

An entertainment lounge has also been added in the enlarged casino area of the Nugget, with three groups alternating from 8:30 p.m. to 3:30 a.m. On the current bill are the Jack Teagarden Sextet, the Montoya Sisters and Pat Yankee & Her Sinners.



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State Restores Liquor License of Zodiac, A.C.

Atlantic City, July 10.

Liquor license of Zodiac, mid-city night spot shuttered by City Commissioners following a complaint by Mike Fiore, operator of across the street Penn-Atlantic Hotel, was restored for season last week by William Howe Davis, director of the Division of Alcoholic Beverage Control in Newark.

Davis ordered the license valid pending a hearing on the Fiore complaint scheduled in Newark on Sept. 12, which means club will be open for lush summer season. City Commissioners had refused to renew Zodiac license after Fiore charged that the nightclub was operated in such a manner that it was deteriorating the neighborhood.

Vegas' Dunes In Fall Policy Shift With Own Revues

Hollywood, July 10.

The Dunes, Las Vegas, which has been spot-booking top names for relatively short runs, will revert in fall to a policy of producing its own lavish non-name revues. Major Riddle, who operates Dunes as well as buys talent, is currently on a European prowl to eye talent. He sent Frederic Apcar abroad nearly a month ago to blueprint acts for the boss to especially once-over.

George Burns-Carol Channing show is current at Vegas spot, to be followed by Eleanor Powell and Tony Bennett. Latter is an old booking and there's a slot open between him and Miss Powell, which Riddle is inclined to fill by holding over Miss Powell.

Thereafter, in October, Dunes will open a revue Riddle will build, using all American performers. He has signed Jerry Fielding to clef an original score, and Selma Marlow to stage. Cast will number 65-70 and there will be nudes.

Riddle is hedging the project in that he's signing acts for four weeks—with string of options. In that way in case he wants to shift talent he can easily do so. The hope, of course, is that show will run six months or so.

Primary purpose of trek across sea is to get acts for lounge show to replace current "Vive Le Girls," in November. "Girls" is budgeted at $12,500 weekly, amount the next layout will cost. It's been playing since last December and Riddle attributes to it much of the Dunes' casino draw.

Meanwhile, Riddle has let construction contracts for 21-story addition to hotel, to start in fall.

Rink Builder Polls Into N.Y. Ct. Arraignment On 114G Fraud Indictment

Pete Carver, builder of skating rinks and a former professional skater, was arraigned last week in General Sessions Court in New York on charges of having obtained $114,034 fraudulently. District Attorney Frank S. Hogan declared in a 14-point indictment that Carver defrauded McDonald Mathey of the Nassau Club, Princeton. Mathey is said to have contributed $25,000 through a family fund for a hockey rink at the Hun School, Princeton, and Carver was retained to construct the rink.

It's alleged that Carvers persuaded Mathey to invest $156,276 in a research project known as the Winona Development Corp. to test commercial fea[illegible] of portable ice-skating rin[illegible] claimed that Carver indicat[illegible] was buying supplies and spe[illegible]4,382 on the project. A subsequent search of a warehouse showed nothing in the building.

In April, Mathey had Carver arrested on charges of stealing $1,24b in Newark, and $19,220 in Freehold, N. J., sums allegedly given Carver by Mathey.

Hogan stated that Carver was continuously in debt and had used funds from one operation to pay another. Hogan said that the series of thefts from Mathey constituted an attempt to consolidate his debts into one package. Carver was released in $5,000 bail after pleading not guilty.

Vaude, Cafe Dates

New York

Buddy Greco tapped for the Copacabana Aug. 2 with **Damita Jo** headlining the next bill Aug. 23 . . . **Leonard Green**, an operator of Basin St. East, and his wife, actress-singer **Leila Martin**, off on a round-the-world tour. Miss Martin will headline at the Copacabana, Tokyo, presentation of "West Side Story" . . . **Linda Scott** moves to Blinstrub's, Boston, Nov. 12 . . . **Ted Lewis** pacted for the Surf, Cincy, July 31 . . . **Sammy Davis Jr.** inked for Three Rivers, Syracuse, Nov. 2 . . . **Hildegarde** slated for The Club, Birmingham, Sept. 7 . . . **Erroll Garner** inked with MCA. He's scheduled for the Lagoon, Salt Lake City, Aug. 17.

Allen & Rossi switched to personal manager **Harry Adler** following a brief stay with Durgom & Katz . . . **Forbes & Vilia** tapped for the Copacabana starting Aug. 2 . . . **Jackie Mason** set for the Latin Casino, Cherry Hill, N. J., Dec. 23 . . . **Bobby Darin** to the Flamingo, Las Vegas, Aug. 2 . . . **Morty Gunty** into the Holiday House, Pittsburgh, Dec. 10 . . . Regular season at the Blue Angel starts Sept. 4 with **Phyllis Diller**, and **Nipsey Russell** to follow Sept. 25 . . . **Duane Eddy** opens an eight-week tour at the Beachcomber, Wildwood, July 13 thence to a series of one-nighters in New England . . . **Leslie Uggams** booked for the Holiday House, Pittsburgh, July 16.

Australian impresario **Tibor Rudas** arrived in New York last week from London to confer with agent **Eddie Elkort** . . . **Glenda Leigh** signed to femcee the new show at the Latin Quarter starting in October . . . **Peter Lind Hayes & Mary Healy** booked for the Monticello Inn, Framingham, Mass., Oct. 4 . . . **Joey Foreman** into the Latin Casino, Cherry Hill, N.J., Sept. 6 on the **Eddie Fisher** bill . . . **Allen & Rossi** pacted for the Eden Roc, Miami Beach, on a mutually agreeable date between December and April . . . **Davis & Reese** lined up for the 500 Club, Atlantic City, July 20 . . . Comedian **Ron Carey** signed to writer **George Q. Lewis** for personal management.

Lisa Kirk inked for the Persian Room of the Plaza next Jan. 23 for five weeks . . . **Juliet Prowse** going into the Caribe-Hilton, San Juan, Jan. 10 . . . Latin Quarter importing the European dance turn, **Lillian & Peter Sartre**, for the Aug. 1 bill with **Jack Durant, Corbett Monica** tapped for Sept. 12 . . . **Joey Dee & Starliters** move into the Steel Pier, Atlantic City, Aug. 25.

Chicago

Ruth Wallis set for the Living Room, Chi, July 9-22 . . . **Jackie Vernon**, just signed by GAC, plays the Lake Club, Springfield, Ill., July 16-26 . . . **Pat Harrington Jr.** down for the Holiday House, Milwaukee, July 23 for a fortnight . . . **Les Paul & Mary Ford** skedded for the Holiday House Oct. 8 for two weeks, followed by **Teddy Randazzo** for two . . . **Ashtons & Shirley** held over for four weeks at the New Frontier, Las Vegas . . . **Nip Nelson** set for 12 weeks of fair dates through Barnes & Carruthers . . . **Johnny O'Brien** plays the Calgary Stampede (Canada) July 9-16 . . . **Dick Havilland** down for the Cock N' Bull, Cincinnati Aug. 27-Sept. 8.

Hollywood

Will Mastin Trio, starring **Sammy Davis Jr.**, opens three-weeker at Cocoanut Grove Nov. 2, with dancers **Brascia & Tybee** . . . **McGuire Sisters** will play a Command Performance for Queen Elizabeth at Prince of Wales Theatres Nov. 6 . . . **Ben Blue** returns to performing for his new revue opening Oct. 31 at his Santa Monica boite . . . **Frankie Laine** at the Vapors, Hot Springs, Ark., for 10 days . . . **Frankie Avalon** appears in "Show of Stars" bash at Auditorium, Miami Beach, Dec. 26 . . . **Cannonball Adderley** and his combo at Crescendo Nov. 2 through 19th.

Anita Bryant joins **George Burns, Carol Channing** and **Andy Griffith** at Duquoin, Ill., State Fair, Aug. 27-Sept. 2 . . . **Peggy Lee** into Flamingo, Las Vegas, Thursday (5) for four weeks . . . **Roger Williams** will 88 with San Diego Symph July 17 . . . **Steve Lawrence** into Living Room, Chicago, Sept. 14-22 . . . **Dave Madden** does week at Southern Club, Hot Springs, Ark., starting Aug. 2 . . . **Lionel Hampton** and orch started two-weeker at The Summit Tuesday (3).

Eddie Fisher launched South American nitery tour July 5, covering Argentina, Brazil and Peru, and opens July 24 at Desert Inn, Las Vegas . . . **Johnny Mathis** plays Opera House on Seattle Fairgrounds July 3-7, followed by Frolics Club, Salisbury Beach, Mass., July 22-28 . . . **Dorothy Dandridge** set for two weeks at Cork Club, Houston, beginning Sept. 27 . . . **Gigi Galon**, who completed two weeks at Dino's June 16, returns July 16 for another stand . . . **Ruth Wallis** goes Down Under for four weeks at Chequers Club, Sydney, beginning Sept. 17 . . . **Sammy Davis Jr.**, slated for Cocoanut Grove Oct. 10 for three stanzas.

Colpix singer **Millie Vernon** into the 500 Club, Atlantic City, Aug. 24 . . . Comedian **Rip Taylor** set for the Dunes Hotel, Las Vegas, on July 26 for four weeks.

Honolulu Nitery 'Unfair'

Honolulu, July 10.

American Guild of Variety Artists has put the Chinatown Grill on its unfair list for alleged improper dressingroom facilities, failure to issue employment contracts, failure to pay salaries at the end of the week and improper presentation of musicians.

Ping Sun Lum, operator of the downtown nitery, contends dressingroom facilities are adequate and entertainers are being paid every week.



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. . . Frankie throws in a dash of the twist, too, but does all his songs—rock, twist or ragtime—in a pleasant, *well modulated voice* . . . "

LOUIS SOBOL
NEW YORK JOURNAL AMERICAN

"I caught Frankie Avalon's act for the first time (although I have occasionally heard his recordings) and I am willing to break down and confess that all my previous notions about the youngster have gone down the drain. *The lad is a singer after my own liking—fine, sturdy voice with not too many tricks—and his personality is tremendous.*

He had them standing and cheering opening night at the Copa and I am ashamed to admit, I lost my head—and applauded like mad which should get me tossed out of the columnists union pronto."

LEE MORTIMER
NEW YORK MIRROR

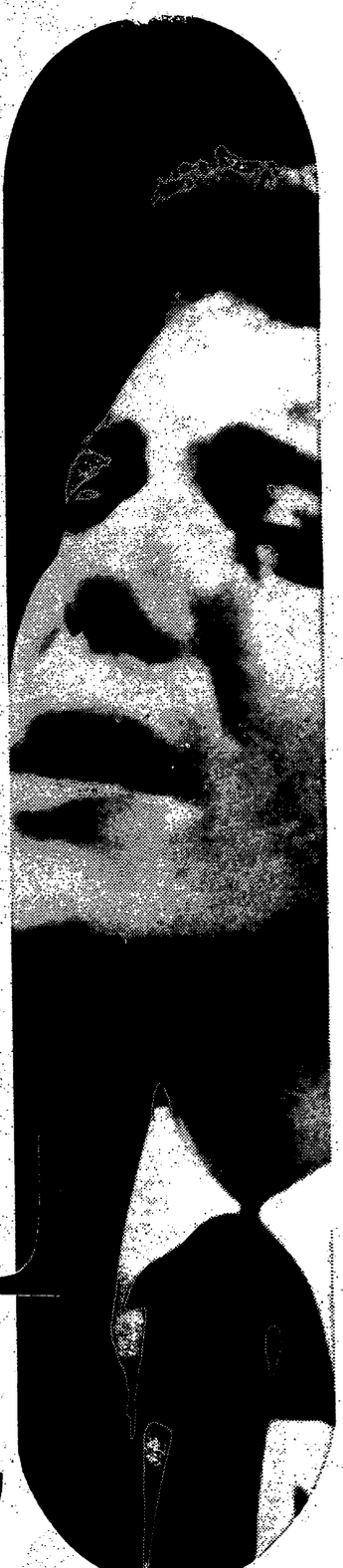
. . . When Avalon came on stage he was greeted wildly . . . thereafter I noted that the old-sters in the audience, among them your commentator, were more responsive to this good-looking and talented young entertainer than were the kids . . . "

NICK LAPOLE
NEW YORK JOURNAL AMERICAN

. . . Every seat at every table in Jules Podell's ornate cellar was occupied; affable maitre'd Jerry was trying to appease dozens of standing patrons demanding space. *The star was worthy of the commotion he caused. Frankie is young and handsome, with an ingratiating personality poised and knowing beyond his years. This is no ordinary crooner.* Frankie is a singer who has a way with a tune that commands the respect and rapt attention of his audience.

. . . Best of all, in this . . . was the medley of Irving Berlin's songs, the memorable and unforgettable "Always", "Remember" and "All By Myself". Frankie is to be commended for the manner in which he treated Mr. Berlin's compositions. Unlike less talented colleagues he sang the songs the way they were written.

FRANKIE AVALON at the COPA



VARIETY

When Frankie Avalon was given the New Act treatment in Variety, July 30, 1958, he was faulted for having a rock 'n' roll appeal for the Coke-and-frank set only. Now, four years later (and only 21 years old), *Avalon shows that he's more than just a flash-in-the-juke* with a substantial act that can meet with adult approval without losing any of its younger disc fans.

He's a pleasant chap with a "boy next door" charm that's unaffected and completely winning. Unlike most of his colleagues, Avalon is not brash or sassy. But he doesn't go to the humble extreme, either. *His manner is easy and relaxed which puts the audience on his side from the start.*

In addition to the sympatico in looks and deportment, he has a voice to back up the whole bit and he walks away after 50 minutes leaving the aud contented and appreciative.

His act has been neatly devised by Noel Sherman, who gets producer-stager-writer credit. It's made up mostly of solid standard stuff. The Stephen Sondheim-Leonard Bernstein "West Side Story" tune, "Something's Coming", opens the turn and from then on it's easy sailing right down to a nifty Irving Berlin wrap-up.

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COPACABANA SIGNS FRANKIE FOR RETURN ENGAGEMENT

Twist Is a Horrid Word to Some Pitt Nitery Ops But It's Big Biz to Others

By LENNY LITMAN

Pittsburgh, July 10.

Indie agents, working in close cooperation with operators, are giving Pitt three new successful niteries and a big jump in employment for musical combos. The continued and seemingly undiminishing popularity of The Twist is also a big factor in the three new clubs —Peppermint Lounge West, Club Riviera and La Caveau.

Jim Kuntz, owner of PL West, had been using Twist music sucessfully for over three years without the dance being performed. When the fad first hit the country, he put in combos that played the music and had the first Twist extravaganzas in the area.

His room, then called Bali Kea, had a spotty neighborhood business. In August, 1961, Kuntz invited dancers from other cities for competition with Pitt twisters. He jammed the room for three nights and repeated the bash two months later.

Planned Room's Future

With his agent, George Claire, Kuntz discussed the future of the room. Claire laid out an ambitious program, recommending use of name combos like the Treniers, Joey Dee and the like. To properly house the crowds he expected, he suggested a $20,000 remodeling job which Kuntz went for. He reopened the room last March 29 with Teddy Randazzo and his group, and the room has been jumping ever since.

His biggest week was with the Treniers two weeks ago, and he paid the act more than he used to take in during a month. Claire is still looking for names, with the room swinging every night should have no trouble as long as the Twist vogue continues. Kuntz charges $1 cover during the week and goes up when the attraction warrants. He never goes over $2.

Down the road about a half mile, Wally Nowe, who owned the relatively successful Chez Dee, changed his room's name to the Club Riviera last week and added the tag of Lemon Twist Lounge. Nowe, son of Charley Nowe who operated the old Club Mirador here 30 years ago, huddled with his agent, Don D'Carlo, on plans for the room. D'Carlo had already come up with such winners as Steve Gibson's Redcaps, the Goofers and Tony Pastor's Orchestra.

Happy with Prospects

Here again, the agent's recommendations were relatively expensive. Nowe is happy with the prospects but is not going completely for the Twist as Peppermint Lounge West is doing. He still is trying to keep his older trade and is using a combination of the Twist and entertainment within the band. He has abandoned his old floor show policy of three acts and is spending money on bands only.



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Direction: M.C.A.

Lake Tarleton 'Cast' Of UN & Show Biz Names

Annual White Mountains Festival of the Seven Arts will be held for the 13th straight year at Walter Jacobs' Lake Tarleton Club, Pike, N.H. Lined up for the rostrum are Abe Burrows, Abram Chasins, Alexander Gabriel, U.N. press rep; performers Georgie Price, John Sebastian, Virginia Graham, Anna Mizrahi, Harry Hershfield, Salvatore Baccaloni, Ethel Smith, pianist Leon Pommers, violinist Saul Charow. Also the finalists of the Metropolitan Opera Auditions of the Air, Janis L. Martin, William Walker and June Genovese.

Dance groups to perform there will include Hu Yen & Hu Fang of Hong Kong, with Joan Hsu, narrating; and Victoria & Elejandro in a flamenco recital.

Others set for the fest are authors Dr. Lester Coleman, Donald Dunham and Cleveland Amory. Newspapermen to lecture will include John Denson, editor of the N.Y. Herald Tribune, and Hy Gardner, syndicated columnist of that paper. Also set are Jack Raymond, military affairs writer for the N.Y. Times; Rev. Theodore S. Darrah, chaplain of Rollins College, Fla.; Ali Schapurian, Iranian attache in Washington; Dr. G. P. Malalaskera, Ceylon Ambassador; U.N. Representative from Korea Ben C. Limb; Norman Cousins, editor of the Saturday Review, and Gov. Wesley Powell of New Hampshire.

In addition Jacobs is exhibiting historical documents as well as various works of art.

Seattle Expo Revue

Little World Fair Revue

Portland, Ore., July 3.

Billy Barty, Rhythm Masters (7), Earl Mossman, Emery Clay Dancers (6), Tom Smith Orch (9), At Amphi-Theatre, Little World Fair, Damascus, Ore.; 50c admission, children 25c.

Little World Fair brass at nearby Damascus (10 miles from Portland) signed Emery Clay to produce the variety shows in the 4,000-seat Amphi-Theatre for the next 100 days. Policy calls for two or three acts plus a line of six girls. Hourlong vauders will be presented once nightly with matinees on weekends and complete change of program every two weeks.

Little Billy Barty gets the customers off their mitts early in Clay's initial outing with his comedy shenanigans. Short in stature but long on talent, he garners solid returns with his impreshes of Liberace, Durante, and Peter Gunn. He dances, plays several instruments and briskly handles the emcee chores.

The Rhythm Masters (7) know their way around the boards. Youngsters' change of pace and enthusiasm are evident as they play instruments, sing and terp to reap hefty palming. Dapper Earl Mossman gets things under way with a slick rendition of the official "Little World Fair" song which he cleffed.

Emery Clay Dancers (6) are on for two rousing production numbers. Nifty lookers rate plaudits for their precision heel and toe work. Choreography and costuming are outstanding. Tommy Smith and the house crew (9) ably back the 60-minute show which moves at a brisk clip.

John (Sheriff of Cochise) Bromfield headlines the next layout.

Feve.

Seattle Fair's Show St. Ops Form Unit to Fight Slow Biz; Eye New Lures

Seattle, July 10.

Show Street operators at the Seattle World's Fair have joined forces to inject new life—and business—into the financially weakened entertainment zone.

Operators have formed an association to represent all shows, villages, concession booths and kiosks in the area. Dave Hilliard of the Japanese Village was named chairman. Jack Matlack of "Backstage, U.S.A." is vicechairman. Others on the committee are Joe Moschetto, Diamond Horseshoe; and Bob Frazier, Indian Village.

Group is planning an aggressive approach to draw Fair customers to their area, which they say is difficult to find. Among ideas suggested are strolling entertainers throughout fairgrounds, more signs pointing way to Show Street and more outside activity and entertainment in the area.

Most operators have been singing the blues on biz, but Gracie Hansen's "Paradise International" and the Krofft's "Les Poupees de Paris" have been doing good biz.

Fair management has also recognized problems of Show Street operators. Harold Shaw, performing arts director, has suggested activities to bolster biz, latest being a change in the Diamond Horseshoe dance hall to make it a teenage centre. If this is done, all liquor service will be removed from the place, name changed and a hamburgers and soft drinks served. Proposed entertainment policy would include Twist contests, square dance parties, etc.

Shaw said the conversion was being worked out between his office and the management of the Diamond Horseshoe. He said aim was to make it into a family centre, that it would fill a need at the fair and do a great deal to help Show Street.

CONN. MOTEL'S NAMES

Bridgeport, July 10.

Stratford Motor Inn, the deluxe Merritt Parkway motel operated by Restaurant Associates, installed a name policy last week with Dakota Staton. Current in the Mermaid Tavern is Woody Herman who closes Saturday (14).

The inn is tieing in heavily with American Shakespeare Festival Theatre and other show spots in area by flagging parked cars of theatregoers.

Inside Stuff—Vaude

Lucille Little, ex-Mrs. Deems Taylor, widow of Borrah Minevitch, now Mrs. Alain Terouanne (he's a French film director-author), has foregone her nom-de-art gallery of Littel and it's now merely "Terouanne," in the classic French manner of one name—like Hildegarde, Patachou et al. Her one-woman show at the Galerie Coard, on the Ave. Matignon, was a signal success.

Incidentally, Au Franc Pinot, the Ile de St. Louis oubliette-nitery which the late harmonica virtuoso and showman founded, is no longer in his widow's hands. She lost it through misguided legal and other advice; it's being independently operated. It still is a Paris highlight, because of its imaginative and unique presentation under entrepreneur Minevitch's conception. In like manner, the "moulin" (mill) at Meriville, some 23 miles outside of Paris, now belongs to Lydia Minevitch (Mrs. Warren Stevens), slated over soon. MCA's local head man, Dave Stein, has a "moulin" in next farm also at Meriville.

Jackie Bright

Continued from page 1

"clean up conditions" disclosed by the McClellan Committee.

Because of Bright's illness, the move to dismiss has since been changed to a sentiment to give him a year's leave of absence. Whether, he will be paid during this period if such a move is adopted, isn't known as yet.

Adams' speech lasting more than an hour described a meeting with Sen. McClellan in Washington on Saturday (7) in which he said relations between them were "cordial" and the Senator said he would "cooperate" in cleaning up the conditions disclosed by the probe. Adams said that the Senator suggested that he (Adams) confer with other U.S. agencies as well in working toward a union cleanup.

As of deadline time, it was indicated that committees to police finances and admissions to the union would be appointed.

The meeting today (Wed.) may determine who, will run the union during Bright's illness, Adams pledged his cooperation, and the union counsel Harold Berg declared that it was imperative to clean up the "ungodly mess."

At the outset of his talk, Adams asked whether the meeting would consider having all remarks and transactions off the record. However, past president Georgie Price stated that the, for one, wanted anything he did and said to be recorded. No other pitch was made on that point, and stenographers resumed taking minutes.

Adams indicated in his opening remarks that he would not seek any radical action. He spoke of trying to work out a settlement to save the union rather than take scalps. His emphasis on disclosures was on the committee's findings on B-girls who obtained union cards.

However, the attitude some board members about an immediate ouster for Bright has changed, and indications point to the granting of a leave.

At Beth Israel Hospital, a spokesman said that the institution gives no information on any patient during the first 24 hours after admission.

2 JAPANESE UNITS TOURING SOVIET CITIES

Tokyo, July 10.

A Japanese song and dance troupe left last week for a 45-day tour of Soviet keys at invite of Russian Ministry of Culture. Packaged by Art Friends Assn., local promotion outfit, show comprises Hiroshi Watanabe and his 18-member Starduster band, thrush Nisao Nakahara, koto player Katsue Toyama and a quartet of dancers.

Watanabe orch was scouted by Soviet officials during longrun at Copa nitery here. At the same time, the Dark Ducks, a Japanese vocal quartet left for a separate Russian tour with emcee Masao Kojima.

Ventriloquist Winchell Also An Inventor; Gets Patent For a Measuring Device

Ventriloquist Paul Winchell has been revealed as the inventor of several devices useful to the medical profession and to the Red Cross. Winchell this week was granted a patent on a device enabling the Red Cross to accurately measure the amount of blood being taken from a donor and transferred to a plastic container.

Previously, blood had to be measured initially in a glass bottle and then transferred to plastic bags, which are being used increasingly because they are unbreakable. Plastic containers do not lend themselves to accurate measurement.

Winchell is the inventor of 10 devices useful in the field of medicine, and has filed about 40 patent applications, most of which are still pending. Another important Winchell invention is a quick defroster for fresh frozen plasma.

Winchell became interested in medical instruments through his study of hypnosis and later through his work with the Leukemia Society Inc. He always had a mechanical interest which manifested itself in his dummy manipulations in theatres, cafes and television. His dummies could act independently of himself through an elaborate screen setup which permitted assistants to work the dolls.



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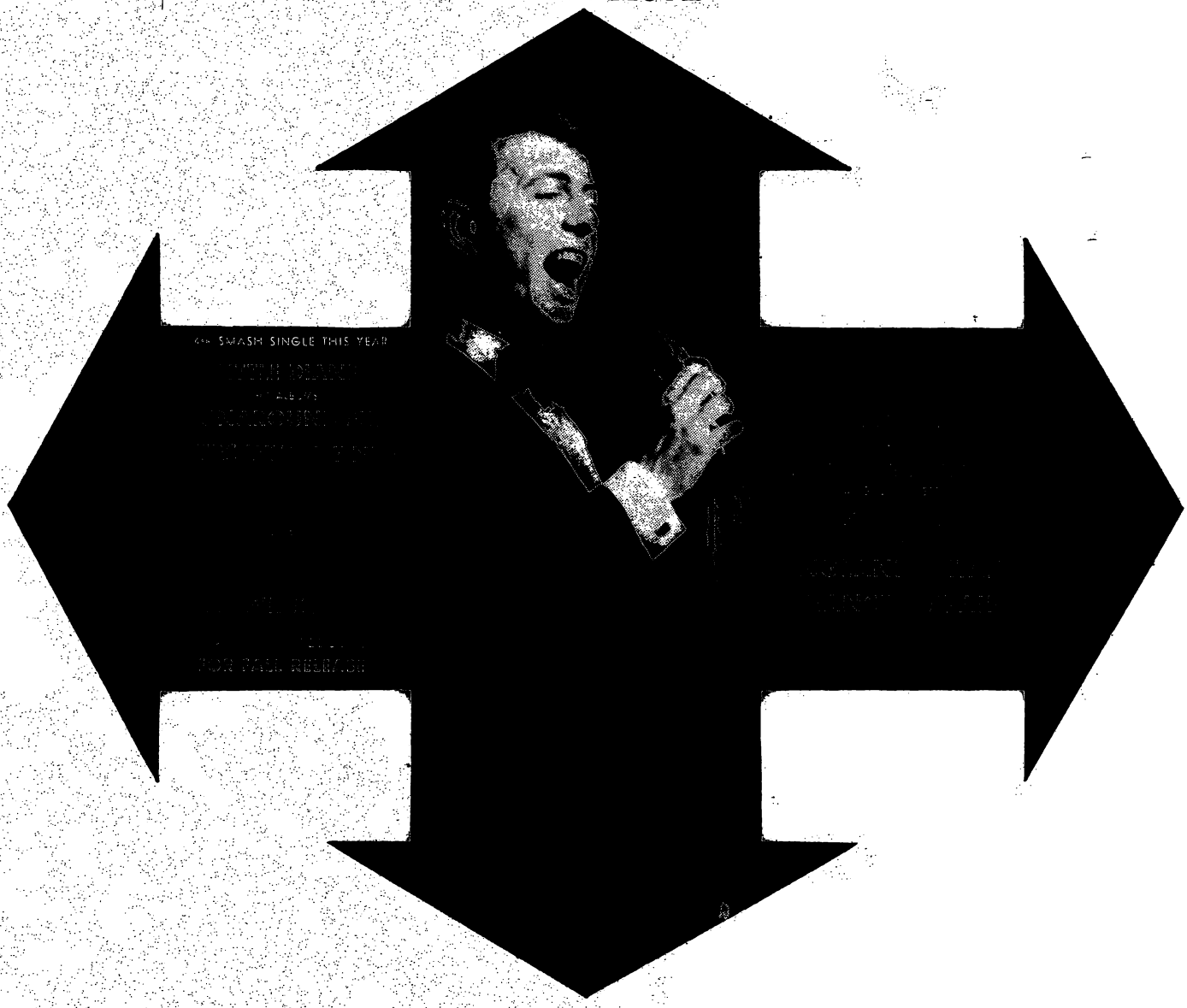
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DION

ON THE MOVE



The Times-Picayune

NEW ORLEANS, FRIDAY MORNING, JUNE 8, 1962

DION PUTS LIFE INTO BLUE ROOM

Even Squares Thrilled by Rock, Roll Session

By FRANK SCHNEIDER

If ever the Blue Room rocked, it did Thursday evening when Dion, the teen's delight, treated old and young alike to a rock and roll session that thrilled even the squares.

Dion (Dee-on, with the accent on the last syllable) treated his opening night audiences to special fare with his long best-seller recording hit "The Wanderer."

He followed with a dragged-out, low-down "Just For a Thrill," the "Body and Soul" of 1962.

There were some original numbers written by Dion which went over blast-style. The teens and their parents were clapping their hands, stomping their feet, as Dion shuffled on stage to "Run Around Sue", one of his best known nationwide.

Departing from his beat style, Dion did "It Ain't Necessarily So" like it has never been done before. There was also a loud and brassy "Lover, Come Back to Me."

Young Dion, new to the night club stage, comes from a wow engagement at Jack Silverman's International in New York where Brodway critics called his debut "a delight."

His style is easy, minus any shenanigans, and his voice is rich and full. He can hit the high notes and scale down to a soft-near-whisper. With guitar on his knee Dion did a careful, beautifully-timed "Moon River."

... Dion is the star of this show. The only complaint, many felt, was the lack of encore. Dion should have given a little more of that voice and the kind of music that is making him famous.

Backing him and the Cabales are Leon Kelner and his orchestra. Kelner's music was a major part of two rather difficult acts and his special arrangements had dancers on the floor.

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NEW ORLEANS STATES-ITEM JUNE 8, 1962

DION PERFORMANCE OFFERS TREAT FOR TEENS, ADULTS

By GARY HYMEL

Parents and teen-agers alike, if that's possible, have a real treat in store in the new show at the Blue Room of the Roosevelt hotel.

The headliner is a young singer named Dion, a real-life Rock-and-Roller who brings thrills to the heart of practically every red-blooded American teen-ager.

But his performance is worthy of adult attention, too, as a sort of scientific experiment. Watching the 21-year-old Bronx youth belt out his repertoire will give the oldsters a real look into what their adolescents are screaming about.

Very Enjoyable

And it's not so frightening after all. In fact it's very enjoyable.

To add to the experiment, discerning parents can look at the teen-agers at the other tables and get good entertainment by observing their intense faces....

Steady, Resonant

His voice is a steady and resonant, without the exaggerated warbling sounds made famous by Elvis Presley. And his delivery is almost demure compared with Elvis' gyrations, making him more acceptable to adults.

His best numbers are his own hits, "The Wanderer," "Runaround Sue" and "Just for a Thrill."

Coney: Kingsize Pizza Pavilion

Continued from page 2

and emerged with a post-graduate Roxy version of the celebrated Italian dish priced at 15c a portion or $1.29 per pie.

Perceptive observers of Coney's culinary conceptions insist that Nathan's pizza is no common garden variety. Nathan's, reputedly the world's largest and most celebrated caravansary for al frsco consumption of hot dogs (8,000,000 weenies dispensed annually) until this semester pretended that the pizza didn't exist. But pressure evidently was so great that Nathan's finally said okay and decided to take the lowly but decidedly popular pizza in but not before, so it appears, Nathan's sent one of his nephews, Joe Handwerker, to Italy to scout out the best pizza ingredients. Nathan's, after the agonizing appraisal, says there's sufficient reason for the coexistence of the pizza pie and the sizzling weenie at his stalls.

Coney's Comestibles

A survey last weekend of Coney's eating customs revealed that some hungry beachfront amusement seekers, wearing jumbo-sized buttons with such inscriptions as "Pizza Eating Champion" and "I'm A Virgin Born in Virgin Islands" were perpetrating a gastronomic Luther Burbank by making a sandwich of pizza and hot dog—a "pizdog," in the patois of Brooklyn's waterfront elegantiae. To provide a more appropriate backdrop for "pizdogs," jumbo frogs legs, miniature lobster puffs and potato knishes, Nathan's invested $350,000 in shining new steel fronts and highly polished stand-up eating-counters.

The Colony and Le Pavillon in Manhattan may be among the famous restaurants of the world but to the denizens of Coney Island, their equivalent of the epicure's hangout is unquestionably Nathan's. It is said that a walkout of Nathan's countermen would be akin to a collapse of the Wall Street market—and in such a catastrophic event, aficionados of Nathan's would sooner die of starvation than taste any other Coney vendor's sausage.

Regrettably, few other Coney concessionaires deemed it sufficiently important to enhance their establishments with new coats of bright enamel. A survey of the seaside showed stretches of catchpenny, gimcrack establishments wedded to sagging, vacant stalls.

There are, to be sure, certain welcome cases in the disfigured recreational wasteland and these include the singular Coney Island Aquarium with its Olaf the Walrus and numerous other attractions and Steeplechase Park which, as in the past, has been a Tilyou family enterprise conducted with the professional precision of a Cape Canaveral undertaking.

In many respects, the Brooklyn seaside's comestible purveyors are light years ahead of the game and ride operators. The food hawkers are constantly introducing virtuostic variants on old dishes and taking advantage of the times to update their long and endless lines of "nosheries."

Indicative of this is the enterprising candyshop displaying what it modestly describes as "the largest lollypop in captivity." It asserts that the lollypop was Col. John Glenn's companion, presumably on his three-orbit flight. The lollypop, which occupies a place of honor in the window, is in colors of lemon yellow, cinammon brown, raspberry red, mint green, strawberry pink and persimmon green. It boasts 14 orbital swirls and is 14 inches in diameter. The price is a mere $7.50. Connoisseurs of such out-sized suckers say that the Glenn lollypop has a vanishing point only after 37 hours of constant tongue-licking.

The same vendor is also giving top billing to caramel-covered apples while red jelly apples appear to be relegated to dumb act billing. Moreover, there is a rising wave of interest in India nuts at the island. Recreation seekers, when not busily engaged in testing their skill in "outdrawing the outlaw" (three shots for 25c), are busy plopping India nuts into their mouths and spitting out the shells in the direction of perspiring passers-by. This epicurean behavior tends to result in fisticuffs.

The Italian hero sandwich and pizza also can be obtained at an Israeli luncheon on Surf Avenue while Shatzkin's Knishe Emporium prides itself on prepping a 15c potato knishe with the skill of Gene Cavallero's chef at the Colony whipping up a ragout with the precise amount of thyme and bayleaf.

There's a new Chinese (Cantonese style) restaurant on Surf near Stillwell calling teenagers to try its "Twist Lounge." Nearby, the twisters are implored to try jumbo-sized "sno-tops" with chocolate and rainbow (5c extra) sprinkles. Kirsch's restaurant, also on Surf, is touting "Mom's Famous Coney-burger" on a toasted bun while on the pocksore Bowery the foot-long weenie is still selling for 20c. The half-quart, icecream milkshake is SRO at two bits.

Pushing Shatzkin's for the supremacy title is Gabila's Knishe empire which calls itself "King of the Potato Pies." The Coney penny (misnomer, if ever there was one) arcades are, in many instances, more enticing than the much beaten rolldown and cat games. There's an insistent demand at the arcades for "back seat driver" and "kissing" licenses. The more musically inclined among tourists can now operate a replica of the faded Italian hurdygurdy.

The Spanish Pitch

Tattoo parlors, tea and bump-reading nooks, guess-your-name and brother-in-law's-age stalls abound. With the heavy emphasis in the city on Spanish, it is logical that many of the island's show and game barkers fall back on Espanol to woo the pilgrims from the more depressed sectors of the metropolis.

At World in Wax, for example, the stress is, once again, on Cuban and Puerto Rican themes with the barker's voice coming through the p.a. in Spanish, time and again. World in Wax, the last of the Coney wax tabernacles, is billed as "The House of Killers," a justifiable title. Through the blatant p.a. he keeps telling passers-by not to miss "The Invasion of Cuba" and such homicidal themes as "The Aponte Voodoo Killing," "The Gravel Pit Murder" and "John Rake—Rape Killer." Less ferocious, however, is the bally in the window, a dust-stained effigy of Babe Ruth. When caught, World in Wax was 30c admish.

Whatever one may think of Coney's esthetic appearance, one must concede that the tourist is assured of a fair break in prices. Certainly, there are few tourist traps at the seashore, far less, in fact, than one is apt to encounter in the side streets of Times Square. For one, the prices are clearly printed in all Coney eating establishments, standup as well as sitdown. A 14-ounce glass of beer costs 25c and a splendid Manhattan or martini or vodka collins can be had for 60c while bar whisky is a mere 35c, recalling the mauve decade period.

Nearby is the venerable Caterpillar, one of the best of the flat rides in the outdoor amusement industry, and rated as the ideal of the "kissing rides" at the strand. Today it is available to the exploratory-osculatory set at 25c for adults; 15c, young fry.

On the old Feltman's site, back of Surf Avenue, there is considerable planning underway to update the grounds and to bring in several new attractions. Ultimate goal, however, won't be reached until next year, according to insiders, and perhaps not until 1964 when the seaside showmen hope to snare some of the visitors who'll be spending most of their shekels at the World's Fair in Flushing Meadows. Back of the project involving the boardwalk, Surf Avenue, West 10th and West 11th Street property are two dynamic figures, Herman Rapps and Dewey Albert.

1964 Fair's Competition

Meanwhile, the Coney Island Chamber of Commerce is prodding its membership to do something dynamic to meet the no doubt overwhelming competition it will get from the World's Fair two years hence. One of the thoughts is to bring in several of the Seattle Fair's attractions, particularly those which prove to be among this year's b.o. smashes. Several rides, reportedly clicking in Seattle, may be brought east by Coney showmen.

Joseph H. Goldstein, prexy of the Coney Chamber, and possessed of considerable acumen, has hopes that the mass playground at Coney will stage a huge rally in time to greet the 1964 crowds heading for New York and, in particular, Flushing Meadows.

Like William A. Nicholson, exec sec of the Coney Chamber, Goldstein is aware that Coney needs more modernization, more advertising in order to meet the present heavy competition from Freedomland, Palisades Amusement Park and Playland in the Rockaways—and with the arrival of the World's Fair, Coney could easily be clobbered into a moribund state unless something revolutionary is done to hypo the ride, game, show and comestible aspects of the Brooklyn seaside resort.

Nicholson, in his most recent report to the member of the Coney Chamber, also attributed the fall of outdoor amusements at various seaside resorts, including Coney, on that debbil called television which, he said, changed the nocturnal habits of all age groups. Top name spectaculars, including "float parades from all over the country, plus nightly sports events" have helped put the kibosh on amusement centres, Nicholson felt. "Stated in stark simplicity, our potential for greatness in the outdoor amusement field is equal to our willingness to invest and work together to create greatness," he told Coney showmen. "Cooperation and willingness to invest in the future of Coney Island by the so-called oldtimers were the ingredients that made Coney Island the Playground of the World. It's time for a little soul-searching. It might be later than you think."

This year's promotions under Chamber auspices include a series of Schaefer Beer-sponsored fireworks and a series of pop music concerts on Steeplechase Pier.

Milton H. Berger is returning as Coney's overall publicity man, under Coney Chamber of Commerce's auspices, in addition to handling his longtime Steeplechase Park press assignment. Berger, industrious and inventive, hopes to hypo the seaside's amusement activities considerably in the coming months with a flurry of beachfront promotional endeavors.

Housing Developments

What are some of the other significant changes taking place at the amusement centre? Biggest change, of course, is in the skyline with the enormous public housing growth, including Luna Park Village and such upcoming projects as Gravesend Houses, Coney Island Houses and Haber Houses.

While the majority of privately operated attractions at the seaside are deteriorating as rapidly as picnic potato salad, the municipal government's concern for its own oceanfront property is at an all-time high. Newbold Morris, present park commissioner and successor to Robert Moses, has seen to it that the beach nourishment program continues and that there is no letup in updating the decking, steps, ramps and railings of the boardwalk from West 37th St. to Brighton Beach. Much of the beach has been handsomely widened and covered with a layer of fine white sand. It is, without question, in the opinion of experts, one of the best beaches in the United States, if not in the world. Furthermore, the Atlantic Ocean from the jetty at Corbin Place west to the jetty at Brighton Third has been okayed for bathing by the Dept. of Health, and this has a benzedrine effect on the hordes of bathers. The boardwalk also is getting a number of police booths.

Meanwhile, there is considerable agitation on the part of some progressive civic leaders to convert the forsaken Air Force 67-acre tract at Manhattan Beach into additional bathing space for summer bathers, provided the Federal Government relinquishes the property. Resisting this move is an indignant contingent of Manhattan Beachites who would much rather see the government's surplus property turned into a liberal arts college, more in keeping with the middlebrow and solid inhabitants' status of the all-year round colony. Informed observers are inclined to the belief that ultimately Washington officials will give the property to the City of New York and that it will become a public beachfront relieving, in a measure, the abnormal crowding at the west end of the seashore.

A difficult traffic situation also exists at the island and there appears to be little relief in sight. The amusement resort is desperately in need of additional car parking space. Other worthy objectives are a permanent bandstand at the beach plus a p.a. system on beach and boardwalk.

Since the City of New York is spending millions on the upcoming World's Fair, Coney Island, as the oldest recreational area under the city's jurisdiction, should rightfully get some assistance in this sphere, it is stoutly argued by Coney's civic-minded gentry.

Coney presently feels it can obtain more support from Park Commissioner Morris than it did from his predecessor, Moses, who was constantly pouring carbolic acid epithets on the withered frame of what was once, alas, the glittering fountainhead of outdoor recreation.

Observers insist that Coney, which once was a large slice of lusty American show biz, deserves an infinitely better fate than it has been getting in recent times. They say that unless the island gets going on something meaningful to restore its showmanly splendor of yesteryear, Coney's mazda lamps will burn out forever.

British Promoters Set Floating Jazz Festival

London, July 10.

One of Britain's more unusual jazz festivals this year is a bash to be presented by North England promoters aboard ship. The floating jazz fete is set for Aug. 9, when a vessel carrying more than 2,500 fans will sail from Liverpool to the Isle of Man.

Inked for the bill so far are the Acker Bilk band, Kenny Ball, Terry Lightfoot's outfit, Mike Cotton and Bob Wallis units, Monty Sunshine, Nick Mulligan, The Saints and the Red River Jazzmen. Move to get aboard seagoing vessels stemmed from the success of this year's successful floating jazz festival which steamed from London to Margate and back again featuring 18 top British Trad bands.

HONOLULU'S 20 EXOTICS

Honolulu, July 10.

Honolulu niteries are furnishing employment to anywhere from 15 to 20 "exotic dancers" an AGVA source estimates.

Mike Rita, Isle AGVA manager, says about half of them are working for Jack Clone's Forbidden City nitery.

Justice Dept. & AGVA

Continued from page 1

loan. Bright, under oath, denied the whole thing.

—The Criminal Division "has already initiated" a probe of "two possible violations" of the Taft-Hartley Law. These involved freeloading by Bright at the Concord Hotel, Kiamesha Lake, N. Y., and a cruise taken by Bright which was bankrolled by Miami Beach's Carillon Hotel. Both the Concord and the Carillon have AGVA contracts.

—The Internal Revenue Service "is reviewing" testimony that many niteries failed to withhold income tax and social security on AGVA performers. "We are anxious," Miller wrote, "to have the benefit of their (IRS) views as to the best means of correcting a situation brought to light by the subcommittee hearings."

—The Labor Department is about to reactivate a probe of favors extended Bright by the Concord and Carillon Hotel to determine what action, if any, is required under the Landrum-Griffin Act, Miller said. That law requires a public report be made of things of value given a union official by an employer having a contract with that union. The Dept. investigation had been started when the McClellan Subcommittee launched its study of AGVA corruption and was temporarily discontinued at the request of the subcommittee.

From other sources, it was learned that national AFL-CIO headquarters requested several copies of the transcript of the McClellan subcommittee hearings on AGVA to determine what steps the parent union should take.

Adams on Hot Seat

Continued from page 2

times spoofed audiences, admissions and VIPs in attendance, as well as U.S. do's and don'ts. Miss Kilgallen's writings mentioned this, too.

State Dept. aides testified that the Adams tour cost $256,000 for company of 25, which gave 97 performances over 122 days. Adams received $1,200 a week during the 17-week tour, Hirsch $300 a week for six weeks before his departure, and Buddy Rich Sextet $2,050 a week as a unit. Cindy Adams received transportation money only.

Before congressmen lowered the boom on Adams' tour, cultural exchangers had testified they don't plan any similar variety shows for the 1963 budget.



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PARODY BOOK (over 35 standard songs) $3.00
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Fontainebleau May Resume Shows: Cues Early Act Buying in Fla. Inns

A belief that the Fountainebleau Hotel, Miami Beach, will return to standard floorshows during the winter season is causing an early flurry of buying activity by the Florida bonifaces. Already Harry Mufson, operator of the Eden Roc, has made several buys in the name category.

Irving Cowan, of the Diplomat Hotel, has been in New York conferring with talent agencies and is expected to make another trip shortly. Mufson has also written talent offices that he'll be in New York within a week or two.

The Fontainebleau, which abandoner regular floorshows last season in favor of one-niter entertainment free to guests, has found that it lost considerable revenue during that period and is preparing to re-enter the talent sweeps. The installation of "International Follies" for the summer season is regarded as an indication that the inn will resume with top name shows in the winter. The club plan, designed to keep non-guests from flooding its lobby, also worked to keep out others who would normally have stayed there.

The agencies anticipate that the re-entry of the Fontainebleau to the regular floorshow ranks will not hike act prices to any extent. They feel that unless some way is found to hold the price line in Florida, nitery business in that resort could peter out altogether.

Last year, it's recalled, Florida had one of its better seasons as far as room occupancy was concerned. However, cafe business was off, with the blame generally laid to steep menu charges which made it virtually impossible for a couple to get through dinner in a major spot with less than a $50 tab. The percenters feel that raising the salary of name performers would lead to further cuts in the nitery business.

The Fontainebleau is hopeful that it will be able to get performers on the Frank Sinatra-Dean Martin axis. The management has retained friendly relations with the clan chieftain, and trusts that it'll pay off this year with dates from the members.

CENTRAL CAN. FAIR'S GOBEL & JANE MORGAN

Ottawa, July 10.

Jane Morgan has been added to the cast of the untitled grandstand show for the 1962 Central Canada Exhibition. Billtopping will be George Gobel. June Taylor Dancers, who clicked in the 1961 production, will return, and other acts will be pacted to fill the revue. Show will run Aug. 20 to 25, while the exhibition itself runs Aug. 17 to 25. Grandstand stage will be filled with other turns Aug 17 and 18, with everything shuttered on Sunday (19).

CCE association hopes to repeat 1961 socko business which it credited to booking Tennessee Ernie Ford as billtopper. Policy established then was to fight television and disks with their own ammunition, since tv and records were blamed for business fall-off in previous years.

Tokyo Theatre's Record 416G for Spring Dance

Tokyo, July 10.

This year's Kokusai Theatre's Spring Dance set all-time b.o. record for the mammoth Shochiku house by grossing $416,000 during 81-day run.

Each year theatre presents four musical extravaganzas which are huge tourist draws for both Japanese and foreign visitors) a la Radio City Music Hall in N.Y. as well as having regular resident following.

Explanation in part for record run is increased number of foreign visitors.

'8' Bows in Edinburgh

Edinburgh, July 10.

The 1962 version of "Five-Past Eight," starring comedians Rikki Fulton and Jack Milroy for their third consecutive summer, has started at the King's Theatre here, with Ross Taylor producing. New leading femme is dancer Gillian Lynne.

Company also features singer Susan Lane, musical act of Hollander & Hart and male singer David Watson. Comedy is rounded out by Ethel Scott (Mrs. Fulton), Glen Michael and Clem Ashby. Sets are by Reg Allen and Tod Kingman.

Revue moves to the King's Theatre, Glasgow, in August when the Edinburgh International Festival opens here.

Ontario Exhib Withdraws Bid to Open Burlesquery

London, Ont., July 10.

Controversy has caused Sam Berman, manager of Savoy cinema here, to withdraw his application to open a burlesque house in this 125,000-pop. city near the Windsor-Detroit area. "I don't want to give them a tool to fight Sunday movies with—I think they'll be a good thing to keep the kids off the streets," he said. Sabbath films are likely in near future.

Canada has only two burlesque houses, Lux and Victory Theatres, both in Toronto. An Odeon house in Halifax tried it occasionally last year, but dropped the policy.

Pact Sim for 'Jamie'

Glasgow, July 10.

Charlie Sim, singer with the local lunchtime tv show, "The One O'Clock Gang," has been pacted to play a top comedy role in the Howard & Wyndham pantomime, "A Wish for Jamie," set for King's Theatre, Edinburgh, in December.

"A Wish for Jamie" ran for two consecutive winters at the Alhambra, Glasgow, and will be presented for the 1962-63 season at Edinburgh. Jack Milroy, Scot comedian, is starred.

Tougher Censorship, Frozen Admish Ceiling Vex Mexican Vaude Houses

By EMIL ZUBRYN

Mexico City, July 10.

Vaude houses here are facing a difficult situations because of stricter censorship and frozen box-office scales. Theatre managements have been complaining for some time of deficit operations, but have not been particularly inventive in giving the public new faces.

Over the past 12 years a number of vaude houses, labeled either "teatros de revista" (revue theatre) or "teatros frivolos" (frivolous or light entertainment theatres), have shuttered. The Colon, Fillies, Cervantes, Rio and Salon Petit, once top vaude houses, now are dark.

Further, the remaining Lirico, Iris, Blanquita and Tivoli are facing problems and periodic threats of shuttering are made. Best off in the group is the burlesque house Tivoli which draws both male and female patrons addicted to bump-and-grind routines and low comedy. But even here, the management complains that a 96c top is not enough since it has to pay high fees to imported American strippers.

Want Fresh Faces

In the vaude houses, patrons have apparently become bored with a repetition of the same old faces and routines. No new acts of stature are added to bills and there are few international names. Here again, a star does fill a house, but management reports a loss because of heavy outlay of coin to such names as Nat King Cole, Chubby Checker, Catarina Valente, et al.

Managements express a willingness to lure top talent south of the border. But names cannot be obtained for salaries less than $3,000 a week and up. And for this sort of coin the boxoffice freeze at 96c means a high figure on the red side of the ledger.

Theatre owners are asking authorities to reconsider the boxoffice and authorize a boost to $1.20. This would resolve the vaude houses' financial problems for it would permit them to book more stars.

Censorship, growing more severe, is another problem. Blackout skits and questionable comedy patter and routines are now taboo as well as political satire that is too broad and pointed. And gals prancing in the line must add more cloth to their bikinis. Even so, programs are restricted to "for adults only" no matter how mild the dance routines.

Vaude house managements insist their theatres have to have "a certain broad liberty of expression" if they are to draw. And the Mexican public, not only male, seems to go for strong stuff both in comedy and skits. Femme patrons don't seem to mind skimpiness of attire by singers, dancers and line girls. If they are covered up, male patronage falls off sharply.

Vaude houses' operation costs run approximately between $400 to $640 daily plus around $800 extra to performers. Theatres can gross from $1,520 to $1,760 if sold out to capacity. But under present show policy average is only around 65 to 80% capacity during week, with only weekends sellouts.

Exempt from taxes for past decade, houses must pay a 3% tab on gross receipts. And the National Assn. of Actors (ANDA) is readying a new contract, which will mean hikes for line girls and performers in lower brackets.

Appeals have ben made by theatre managements to ANDA prexy Rodolfo Landa to be "cooperative" in matter of wage hikes, and also to aid in foves for an admission increase. Francisco Benitez, of the Mexican Theatrical Federation, has also been approached for the same purpose.

However, union execs claim they have problems of their own, and government officials dislike sanctioning an upward revision at the boxoffice. If the situation continues, more vaude houses will have to close down.

LEE EVANS

has turned the music world up side down

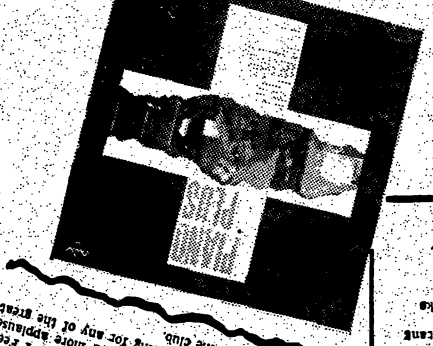
New York Journal-American
DOROTHY KILGALLEN
Even the Embers by storm! The . . . Finale Lee Evans has any entertainment in its 10-year history that has caused a much excitement in the trade.

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New York Journal-American
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Dear Lee:

May I express my sincere thanks for connection with your latest engagement at The Embers. In your five appearance here, you have established yourself as one of the most important attractions and public response couldn't have been greater. We are very pleased to have you as one of our regulars. Thanks again.

Sincerely,
Richard Maibaum
President

June 22, 1962.

Lee Evans,
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New York Journal-American
Evans Plays Gifted Piano
By Max Lyon
The Bill was handsome indeed, a large and genteel house of Lee Evans, helpful if elite who opened an extended engagement last night at the Embers.
Lee is one of the most exciting pianists to play in New York. He has verve and dash, and musical knowledge which enhance accompanied by this rhythmic style. Eyes keen delight to his hearers.

The Atlanta Journal
By SAM F. LUCCHESE
Alaska Journal Amusements Ed.
Pianist-band leader Lee Evans, whose two drummers and bassist Joe Dumas and drummer Bill Smith, including his own compositions, "Theater's Blues," were show stoppers.

OBITUARIES

ANN SILVERMAN

Ann Silverman, 87, died July 5 of a heart ailment at Bill Hahn's resort hotel, Westbrook, Conn., where she long made her home.

Miss Silverman is the sole surviving sister of VARIETY founder Sime Silverman whose other sister, Sallie (Mrs. Moe) Goldsmith and brother, George, predeceased her. She was born in N.Y. City whereas Sime was born in Cortland, N.Y., from whence the family migrated to Syracuse, N.Y., before coming to Manhattan.

While Miss Silverman was a longtime aficianado of the arts and show business she never worked on VARIETY as did Sallie who, for a time, bylined a fashion column on this paper.

Services and interment in the family mausoleum in Salem Fields, N.Y. were held July 9.

WILLIAM FAULKNER

William Faulkner, 64, Nobel-Pulitzer prize winning author, died July 6 in Oxford, Miss., a town he popularized in his writings.

He was born in New Albany, Miss., 35 miles from Oxford, a town he moved to when still a small boy. He quit high school before graduation, and withdrew from the University of Mississippi before earning a degree. After World War I service with the British Air Force, he decided on a literary career. He first wrote poetry, and once considered himself more of an artist and cartoonist than a writer of prose.

Faulkner's first big financial success was his novel, "Sanctuary," published in 1931. His first novel, however, was "Soldiers' Pay," published in 1925. In 1929, his novel, "The Sound and the Fury," gave strong indications to the critics of his being a major writer.

His books include, "Absalom! Absalom!," "As I Lay Dying," "The Bear," "The Old Man," "The Hamlet," "Intruder In the Dust," "Light in August," "A Fable," which won him the 1955 Pulitzer Prize, "Wild Palms" and his most recent work, "The Reivers," which was published about a month ago.

His novel "Sanctuary" was put into a film by Paramount in 1933 called "The Story of Temple Drake" and by 20th-Fox in 1961 as "Sanctuary." Two years previous to that it was done as a Broadway play called "Requiem for a Nun." His "Intruder in the Dust" was also made into a film by Metro in 1949. "The Sound and the Fury" was filmed as a picture by 20th-Fox in 1959.

He has a daughter and two brothers survive.

FRANK NEWMAN

Frank Newman, 72, long a prominent exhibitor, died of a heart attack July 4 in Seattle. He began his career as a film theatre owner in Kansas City, where he built the Royal in 1913.

The Royal was built despite a city ordinance prohibiting motion pictures in the downtown area, reflecting the attitude of merchants who did not want a business which kept patrons from stores and street windows for two hours at a time. The theatre was razed in 1935.

Newman also built the former Newman Theatre in downtown K.C. Name was changed several years ago to the Paramount, and is now operated by the Blank-United Paramount circuit, as a major first-run.

By 1925 Newman owned nine theatres in Kansas City, St. Louis and Milwaukee, and sold them to Famous Players-Lasky Corp., a subsidiary of Paramount Theatres. After leaving Kansas City, he was associated with Paramount and Warner Bros. theatres on the Coast. From 1932 until his retirement in 1954 he was president of the Evergreen Theatres Corp., a two-state theatre chain with headquarters in Seattle.

Surviving are his wife, son and daughter.

WATSON BARRATT

Watson Barratt, 78, a theatrical designer, died July 6 in New York. He was an art director and scene designer for more than 50 years and worked on more than 1,000 productions both on and off-Broadway. These included the original production of "The Student Prince," in 1924.

For many years Barratt worked for the Shuberts and was art director for the St. Louis Municipal Opera, which he joined in 1932. He left in 1934 but returned in 1941. Barratt also staged productions in London and Paris and designed settings for the Brussels World's Fair. His last work was the recent staging of "Brigadoon" at the New York City Center.

His Broadway credits also include "Sinbad," "Blossom Time," "Artists and Models," "Hitch Your Wagon" and "Importance of Being Earnest."

Even Death could not penetrate his manly dignity nor his incredible loveliness.

Dan Kinley

July 25, 1960

"At the Kingly age of 23"

REX BELL

Lieut. Gov. Rex Bell of Nevada, 58, former silent screen cowboy star, died of a coronary occlusion in Las Vegas July 4. He was campaigning for designation as Republican candidate for governor of Nevada and was stricken after attending a political meeting.

During the afternoon, Bell addressed a GOP picnic and appeared in good health when he introduced Paul Laxalt, his running mate for lieutenant governor. He had been married to Clara Bow, silent screen star known as the "It Girl," since 1931.

Born George Belden in Chicago, he came to Hollywood with his family and became an extra working with top cowboy stars including Tom Mix and Buck Jones. Although he and his wife appeared in a few pictures following their marriage, they devoted most of their time to operating a ranch at Searchlight, Nev.

Bell was elected lieutenant governor in 1954 and reelected four years later. He was expected to be unopposed for the Republican nomination. Miss Bow, who survives, has been in ill health for some 20 years and is confined to a Culver City, Cal., rest home, but makes periodic trips to the Bell's Nevada ranch.

Two sons and a brother also survive.

KING WHYTE

King Whyte, 51, tv and radio wildlife commentator of the Toronto-based Canadian Broadcasting Corp., died of a heart attack June 27 in a Laurentide Park resort, Quebec. He was making a tv film for his cross-country CBC "King Whyte Show" with Louis-Phillip Gagnon, Quebec cabinet Minister of Fisheries, and Jacques LeRoche, of CJLR, Quebec City, when stricken at the dinning table.

Second only to "Hockey Night," his tv and radio show had been carried by the CBC since 1954. Earlier he had conducted a late-night radio series on WLW, Cincinnati, and worked also in summer stock. He returned to the CBC as a producer, joined the Canadian Army as a p.r.o. in 1939.

He trained CBC radio personnel who were later to take over stations in Germany and, after the invasion, was war correspondent for Radio Luxemburg. Later he joined the ad agency of Cockfield-Brown, Toronto, before switching to the "King Whyte Show."

Survived by his wife, singer Dorothy Alt; a son and two daughters.

AL RICKARD

Al Rickard, 69, veteran vaudeville booker, died June 6 in East Greenwich, R. I., after a brief illness. He maintained a summer home there where he spent his annual vacations. At the time of his death, he was booker for the Steel Pier, Atlantic City.

Rickard started his show biz career as a ventriloquist in a turn with his wife. He later became an agent and was partnered with Harry Romm and Harry Bestry. He also worked in the WHN Artists Bureau, and finally moved over to the Arthur Fisher Agency, which booked a myriad of vaudeville houses. He took over the operation after Fisher died.

Rickard had the reputation of keeping an act signed once the name was affixed to the contract. He booked all the Steel Pier acts before he took his summer vacation and didn't want to be bothered by cancellations once he took off.

His wife survives.

CLIFFORD DENHAM

Clifford Denham, 83, pioneer Canadian theatreman, died June 25 in Victoria, B.C., after managing theatres there since 1900. He had been with the Royal Theatre since it opened Dec. 29, 1913 until his death. Prior to that had handled the Old Victoria Theatre.

After having been associated with the Moss Empire Enterprises, which controlled most of the major English music halls, Denham became a projectionist with London Bioscope Co., and went to Canada for production of a picture, "Living in Canada."

He remained in North America and joined Mark & Klaw, of Klaw & Erlanger, accompanying him on a tour of the U.S. and Canada for purpose of buying or leasing theatres for circuit's productions. The Old Victoria was one of the houses rented, and Denham asked to be made the manager.

Surviving are his wife, son and daughter.

WALTER ESBERGER

Walter Esberger, 76, longtime Cincinnati music director, composer and pianist, died June 29 of a heart attack in Ft. Lauderdale, Fla., his home for the past several years. His father, Charles, was a flutist and oboeist with the Cincy Symphony, and a grandfather was an Army band member during the Civil War.

His orchestras were dominant over the years at society affairs, and his bands were heard in concerts at Cincinnati parks for 41 summers. He also conducted orchestras for theatre engagements in the indie Emery Auditorium and Taft Theatre.

His wife, two brothers and two sisters survive.

JEAN CLYDE

Jean Clyde, 73, Scot actress who played the lead in the play "Marigold" for over 1,000 consecutive performances, died recently in Helensburgh, Scotland.

She was a member of a w.k. theatrical family, all of whom had a close link with Helensburgh, Clyde resort. Her father, John Clyde, was famed for his portrayals of Rob Roy and toured Scotland with his own company for years.

Her brother, Andy Clyde, the Hollywood film and tv comedy and character actor, appeared in many early U.S. pic comedies. Another brother, David Clyde, also went to Hollywood. Miss Clyde was seen in many London West End plays and had toured the globe.

HAROLD TURNER

Harold Turner, 52, ballet dancer, died July 2 in London. He collapsed outside his Covent Garden dressingroom after rehearsing.

Beginning his career at 15, he was trained by Dame Marie Rambert. He danced with Ballet Rambert, the Vic-Wells Ballet and the Royal Ballet. He toured with

(Continued on page 87)

JACK PULASKI

(Ibee)

1883-1948

Always in my thoughts. LILLION

CURRENT BILLS

WEEK OF JULY 11

NEW YORK CITY

MUSIC HALL—Michael Maule, Colleen Cokre, Lila Gage, Conchita Clarke, Alan Cole, Militaires, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Sophie Tucker, Campo & Marvell, Dick Luby, Gooleys, Drosso Et Tanta, Kon Tiki Quartet.

SYDNEY (Tivoli)—Edith Georges, Betty Pasco, O'Neill & Haigh, Avril Angers, Jacques Jordane, Raphael & Model, Dorene Kilmer, Les Fred Iles, Alan Randall.

BRITAIN

BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Bronleys, Hugh Forgie & Co., Circus Williams' Lions, Two Carmenas, Circus Knie's Norwegian & Legion Animals, Diors Sisters, Circus Knie's Animal Carousel, Four Soranis, Two Dominicis, Willem Lenz & Chimpanzees, Tibor Alexander's Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagenham Girl Pipers, Our Sammy, Little Jimmy & Circusettes.

WINTER GARDENS PAVILION — Arthur Haynes, Nicholas Parsons, Morris & Savage, Des Lane, Trio Reyros, Leslie Noyes, Johnny Hart, John Tiller Girls, Danny Williams.

OPERA HOUSE—Ken Dodd, Kaye Sisters, Eddie Calvert, C-Men, Raindrops, John, Three Houcs, Barbara Law, Derek Taverner Singers, Malcolm Goddard Dancers, Jimmy Currie's Silver Cascade.

BRIGHTON (Hippodrome)—Helen Shapiro, Red Price Combo, Martin Grainger's Puppets, George Meaton, Gary Miller, Clifford Davis, Hillsiders, Dave Allen.

BRISTOL (Hippodrome)—Frankie Vaughan, Joe Church, Dorothy Wayne, A & R Mistin, Pan Yue Jen Troupe, Veronica Martell, Frankie's Jazzmen, Hetty King.

GLASGOW (Empire)—Andy Stewart Ian Powrie & Band, Dixie Ingram, Sally Logan, James Urquart, Barry Sisters, Volants, Max Kay, Eric Burns, Trio Vitalites, Arthur Blake, Singers, Rosemary Manly, Leslie Robert's Silhouettes, White Heather Dancers.

LIVERPOOL (Empire)—Ballet Rambert, **LONDON (Palladium)**—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell, Fred Roby & Angela, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee.

MORECAMBE (Winter Gardens)—George Mitchell Minstrels, Stan Stennett, Penny Nicholls, Peter Crawford Trio, Two Pirates, Al Redding, Jeff Hudson, Eric Whitley, TV Dancers, Mitchell Maids.

VICTORIA (Palace) — George Mitchel Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., TV Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean, Johnny Barracuda, Larry Bonito, Trade Winds.

BASIN ST. EAST—Stan Getz Quartet, Jimmy Raney, Lambert, Hendricks & Bavan, Ahmad Jamal Trio.

BON SOIR—Mel Martin, Three Flames.

CHATEAU MADRID—Ximenez-Vargas Ballet, Pupi Campo Orc.

COPACABANA—Carmel Quinn, Fisher & Marks, Paul Shelley Orc., Frank Marti Orc.

EMBERS — Jonah Jones Four, Arvel Shaw Trio.

HAWAIIAN ROOM — Little Joe Jr., Waikani, Keola Beamer, Ioaner, Hulabelles, Ted Auletta Orc., Sam Makia Islanders.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Joe Furst.

HOTEL PIERRE — Phil Wayne Trio, Kathy Preston, Stanley Melba Orc.

HOTEL PLAZA—Florian ZaBach, Milt Shaw Orc., Mark Monte Continentals.

HOTEL ST. REGIS—Jean Barleaza Orc., Chauncey Gray.

HOTEL ROOSEVELT—Gunnar Hansen Orc.

HOTEL WALDORF-ASTORIA — Joan Bishop, Hans Hansburg.

HOTEL SAVOY HILTON—Louis Bannet Trio, Ray Hartley.

JAZZ GALLERY—Lambert, Hendricks & Yolande, Ornette Coleman Orc.

LATIN QUARTER—Ford & Reynolds, Bob De Vove Dancers, Julie Gibson, Winged Victory Chorus, Wallenda Ballet, Jeanine Pivoteau, Tonelvs, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK—Cal Bostic, Andy Harmon.

LIVING ROOM — Joria Remus, Vince Garie, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & DeMaio, Stan Freeman, Dee Drummond.

SAHBRA—Four Ayalons, Esther Tohbi, Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.

TWO GUITARS—Alva Uno, Sasha Polnoff, Ivan Nepa & Sonia, Kostya Pollansky.

SQUARE EAST—"Second City," Alan Arkin, Howard Alk, Andrew Duncan, Lynada Segal, Eugene Troobnick.

UPSTAIRS & DOWNSTAIRS — Sudie Bond, Myra DeGroot, Cy Young, Hal Buckley, Arthur Siegel.

VILLAGE BARN—Ralph Pope, Perl & Ray, Tex Fletcher, Becker Bros., Lou Harold Orc., Joe Shay Orc.

VILLAGE VANGUARD — Abbie Lincoln, Mal Waldron Trio.

CHICAGO

BLUE ANGEL—Christian Lamont Twist-Up Revue, Joi Dari, Carmen Hylton, Lord Montego, Petita, Charlotte Rae, Lord Carlton, Tito Perez Orc.

EDGEWATER BEACH—Arthur Lyman Orc., Don Davis Orc.

GATE OF HORN—Peter, Paul & Mary, Hugh Romney.

LE BISTRO—Milt Trenler, Vic Cesaerlo Trio.

LIVING ROOM — Highwaymen, Ruth Wallis, Sam DeStefano Trio.

LONDON HOUSE—Erroll Garner Trio, Jose Bethancourt Trio.

MISTER KELLY'S—Eartha Kitt, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE—Wayne King Revue, Ben Arden Orc.

PLAYBOY CLUB — Jerry Van Dyke, Nipsey Russell, Larry Daniels, Taylor & Mitchell, Wilson & Castro, Jennie Smith, Milt Grayson, Charlie Young, Jack Pyle, Bob Davis Trio, Jim Atlas Trio, Tony Smith Four, Harold Harris Trio, Joe Jaco Trio, Hots Michels.

SECOND CITY — "My Friend Art Is Dead," Bill Alton, Del Close, Severn Darden, Nina Kolb, Dick Schaal, Avery Schreiber.

SAHARA INN—Vic Damone, Rip Taylor, Frank York Orc. **Lounge:** Joy & The Boys, Danny Long Trio.

SUTHERLAND LOUNGE—Gloria Lynn, Billy Wallace Trio.

LOS ANGELES

COCOANUT GROVE—Sam Levenson, June Valli, Freddy Martin Orc.

CRESCENDO — Earl Grant, Chad Mitchell Trio.

DINO'S — Carol Brent, Jack Elton, Steve LaFever.

INTERLUDE—Troy Walker & Hustlers.

LE CRAZY HORSE — Tommy Noonan, Janine Cairo, Tommy Roberts & Evelyn Provencio Combo.

MOULIN ROUGE—"West Side Story."

SLATE BROS. — Gary Crosby, Mitzi McCall & Charley Brill, Herb Dell Trio.

STATLER HOTEL — "Bring the Girls" Revue, Skinnay Ennis Orc.

YE LITTLE CLUB—Vikki Carr, Ernie Shelby, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN—Jimmy Durante, Helen Traubel, Eddie Jackson, Sonny King, Dona Arden Dancers, Carlton Hayes re. **Lounge:** Johnny Puleo, Dave Apollon, Les Femmes, Michael Kent.

DUNES — George Burns, Carol Channing Earl Barton Dancers, Bill Reddie Orc. **Lounge:** Lancers, "Vive Les Girls."

EL CORTEZ — Sunny Spencer, Bill Haley & Comets.

FLAMINGO—Peggy Lee, Myron Cohen, Nat Brandwynne Orc. **Lounge:** Billy Eckstine, Harry James.

FREMONT—Gents, Newton Bros. Lads, Fabian.

GOLDEN NUGGET — Bob Wills, Cut Ups, Ralph Lintz Trio, Ann Edwards.

HACIENDA — Four Tunes, Johnny Glenn, Reynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '62," Bill Bird, Gil Lamb.

NEVADA—Jay Orlando, King Henry &.

NEW FRONTIER — "Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Stunning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Briscoe, Jack Mann, Dick Rice Orc. **Lounge:** Bob Crosby Ink Spots.

RIVIERA—"Bye Bye Birdie," Elaine Dunn, Pete Marshall, Kay Medford. **Lounge:** Sammy Kaye, Pep-Tones.

SAHARA—Shelley Berman, Mills Bros. **Lounge:** Don Rickles, Characters, Geo. Rock, Chuy Reyes.

SANDS—Red Skelton, Saverio Saridia, Garr Nelson, Copa Girls, Antonio Morelli Orc. **Lounge:** Lou Burton, Danny Costello, Morry King, Ernie Stewart.

SHOWBOAT—Skeets Minton, Muggsy Spanier, Ken Linley, Rusty Isabel.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Esber, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. **Lounge:** Chas. Teagarden Orc., Jack Prince, Johnny LaMont.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** Kim Sisters, Tune-toppers, Bourbon St. Six, Nalani Kele, Apollos.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. **Lounge:** Kirby Stone Four, Gaylords, Dick Stabile, Teddy Randazzo.

TROPICANA—"Folies Bergere of '62," Ray Sinatra Orc. **Lounge:** Sheeky Greene, Sylvia & Guido, Dubonnet Trio, Landis 3.

RENO-TAHOE

CAL-NEVA LODGE (Tahoe)—Celebrity Room: Lena Horne, Paul Gilbert, Cal Neva Dancers, Matt Lasslo Orc. **Lounge:** Buddy Greco, Donnie Brooks, Linda Leigh-Kellie Greene Trio.

CRYSTAL BAY (Tahoe) — Novelites, Jack "Jive" Schafer with Rossi & Boyer, Mick Lynn, and Jack Costanzo.

HAROLDS—"Riverboat Follies," with Rusty Draper, Johnny Mann Singers, Andre Marot's Co., Delta Queens, Don Conn Orc.

HARRAH'S (Reno)—Louis Prima, Judy Lynn, Interludes, Norm Dygon, Tunesmen, Coquettes, Red Coty, Twin Tunes.

HARRAH'S (Tahoe) — **South Shore Room:** Mitzi Gaynor, Volantes, Dorben Singers and Dancers, Leighton Noble Orc. **Lounge:** Mary Kaye Trio, Jack Ross Sextet, Big Tiny Little, Dusty & Sylvia, George Young Revue, Del Martins, King Sisters, John Buzon Trio.

HOLIDAY — Four Coins, We Four, Harry Stevens, Charles Gould.

MAPES — Lido Dancers, Sandor's "Sexy Scandals," Joe Karnes, Ted Fiorito.

NEVADA LODGE (Tahoe) — Jo Ann Jordan Trio, Mickey and Bonnie, Diplomats, Abbie Neal and Ranch Girls.

NORTH SHORE (Tahoe)—Murray Arnold, Gloria Tracy, Manny Lopez Orc.

RIVERSIDE—Riviera Room: "Riverside Follies," with Jack Durante, Gino Bogino, Don Arden Productions, Lou Lavitt Orc.

SPARKS NUGGET—Circus Room: "International Follies" with Rowan & Martin, Moro-Landis Productions, Foster Edwards Orc. **Lounge:** Jack Teagarden, Mantava Sisters, Pat Yankee and her Sinners.

WAGON WHEEL (Tahoe)—Stage Bar: King's IV, Chuck Rio Quintet, Bobby Pare, Town Pipers, Pars & Patti, Esquires, Ed Slagor Revue, Ron Rose Pavilion: Juan Esquivel, Magic Violins of Mexico, Lloyd Lindroth, Henri Rose and Bobby Stevenson.

SAN FRANCISCO

BLACKHAWK—Gerry Mulligan Orc.

BLACK SHEEP—Earl Hines Orc.

EARTHQUAKE McGOON'S—Turk Murphy's Orc.

GAY 90'S—Ray K. Goman, Bee & Ray Gorman, Carol-Jean Thompson, Dik Keegan Orc.

FAIRMONT—Roberta Sherwood, Erni Herkscher Orc.

HUNGRY I—Dick Gregory, Gene & Francesca, Lightstone, Roberta Dave.

JAZZ WORKSHOP — Chico Hamilton Orc.

NEW FACK'S—Miriam Makeba.

PURPLE ONION—Jack Clements, Sandy Sanders, Barbary Coastmen.

SUGAR HILL—Virgin Islands Steel Bd.

365 CLUB—French Follies Revue.

SAN JUAN

CLUB CARIBE—Lenny Welch, Hamilton Twins, Lucy Fabery, Tiguelito Miranda Orc., Pepito Arvelo Five.

LA CONCHA — Harvey Stone, Lilyan Hayes, Noro Morales Orc., Nestor Torres Five.

LE CARROUSEL — Beatrice Grandet.

EL CONVENTO — Pepe Lara Orc., Rodriguez Olivo Five.

FIESTA ROOM—Los Calanes, Pepito Torres Orc., Barletta-Querali Five.

OCHO PUERTAS — Gilberto Monroig, Mari Pacheco, Joe Valiente.

New Acts

CARMEL QUINN
Songs
45 Mins.
Copacabana, N.Y.

There is something askew at the Copacabana this semester. Now that the summer days have come, Jules Podell is apparently seeking a different type of audience. Many of the regulars are off to summer haunts, and there should be a widening of the draw on which he can base a degree of hot weather prosperity.

Carmel Quinn, in her New York nitery bow, has brought a new breed into the Copa. They're the kind that will respond to a request for a community sing of "When Irish Eyes are Smiling." Such procedure is unheard of here. Generally, this is for the squares and the peasants. It could be that Miss Quinn has accomplished her mission by attracting a new audience into this eastsidery.

Miss Quinn used to be one of the regulars on the Arthur Godfrey show and since has been on the commercial circuits. She still retains the freshness and ebullience that is the basis of her original appeal. Redheaded thrush has a fresh and open face, a funds of native humor and an ability to establish a warm rapport with the audience. She certainly has a staunch following.

Miss Quinn has had some tunes whipped up for her by Lyn Duddy & Jerry Bresler, along with the stalwarts in the repertoires of many Irish singers. She pays homage to the auld sod at various times in the act and her patter also lets the audience know from whence she came. Her Irish charm gets over and she works hard at it even to doing a Mitch O'Miller with an Hibernian medley.

Joe Merman is her ivorying amanuensis directing the Joseph Mele crew. She should find her way to a lot more niteries. *Joe.*

CARMEN MICHELLE
Songs
26 Mins.
Gatineau, Ottawa

Carmen Michelle has a chirp stint that's just that—no gabbing, just warbling. Swiss-German chanteuse has clicko appearance and a nice sound but needs more spark in the session to sell it big. She stays with standards like "Just In Time," "Beautiful Baby," others, and drops in German and French bits to build atmosphere. Backing arrangements are pleasant and suited, and staging is adequate. Add production and the stanza would be solid for niteries and video.

As it is, the femme is for more intimate rooms and can handle class spots or lounges. Disks should try her, too. *Gord.*

LENA MARTELL
Songs
16 Mins.
Alhambra, Glasgow

Garbed in tight-fitting dress, brunet thrush shows potential in costarring slot in current revue, "Five-Past-Eight," into which she has been ambitiously tossed after attracting attention via London nitery and tv spotlighting.

Distaffer still has much to learn and is obviously at grooming stage, but there's no doubt she has the natural talent to put over a song. Once she can establish a style and personality of her own, instead of a hybrid mixture of other singers, she should be on her way.

Opens with "Just in Time," and segues with a tender version of "Glocca-Morra?" Then into what she terms "impressions by personalities in this crazy world of show business," such as Louis Armstrong (this done with bared teeth, in blue lighting), Lena Horne and the gal she's most likened to English chirper Shirley Bassey. She captures the last-mentioned best, even to the expressive use of hands.

Winds with "The Party's Over," and exits to warm milling from audience, that's from the same home-town (Glasgow) as herself.

Miss Martell, two years ago an unknown danceband singer, and apparently consigned to run-of-mill bits on her home terrain, has obviously the faith of her current backers and is justifying that faith, but will have to ponder seriously of giving her act some distinctive content and shape. Posture (and that includes shoulders that are too stooping) and clarity of gabbing must be improved.

Taken in hand, and with more stage experience, singer should be okay soon for top-rung revues and vaude, and for most tv slottings. *Gord.*

FISHER & MARKS
Comedy
20 Mins.
Copacabana, N.Y.

Fisher & Marks are a vet comedy team who have been around the provinces as well as metropolitan cafes before making their try for the bigtime at the Copacabana. They have a lot of bits that are innately funny and material that should catch on in the bulk of the niteries. Unfortunately, this didn't seem to be their night at their Copacabana bow. An obvious nervousness that made them inaudible at the start gave them a bad beginning and, when they recovered, they had lost a lot of important ground.

The duo have basic bits which seemingly have been toprated in the provinces. Marks is funny looking guy and seems to have a native comedic ability, and Fisher, once they warmed up, proved a good straight. However, it was just unfortunate that they didn't get together. Some lines and pieces did shine through. Marks' rib of various personalities had its points and there were some lines of merit. However, having lost their audience at the beginning, there was no retrieving them at show caught. *Jose.*

Unit Review

Sophie Tucker Show
Melbourne, July 3.

Presented by Astee Services Pty. Ltd. and Tivoli Circuit Australia Pty. Ltd. Stars Sophie Tucker; With Ted Shapiro, The Goofers (4), Dick Luby, Georges Campo & Lina Marvell, The Dalbrets (2), Kon Tiki Quartet (4), Tivoli Shine Band under direction of Hal Mascetti; show designed and directed by Angus Winbeck. Opened Tivoli, Melbourne, June 27, '62; $4.50 top.

Sophie Tucker—long noted here through recordings and repute—made her Aussie debut before an audience anxious to see if she could live up to her fabulous legend. A "marking time" atmosphere prevailed in most of the time throughout the five acts preceding her appearance.

Kicking off the show is a snappy Maori group—the Kon Tiki Quartet. Exuding talent, vocal and personality wise—with one number getting yocks by occasionally warbling soprano—the foursome remained onstage too long.

French pantomimist Georges Campo, assisted by Lina Marvell, does a slick, funny and indescribable act full of surprises and frequently reminding of Chaplin at his best.

The constant "mistakes" of juggler Dick Luby become tediously frequent. His corny patter also drags out his overlong act. The first half winds with the noisy, over-boisterous Goofers who could have seemed a lot funnier had they not overstayed their welcome.

A Greek acrobatic dancing duo, The Dalbrets, pleasing to the eye, precede Miss Tucker. Gowned in pink with sparklers everywhere and a grey fur stole, she was greeted with an ovation.

Miss Tucker seemed unprepared for so much and was visibly moved. Ted Shapiro tinkled the ivories—the small orchestra in the background remained silent—and the star's gravel voice intones a not too well constructed couplet telling how she nearly came Down Under 40 years ago, but didn't because of dislike of long sea voyages, fear of plane travel . . . but now she was here at last. Her obvious sincerity was never in doubt.

Then followed vintage Tucker numbers and as she bursts into some—like "I'm Living Alone," "After You're Gone," "Life Begins at Forty" and inevitably "Some of These Days"—each was greeted with applause.

In great form, Miss Tucker registers with perfect enunciation, polish and overall technique. The teamwork between herself and Ted Shapiro is also clearly evident.

"My Yiddishe Momma," her closing number, brings out pockets of emotion in the hushed house. Her act, lasting almost 45 minutes, seemed far too short. Came the curtain speech with Miss Tucker in tears at the tremendous reception, with basket after basket of flowers brought on stage — and more backstage. This was the greatest floral tribute to any artist in the memory of the Tivoli staff.

Miss Tucker's achievement at conquering a new continent at her advanced age cannot be underrated. Many a younger celebrity has ventured Down Under only to to prove a flop. Whatever their previous reputation, once before an Aussie audience they start from scratch. *Stan.*

Gen. Speidel Wins Suit Vs. 'Operation' Prods.; Film to Be Withdrawn

London, July 10.

A film called "Operation Teutonic Sword," which contained "exceptionally grave allegations" against General Hans Speidel, former Supreme Commander of Allied Land Forces in Central Europe, was the subject of two libel actions in the High Court on June 30. They were brought by Speidel against Plato Films Ltd., Stanley Forman and Kenneth Smith, directors of the company, and Unity Theatre Society.

Plaintiff complained that in the film he had been depicted in pictures and words as having been a party to the murders of King Alexander of Yugoslavia and Monsieur Barthou in October 1934, and as having betrayed Field Marshal Rommel to the Nazis after July 20, 1944.

Defendants now recognize that there was no foundation for the allegations. They agreed to pay the defendant's costs, not show the film again in any form and to surrender all copies in their possession, and asked that the record should be withdrawn. Justice Megaw approved.

MCA Spinoff

Continued from page 2

president of MCA Inc., and chief executive officer of MCA Artists Ltd.

Wasserman will continue as head of the parent company, MCA Inc., once the spinoff is completed, it's understood. Under the wing of the overall production-distribution company will be Universal, of which Milton R. Rackmil is prexy, and Revue Productions, of which Taft Schreiber is prez. Universal will continue with its feature film production and distribution, while Revue, long the tv arm of MCA, may also turn out features as well as wideries, it's reported.

Rosenthal and Barnett

Although Coast quarters indicate that Chasin, important in film sales, will be the dominant officer in the new talent agency at spinoff time, there are recurrent reports that either Larry Barnett or Herb Rosenthal will be the company heads based in New York. Barnett, a veepee in MCA Inc., has had experience in virtually every sector of the company. Following a long tenure in agency operations, he was shifted to MCA-TV, presumably to get further experience in administering television sales.

Rosenthal had been mentioned along with Chasin as the two MCA agents with whom new talent is asked to sign to represent them in the company. SAG, sometime ago, cut down the list of agents with whom an act could be pacted from four to two. Various performers reported that they had asked to ink with Chasin and Rosenthal, when either joining the company, or renewing existing contracts. It was therefore presumed that they would be the east and western heads of the new talent unit.

However, since then there has been, presumably, a change in plans. It's been figured that Rosenthal would be more valuable with MCA-TV because of his experience in devising television packages. Rosenthal has been with the company for about 20 years having come to them when MCA acquired the CBS Artist Bureau.

House Reviews

Randall's Island Music Festival

Jerry Lewis, Count Basie & Band (18), Sarah Vaughan, Peg Leg Bates, the Rocky Fellas (5); $5.50 top.

Comedian Jerry Lewis and a package which included the Count Basie Band, chirp Sarah Vaughan, terper Peg Leg Bates and a teen rock unit called the Rocky Fellas drew 14,625 patrons to Randall's Island Stadium last Saturday (7) for an okay gross of $59,380, according to Franklin Geltman who is producing the summer season at the stadium. This was the second program at the 22,000-seat arena.

Though providing an often-amusing turn, Lewis was somewhat disappointing. He didn't come on until 10:40 (show opened at 8:50) and only worked about 40 minutes. This was a relatively brief stand considering the length of the overall program.

Another element that worked against Lewis was the familiarity of much of his material. This was partly because of his two-week span as host of the "Tonight" tv show, which he wound up the night before. During the course of his tv run, Lewis did many of his concert bits and the Randall's Island crowd was apparently quite aware of it. In general, his turn could have been strengthened. Audience reaction at the show's finale, although quite receptive to the comedian's work, was mixed with grumbles as to the length and relative power of the act.

Lewis went somewhat overboard on his use of Yiddishisms and family patter about his mixed marriage (to an Italian). This stuff is oke for the Catskills but it wears after a while. Much of this material, especially the language, can go over the heads of large sections of the audience.

But in many respects, Lewis is an inspired clown. His ad libs are often sure and many of his bits are very funny. Some ad lib pokes at the Stadium scored well, as did bits on a folk singer at Carnegie Hall, a prizefighter turned club singer, various gags with the microphone, Twist stuff, an airline pilot routine and others.

He also mixed terping, singing (2), bandleading and general clowning into the turn. There were many howls from the audience but tightening and some new material would have helped considerably. The crowds are all for him and he is a very ingratiating performer. The problem seems to be that his turn didn't provide what was expected of Jerry Lewis.

Count Basie & his Band blared out their big sound and bouncing rhythms in fine style. The group's backing of the other acts was likewise solidly handled. Standout number in the Basie set was "Old Man River," which featured some flashy stick handling by the drummer and groovy wailing from the band. It's a fine unit, always good for an earful.

Singer Sarah Vaughan turned in a crowd-pleasing effort. Her tune handling, marked by distinctive phrasing and styling, is smooth and her song selection is likewise effective. In the ballad department, she scored with "Maria" and "Over the Rainbow."

Peg Leg Bates has been tapping out his unique terping style for years and there's still mucho vitality in his act. He's also worked in some funny patter and jokes, making his a pleasant and often-effective turn. The Rocky Fellas, a quartet of moppets, the youngest of which is eight years old, did all right with some dated rock 'n' roll material. Impressions of Elvis Presley, Fats Domino and others went over well with the audience but the act weakened from sameness toward the end.

Bob Lewis, WINS, N.Y. deejay, emceed the show in passable fashion. A big cause of discomfort was the seating situation which found $2 ticket holders swarming into the $5.50 seats soon after the lights dimmed, picking up the loose folding chairs and creating a near riot and many hot tempers.

This is the second week this has happened and word of mouth won't help matters. Geltman says he's stripping the bottoms of those uncomfortable $5.50 seats so they can't be carried around in future sessions. Maybe that will improve the bad sight lines too. *Kali.*

Forest Hills Music Festival

Forest Hills Tennis Club, N. Y.

Limeliters, Peter, Paul & Mary, Genia Gill & Oranim Zagar, Stan Rubin & Tigertown Five; Big Wilson; $7.50 top.

Promoters of the Forest Hills Music Festival have scented the big coin in their second promotion of the year. With the Limeliters topping, the card drew approximately 9,000 in this 12,000 seater. The collegiate set dominated the audience.

The crowd seemed to lap up the offerings of three singing groups, loosely categorized as folk-ingers. It was at the same time a festival and a competition, management having set up a basis of comparison with the booking of three trios.

The Limeliters, Peter, Paul & Mary, and Genia Gill & The Oranim Zabar, latter an Israeli combination, made for a generally entertaining evening. There is sufficient diversification in offerings to provide variety, although a greater range of musical forms would have been more desirable.

The battle for songs was best evidenced by one tune, "If I Had a Hammer," first delivered by Peter, Paul & Mary as their finale, and later rendered by The Limeliters as their windup. This incident seemed unnecessary, and served as a warning that the Limeliters would brook no opposition from anyone. It was like administering a coup de grace to the preceding trio.

The Limeliters are one of the better groups who now appear to be emerging into the boxoffice category on their own. They were introduced to the collegiate crowd with their forays on the circuit with Mort Sahl headlining. They have since established themselves as concert headliners.

They are a bright and vigorous group, led by Lou Gottlieb, bassist with a literate line of chatter, and a proficiency at penning tunes. They have individually good voices which blend into full-bloomed harmonics. Unit exhibited little that's new in this concert. Most numbers have been heard before and the outdoor setting handicapped them little. The academic crowd wouldn't leave the stadium until they encored.

Peter, Paul & Mary, two bearded boys with guitars and a long-tressed blonde, have been making headway on the nitery circuit. A product of San Francisco's hungry i, they have been catching on in a lot of situations. Of course, their effectiveness is limited in an outdoor situation. Their comedy bits come off sophomoric and vaudevilly. And also, their beards and dress, and the long hair on the girl seem to reek of a conformity to the nonconformers.

They sing well, have individually good voices and the boys are good musicians. However, there seems to be a very thin line between their dramatic and their comedy pieces, and they give the feeling that they may go over on one of their serioso bits. But there is still the basic fact that the crowd here dug them and made deep obeisance to them.

Genia Gill & the Oranim Zabar opened the bill. They exhibited locally at the Viennese Lantern, where they came off charmingly and gracefully. However, the need to project in this large outdoorer forced them to convert their charm to power, which changed their character completely. Their deliveries didn't seem sufficiently robust for the outdoors, despite the inherently good quality of their work.

Warming up the crowd was the Stan Rubin & Tigertown Five with Big Wilson, of the WNEW deejay staff, doing the emceeing. This radio station, incidentally, is reported to have 30% of the action at this spot. *Jose.*

Connie at the '63 Copa

The Copacabana, N.Y., is booking far in advance. Connie Francis has been set for two weeks starting May 30 of next year. She'll be part of the prom-season setup.

Also set by the Copa is Jackie Mason who is booked for two weeks starting Jan. 17 with a one-week option.

Shows Abroad

The Collection and Playing with Fire

London, June 19.

Royal Shakespeare Co. presentation of two one-act plays: "The Collection," by Harold Pinter; staged by Peter Hall and the author; decor, Paul Anstee and John Bury; and "Playing With Fire," by August Strindberg, translated by Michael Meyer; staged by John Blatchley; decor, John Bury; costumes, Motley. Opened June 18, '62, at the Aldwych Theatre, London. $3.50 top.

THE COLLECTION

Harry ..... Michael Hordern
James ..... Kenneth Haigh
Stella ..... Barbara Murray
Bill ..... John Ronane

PLAYING WITH FIRE

Knut ..... Colin Jeavons
Kerstin ..... Sheila Allen
Mother ..... Gwen Nelson
Father ..... Michael Hordern
Adele ..... Patricia England
Axel ..... Kenneth Haigh

"The Collection" is typical but not top grade Harold Pinter. The author's trademarks are there: long, pregnant pauses, dialog riddled with non sequiturs, and a strange, haunting, bewildering atmosphere. Overall the play is disappointing, though the author's loyal following will doubtless derive pleasure from it.

A cunning three-way setting has been designed by Paul Anstee and John Bury, showing two separate interiors and an exterior in which a telephone booth is the main prop. The one-acter was originally presented on television and the decor has clearly been planned to give the stage version the same fluency of movement. It works admirably.

Did Stella spend the night with Bill, an obvious homosexual, when she attended a fashion show in Leeds, or was her confession sheer invention? Challenged by the husband, Bill at first denies all knowledge of the incident, then agrees it did happen and elaborates on the details, but finally retracts his admission. The wife, when challenged by Bill's perplexed friend, similarly agrees she made it all up, but her only answer to her husband is a bland, enigmatic smile.

Kenneth Haigh sets an exceptional standard with his portrayal of the husband. Michael Hordern and John Ronane, contribute telling performances and Barbara Murray's vivid personality is always in evidence.

Peter Hall, director of the Royal Shakespeare Co., has teamed with the author on the smooth and polished direction.

As the first half of the double-bill, the Royal Shakespeare has revived Strindberg's little-known "Playing With Fire," and as it also is about marital infedility, it is a good matching item. It's strictly in the lightweight category, written and staged in frothy style, and makes an attractive curtain-raiser. It's a slight tale of a husband and wife, bored with one another, but who find pleasure in the company of a friend.

Sheila Allen as the wife, Colin Jeavons as the husband and Haigh as the friend play well enough, and there is a delightful cameo by Hordern. John Blatchley's easy-going direction matches the spirit of the playlet, and John Bury's colorful set and Motley's period costumes strike a gay note.

Myro.

The Genius And The Goddess

London, June 29.

Meadow Players Ltd. presentation (by arrangement with Oscar Lewenstein and in association with the Arts Council) of a two act (eight scenes, prologue and epilogue) drama by Aldous Huxley & Beth Wendel. Staged by Frank Hauser; decor, Pauline Whitehouse; costumes, Philip Prowse. Stars Constance Cummings, Paul Massie, George Pravda, Features, John Downey, Bridget Wood, Clive Endersby, Isabelle Lucas, Mary Barclay. Opened June 28, '62 at the Comedy Theatre, London. $2.93 top.

Matthew Barr ..... John Downey
John Rivers ..... Paul Massie
Katy Maartens ..... Constance Cummings
Henry Maartens ..... George Pravda
Ruth Maartens ..... Bridget Wood
Timmy Maartens ..... Clive Endersby
Beulah ..... Isabelle Lucas
Mrs. Kaufman ..... Mary Barclay

In 1957 New York saw what part-author Aldous Huxley describes in a program note as "a mangled and sadly distorted version" of this play based on one of Huxley's minor novels. Now, freshly trimmed and reshaped, nearer to Huxley's desire, it comes to London from the Playhouse, Oxford. Despite Huxley's literary skill, Frank Hauser's direction and the craftsmanship of the cast it's oldhat a melodramatic version of the eternal triangle, tricked out with some fairly superficial philosophy and psychology by a man who has led his followers to expect something more earnest and thoughtful.

Uninspired plot concerns a puritanical young physicist who becomes tangled with the genius of an older scientist for whom he works and the scientist's wife. He is caught between his devotion and admiration for the two. When, inevitably, he becomes the wife's lover he is equally inevitably denounced by his employer's teenage daughter, who has a crush on him.

So the scene is set for a tragic ending, with the death of the wife in an auto crash and the young hero realizing that his values are haywire. Later, when in his 60's, he tells all to a writer who wants to immortalize the lives of the genius and his "goddess" wife in a book. Only Huxley's superior intellect prevents this from falling into very sludgy magazine fiction and the impression is that the cast might have been happier had the authors not aspired much above that level. With Arts Council backing this could run awhile, but seems an unlikely contender at boxoffice.

George Pravda gives a sure, deft performance as the genius but, while garnering the yocks, and, later, some sympathy, is rarely moving. The fact that he is tagged throughout as an absent-minded, selfish, hypocondriac with a taste for pornographic literature, does not help overmuch to build up the picture of a man of great stature. Constance Cummings has an uneven role. At times she is the devoted suburban wife (the play is mainly set in America in the '20s), at others the slightly coy courtesan, at others the indulgent mother. She handles them all with customary skill but there is only one brief scene, when her mother has died and her husband is possibly dying, when she really fills the stage with poignance and power. This scene sharply emphasizes the comparative insignificance of most of the rest of this unsatisfactory play.

Paul Massie has a tough time in not making the role of the young prig something of a bore, particularly towards the end, when the play teeters on the edge of banality at the very time when it should be rising to full power. Isabelle Lucas gives genially as a Godfearing colored housekeeper and has one brief moment of song. Bridget Wood and Clive Endersby are the two children. Both dangerously overplay at times. Mary Barclay and John Downey complete the cast with competent cameos.

Frank Hauser's direction steers uncertainty between domestic comedy and melodrama and Pauline Whitehouse's sets are drably in period. "The Genius and the Goddess" is an interesting yet unexciting example of the vital gulf between the novel and the theatre.

Rich.

Judith

London, June 21.

Roger L. Stevens, William Zeckendorf & H.M. Tennent presentation of drama in three acts by Jean Giraudoux, adapted by Christopher Fry. Staged by Harold Clurman; decor, Boris Aronson; costumes, Freddy Wittop; lighting, Joe Davis; music, Richard Rodney Bennett, in collaboration with Daphne Oram. Stars Ruth Meyers, Sean Connery, Barry Foster, Michael Gough, Vivien Merchant, Gary Watson, Eileen Way, Peter Bayliss. Opened June 20, '62 at Her Majesty's Theatre, London; $3.50 top.

Joseph ..... Derek Birch
Servants ..... Michael Culver, Alastair Speed
John ..... Gary Watson
First Prophet ..... Alan Downer
Joachim ..... Michael Gough
Paul ..... Peter Russell
Judith ..... Ruth Meyers
Jacob ..... Richard Dean
Susannah ..... Vivien Merchant
Otta ..... Tim Parkes
Ezoir ..... Peter Bayliss
Sara ..... Eileen Way
Uri ..... Michael Culver
Assur ..... Simon Oates
Yami ..... Roy Stewart
Holofernes ..... Sean Connery
Daria ..... Hira Talfrey
Guard ..... Barry Foster
Jews ..... Andrew Kane, George Harland
Jewesses ..... Josephine Lindsay, Maria Lawton, Hira Talfrey
Chanters ..... Alan Downer, Simon Oates
Second Prophet ..... James Keen
Guards ..... Andrew Kane, Simon Martin
Jews ..... Michael Culver, Alastair Speed
Servants ..... George Harland, Simon Martin

The combined talent that has gone into the presentation of "Judith" gave promise of scintillating theatre. The Jean Giraudoux play of the 1930s was adapted by Christopher Fry, and Harold Clurman was imported from the U. S. to stage the production. However, "Judith" is ponderous and stubborn, and probably not even its marque strength will prevent an early demise.

The sense of letdown is all the greater, as the first impression when the curtain rises on the opening act is one of opulent splendor, with an eyefilling set and striking costumes. The locale for this scene is the anteroom of Judith's house. She is the wise, beautiful, virginal Jewess on whom her people have placed all their hopes for the future. She alone, they believe, can save the Jews from the might and wrath of the tyrant's army.

Reluctantly, she goes to the enemy camp, only to believe that she has let her people down by surrendering her virginity to the king, even though she has slain him. But the High Priest and others prevail upon her to live a lie for the rest of her life, and return as a heroine.

An unusual mixture of moods emerge in Fry's adaptation. At first, Judith, as portrayed by Ruth Meyers, is a gay and vivacious creature, but once she undertakes her mission she changes into a solemn, serious character, and even her decision to give herself to the King is made without apparent passion.

One of the highspots of the production comes towards the close, when Barry Foster, posing as a drunken guard, delivers a reassuring message to Judith in which he proves that in sleeping with the king she was carrying out God's will, and that she had no cause for shame.

Clurman has not had an easy task in handling a big cast and such heavy-going text, but no director can make pretentious dialog sound like poetry, even though such may have been the authors' intention. The cast is similarly handicapped. Sean Connery makes an impressive figure of the king, though his Irish accent is somewhat out of character.

Michael Gough is a dignified and persuasive high priest. Vivien Merchant is attractive as the woman of easy virtue who tries to take Judith's place, and there are also worthy contributions by Gary Watson, Eileen Way and Peter Bayliss, who, despite star billing, have roles of only minor significance.

Myro.

War and Peace

London, June 15.

Old Vic presentation of the Bristol Old Vic Co. in a three-act drama based on the novel by Leo Tolstoy, adapted by Alfred Neumann, Erwin Piscator, and Huntram Truter; English version by Robert David Macdonald. Staged by Val May; decor, Graham Barlow; costumes, Audrey Price. Features Paul Eddington, Peter O'Shaughnessy, Derek Smith, John Franklyn, Rhoda Lewis, Elizabeth Shepherd. Opened June 14, '62, at the Old Vic, London; $2.55 top.

Narrator ..... John Franklyn Robbins
Pierre ..... Derek Smith
Natasha ..... Elizabeth Shepherd
Andrei ..... Paul Eddington
Footman ..... Duncan Livingstone
Countess Rostova ..... Daphne Heard
Nicolai Rostova ..... Peter Bourne
Lisa ..... Lucinda Curtis
Maria ..... Rhoda Lewis
Prince Bolkonski ..... Peter O'Shaughnessy
Alpatich ..... Peter Aumonier
Karatayev ..... Antony Tuckey
Kusmich ..... Patrick Hardy
Anatol Kuragin ..... David Burke
Dolokhov ..... James Kerry
Tsar Alexander I ..... Milton Johns
Kutusov ..... Antony Tuckey
Napoleon Bonaparte ..... Ewan Hooper
Standard Bearer ..... David Gooch
Marshal Soult ..... John Marston
Wounded Man ..... Nicholas Critchley

The Bristol Old Vic Co. is offering a 12-performance presentation of a bold, imaginative lesson in teamwork and adventurous production values. To have condensed "War And Peace," Tolstoy's sprawling, powerful, anti-war master piece in just over three hours playing time is a remarkable achievement, although many of the characters lack depth and whole passages are omitted or even glossed over.

The three adaptators, notably Erwin Piscator and director Val May, have pulled off this triumph by the use of every conceivable gimmick. There is a casual narrator, played with a stylish and ironic wit by John Franklyn Robbins. There is also frequent use of films, lantern slides and illuminated maps. A part of the stage becomes the battlefield of Borodino, explained with miniature soldiers, landscape and mock gunfire. The technicalities of war are shown upstage. In the forefront human beings play out their lives.

Distinctive performances are given by Derek Smith as a puzzled man who becomes a partisan leader and finds himself and love, Paul Eddington as a manly, convincing soldier, though less skilled as father and lover, and Elizabeth Shepherd, who survives the rather

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London Critics' Choices

Tabulation of selections by the London drama critics for the various "bests" of the 1961-62 West End season (June 1, 1961-May 31, 1962.)

1. Best British Play

"Chips with Everything," by Arnold Wesker 5
"The Keep," by Gwyn Thomas 2
"Everything in the Garden," by Giles Cooper 1
"Luther," by John Osborne 1
"The Kitchen," by Arnold Wesker 1
"Photo Finish," by Peter Ustinov ..... ½
"Two Stars for Comfort," by John Mortimer ..... ½

2. Best British Musical

"Stop the World—I Want to Get Off" 5
"Blitz" 2
"Lock Up Your Daughters" 1

3. Best Revue

"Twists" 5
"England, Our England" 5
"Ballets, U.S.A." 1
"Four to the Bar" 1

4. Best Foreign Play

"Becket," by Jean Anouilh 6
"Altona," by Jean-Paul Sartre 3
"Caucasian Chalk Circle," by Bertolt Brecht 2
"Fireraisers," by Max Frisch 2
"Come Blow Your Horn," by Neil Simon 1

5. Best Foreign Musical

"Bye Bye Birdie" 5
"Little Mary Sunshine" 1

6. Best Performance by Male Lead in Straight Play

Albert Finney ("Luther") 9½
Christopher Plummer ("Becket") 3
Jacques Francois (French Festival Season) 1
Peter Ustinov ("Photo Finish") ..... ½

7. Best Performance by Femme Lead in Straight Play

Vanessa Redgrave ("As You Like It") 6½
Siobhan McKenna ("Play With a Tiger") 2
Maggie Smith ("Public Eye; Private Ear") 1½
Sheila Allen ("The Last Ally") 1
Coral Browne ("Bonne Soupe") 1
Geraldine McEwan ("Everything in the Garden") 1

8. Best Performance by Male Lead in Musical

Anthony Newley ("Stop the World") 10
Max Bygraves ("Do Re Mi") 2
Terence Cooper ("Little Mary Sunshine") 1

9. Best Performance by Femme Lead in Musical

Anna Quayle ("Stop the World") 5
Chita Rivera ("Bye Bye Birdie") 3
Amelia Bayntun ("Blitz") 1
Fenella Fielding ("Twists") 1
Patricia Routledge ("Little Mary Sunshine") 1
Billie Whitelaw ("England, Our England") 1

10. Best Male Supporting Performance (Straight Play or Musical)

Frank Finlay ("Chips With Everything") 2
George Benson ("August for the People") 1
Michael Crawford ("Come Blow Your Horn") 1
Alan Dobie ("The Affair") 1
Wilfrid Lawson ("Lower Depths") 1
Richard Pasco ("Look Homeward Angel") 1
Wensley Pither ("Photo Finish") 1
Eric Porter ("Becket") 1
Paul Rogers ("Photo Finish") 1
Harold Scott ("The Affair") 1
Robert Vatties (French Repertory Season) 1
Alex Viespi ("Play With a Tiger") 1
Nicol Williamson ("Nil Carborundum") 1

11. Best Femme Supporting Performance (Straight Play or Musical)

Susan Marryott ("Secret of the World") 2
Margaret Rutherford ("School for Scandal") 1½
Gene Anderson ("Death of Bessie Smith") 1
Judy Campbell ("Heartbreak House") 1
Patience Collier ("Caucasian Chalk Circle") 1
Annette Crosbie ("My Place") 1
Avril Elgar ("American Dream") 1
Patricia Healey ("Two Stars for Comfort") 1
Mauren Pryor ("Play With a Tiger") 1
Ruth Meyers ("The Oresteia") ..... ½

12. Most Promising New West End Actor

Michael Crawford ("Come Blow Your Horn") 3
Nicol Williamson ("Lower Depths" & "Nil Carborundum") 3
Alec Viespi ("Play With a Tiger") 2
Frank Finlay ("Chips With Everything") 1
Julian Glover ("The Knack") 1
Richard Houndall ("The Affair") 1
Roy Kinnear ("England, Our England") 1
Peter McEnery ("Look Homeward Angel") 1
James Bolam ("The Knack") ..... ½
Derren Nesbitt ("Whistle in the Dark") ..... ½

13. Most Promising New West End Actress

Sheila Allen ("Last Ally" and "On Clear Day See Canterbury") 3
Rita Tushingham ("The Knack") 3
Erica Rogers ("Bonne Soupe") 2
Gene Anderson ("Death of Bessie Smith") 1
Patricia Healey ("Two Stars for Comfort") 1
Diana Rigg (Royal Shakespeare Company Rep.) 1
Sally Smith ("Lock Up Your Daughters") 1

14. Best Director

John Dexter ("The Keep, "Kitchen," "Chips With Everything," "My Place," etc.) 6
Lindsay Anderson ("The Fireraisers") 1
Eleanor Fazan ("Bonne Soupe") 1
William Gaskill ("Caucasian Chalk Circle") 1
Tyrone Guthrie ("H.M.S. Pinafore"; "Pirates of Penzance") 1
Donald McWhinnie ("Everything in the Garden") 1

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'CHIPS,' 'WORLD' LONDON 'BEST'

Aussie Theatre Trust Registered $22,950 Surplus on '61 Operation

Melbourne, July 10.

Despite losses totalling about $69,890 on five productions the Australian Elizabethan Theatre Trust managed to chalk up a surplus of $22,950. That gave it an accumulated fund of $346,980 as of last Dec. 31. That is shown in the annual report and financial statement.

The balance sheet shows that the Trust has provided reserves of $22,500 for the formation of the Australian Ballet Foundation and a similar amount toward production costs of the 1962 opera season, which opened at recent Adelaide Festival of Arts and is now touring capital cities.

The respective losses were made as follows: tour of "Lock Up Your Daughters," $8,700; the Melbourne production of "The Most Happy Fella," $22,880; the Trust Players, Sydney, $24,850; the Young Elizabethan Players, $9,240, and "The One Day of the Year," $4,420.

Profits were earned on the following projects: the Leningrad Maly Theatre Ballet, $25,250; "Come Blow Your Horn" in Sydney, $13,850, and the Arts Council of Australia tour of "Rigoletto," $1,840.

The financial report also showed that the Trust made advances and grants during the year totalling $68,770, ranging from $13,600 to the Union Repertory Theatre Co. Sydney, and $9,360 to the council of the National Theatre and Fine Arts Society, Tasmania, to $972 to the Festival of Perty and $90 for the Sydney Light Opera Co.

The Trust received $264,150 in subsidies, the largest being $90,250 from the Federal Government. All State Governments provided subsidies, which ranged from $59,400 (New South Wales) to $9,000 (Tasmania).

The City Councils of Sydney, Melbourne, Brisbane and Adelaide also granted subsidies ranging from $6,750 (Sydney) to $2,250 (Adelaide).

Cleve. Director Prefers English Theatre to N.Y., Weeps With Joy at 'Like'

Pitlochry, Scotland, July 10.

There is more theatre in the United Kingdom and on the whole it is good as or better in cases than the New York theatre. That is the view of William Paterson, assistant director of the Cleveland Play House, in a recent talk at the Pitlochry Festival Theatre here. The visitor based his impression of the British theatre on two weeks in London, a trip to Stratford-on-Avon, and seeing the Pitlochry company's production of Pirandello's "Henry IV."

Paterson said he was particularly impressed by the Royal Shakespeare Co. production of "As You Like It" at the Aldwych Theatre, London. The brilliant performance by Vanessa Redgrave in that moved him "to tears of joy," he revealed.

Discussing the activities of the Cleveland Play House, a non-profit-making organization run by a board of trustees for the benefit of the community, he declared, "We have developed a system of a professional resident company which is rather rare in the U.S. We think we are the oldest professional resident company in the States. Our company of about 50 plays in three theatres for an eight-month season, from September to May."

The professional community theatre idea is growing in the U.S., according to Paterson. "Several companies have been established recently," he said. "One is the Washington Arena Theatre. There is one in Dallas and one, surprisingly enough, in the small city of Erie, Pa."

The South Eastern Theatre Conference has been incorporated as a non-profit operation under the laws of the State of Florida.

Equity Membership Rolls Hit 12,781, All-Time High

The membership of Actors Equity had climbed to a record 12,781 as of last March 31. That was revealed in the annual report by the union's recording secretary.

Approximately 30% of the membership is expected to be working by the end of August, when actor employment is traditionally at its peak because of stock activity and the start of rehearsals for new Broadway productions.

Business Group Hopes to Rescue Pabst, Milw'kee

Milwaukee, July 10.

A group of Milwaukee businessmen headed by Sidney Plotkin, president of the Midwest Glove Co., plans to revitalize the faltering Pabst Theatre. Plotkin is not related to Sydney (different spelling) Plotkin, who with Harry Lashinsky and Ray Mitchell as the Pabst Theatre Management Co., Inc., now operate the theatre.

Sidney Plotkin has indicated to the Milwaukee Common Council, which leased the Pabst to the present operators, that the theatre has deficits estimated at $65,000. He says his group will cover this loss, as well as provide working capital for the 1962-'63 season.

That is with the proviso that the Common Council grants the Pabst a modification in its contract, however. This lease calls for $800 monthly, or 15% of the gross, which ever is greater. Meanwhile, an audit of the theatre's books is being made by the city controller's office.

The City of Milwaukee contends that gross income is the amount remaining after taxes and touring show percentages have been deducted. The Pabst management argues that gross should be determined after expenses have been covered.

Sidney Plotkin says his group of about 20 businessmen wants the Pabst to continue operating to provide Milwaukee with good theatre and music.

INDPLS. BACK IN BIZ AS ROAD LEGIT STOP

Indianapolis, July 10.

Indianapolis, threatened with the loss of all touring legit when the two local promoters pulled out last spring after disagreement with stage unions, is returning to the theatrical map next fall and winter with bookings for both local houses, the Murat and Zaring.

National Attractions has set dates at the Murat for "The Unsinkable Molly Brown," "The Sound of Music" and "Carnival." Frank Lashinsky, president of National, says the agency will book only musicals and comedies here.

Trav Selmier, head of Intro Productions, the other local management firm which has been presenting its own shows and booking small scale road offerings at the Zaring, has dated the Helen Hayes-Maurice Evans "Program for Two Players" for two performances there next season. He says he plans to bring in other shows, and has set four touring dance groups, including the Korach and Babousky Ballet, the Ballet Espagnol Ximenez-Vargas, Les Grand Ballets Canadiens and the Sujuta-Asoka oriental troupe.

Ross Christena, who booked independently at the Zaring, a converted film house, last season, called it quits after getting the stagehands' bill for "A Thurber Carnival."

CRIX PICK 'BIRDIE' AS ALIEN ENTRY

By DICK RICHARDS

London, July 10.

"Bye Bye Birdie," the Edward Padula production brought to Her Majesty's from Broadway by the Tennent Organisation, was voted the best foreign musical of the 1961-62 West End season by London's first-string dramatic critics in VARIETY's fifth annual poll. But the critics played it cautious in this department as of 14 possible votes only six were cast, "Birdie" garnering five and "Little Mary Sunshine" getting a solo nod.

In several sections the victor was clearly defined, while in others voting was so close as to almost cancel out critical opinions. "Stop The World—I Want To Get Off," the British musical skedded for Broadway production in the fall, was an easy winner of the home tuner department, with eight votes against two for Lionel Bart's "Blitz" and one for "Lock Up Your Daughters." "Stop The World" currently at the Globe, also provided the best male and femme lead in musicals, both of whom will play Broadway. Anthony Newley cantered home with 10 votes against two for Max Bygraves in "Birdie Birdie" and a passing nod for Terence Cooper in "Little Mary Sunshine." Anna Quayle beat Chita ("Birdie Birdie") Rivera to top place by five votes to three, with four other runners.

For the second successive year Albert Finney had a comfortable lead as the best male lead performer in a straight play. This time he earned for "Luther," getting 9½ votes with his nearest rival Chris-

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'Miracle Worker' Flops in Aussie

Melbourne, July 10.

"The Miracle Worker," which opened May 18 at the Comedy Theatre, folded last Saturday (7). Plans for a tour of other Australian cities have been dropped. The play drew favorable reviews, but business was poor.

Because of the tight schedule of estimated runs in Australia it was not possible to replace the show with another. In the same way as it is impossible to extend the run of a success.

According to John McCallum, joint managing director of J. C. Williamson, which presented the play in association with the Australian Elizabethan Theatre Trust, the "Miracle Worker" production represents a loss of about $33,700.

"With the bad business recently done by 'Saint Joan' and currently with 'Man for All Seasons' it's obvious that we can't present worthwhile dramas," McCallum said. "We shall have to leave that to the Union Theatre, where they can have a comfortable run of some four weeks. Williamson will have to concentrate upon musicals

(Continued on page 80)

PEGGY WOOD'S CAPER

Doing Legit 'Mama'—Also Reads Weaver Poetry

Peggy Wood, the "Mama" of the television series based on "I Remember Mama," will star in the late John van Druten's legit adaptation of the Kathryn Forbes stories next Aug. 2-4 at the Summer Arts Festival of the State U. College, Brockport, N. Y. The play, which Lewis Hetler will direct, will be presented in the College Theatre, where Miss Wood will also appear the evenings of July 27 and 28 in a one-woman show, "Finders in the Dark," based on the poetry of her former husband, John V. A. Weaver.

Judy Christians originated the role of Mama in the Broadway production of the play.

'Gypsy' Has Made $1,091,461 Profit, $378,675 in 37 Weeks on the Road

That there's still big money to be made on the road was illustrated again last year by "Gypsy." The musical, with Ethel Merman making one of her infrequent hinterland hops in the starring role she originated on Broadway, earned a profit of $378,675 in 37 weeks on tour. That represented the net after deduction of $46,801 for various touring expenses, plus closing costs.

There was additional royalty and sundry income of $82,163 during the tour periood. That, plus the road revenue and a profit of $630,623 accumulated by the musical during its 89 weeks on Broadway, brought the total profit on the production to $1,091,461 as of its closing last Dec. 9 in St. Louis. That figure, which includes film income, reflects the take prior to the deduction of 20% of the profits as a running expense (15% going to Miss Merman and 5% to stager-choreographer Jerome Robbins).

The percentage cut to Miss Merman and Robbins represented a $218,292. That, plus another deduction of $20,000 for unincorporated business tax, left a net of $853,169 on the David Merrick-Leland Hayward presentation. Of that amount, $845,500 had been distributed equally between the management and the backers as of Dec. 9. Thus, the backers, $422,750 share of that divvy represented a profit of over 120% on their investment.

The film sale to Warners brought $650,000 against 10% of the picture's gross. The production's share of that income is 40%, less 10% commissions. The musical adaptation of Gypsy Rose Lee's book, "Gypsy: A Memoir," had a libretto by Arthur Laurents, music by Jule Styne and lyrics by Stephen Sondheim.

Royal Shakespeare Co. Schedules British Tour

London, July 10.

The Royal Shakespeare Co. is to make its first British tour in seven years, and the Arts Council is guaranteeing the project against loss. In the fall, three productions will be given in repertory in Newcastle, Leeds, Manchester and Liverpool. The plays are "Troilus and Cressida," John Whiting's "The Devils," and Christopher Fry's new play, "Curtmantle."

The touring company will include Dorothy Tutin, Maxine Audley, Derek Godfrey, Alan Dobie, Richard Johnson, Max Adrian, Ian Holm and Michael Hordern. Several of the cast will also be appearing at Stratford or at the Aldwych, so a hefty and complicated travel schedule is involved.

Milw'kee's Miller Has $75,767 Loss In 10-Mo. Period

Milwaukee, July 10.

Drama, Inc., the nonprofit group operating the Fred Miller Theatre, has elected Charles McCallum president. He succeeds William Feldstein, who retires.

Other officers elected include Paul Noelke and Mrs. Robert Trainer, vice-presidents; John Bell, treasurer; Mrs. Raleigh Woolf, corresponding secretary and Mrs. Herbert Heavenrich Jr., recording secretary.

Members elected to the executive committee were C. A. Mathisson, Avery Sherry and Mrs. Leonard Markson, with Mrs. Trainer and Mrs. John Markson alternates. All officers also serve on the executive committee, the governing body.

Paul Noelke, retiring treasurer, in annual financial statement, indicated that the Fred Miller has assets of $65,352, with liabilities of $4,150. The report showed a loss of $75,767 since July, 1961.

The audit for the period of July 1, 1961, to April 30, 1962, noted $65,352 assets which included $12,675 cash on hand, $715 in accounts receivable, $3,500 in investments, $42,491 in fixed assets, and $5,969 in other assets, including Actors' Equity bond of $5,000. Current assets total $16,890 in cash on hand, accounts receivable and investments.

There is a possibility that the Actors' Equity bond may have to be increased to $10,000 for the 1962-63 season. The working capital in April, 1961, was about $100,000. Today, it was indicated that it's between $10,000 and $12,740.

According to the audit, income during the audit period included $126,972 boxoffice receipts, $13,411 in memberships and contributions, and $1,621 in programs. The greatest expense, salaries and wages, was $131,253.

COLONIAL W'MSBURG CHANGING PAGEANT

Williamsburg, Va., July 10

Lt. Gov. Mills E. Godwin Jr. has disclosed that a new drama will be presented next summer by the Jamestown Corp. to replace "The Common Glory," at Williamsburg, Va. Outdoor drama has been a fixture in this restored Colonial capital for 16 years.

New drama will be by Hollywood writer Lawrence E. Watkin. It will start with Benedict Arnold's raid on a plantation on the James River in Revolutionary War times and end with the British surrender at Yorktown.

'Seidman & Son' Budget At 150G, 20% Overcall; Profit Potential If Click

The budget for the Broadway production of "Seidman and Son," the Elick Moll adaptation of his novel of the same title, is $125,000. There's also provision for 20% overcall, which, if exercised, would bring the total capitalization to $150,000. Sam Levene has been signed to a year's contract as star of the comedy, which the Theatre Guild and Michael Kanin are producing for an Oct. 15 opening at the Belasco Theatre, N. Y.

An out-of-town tryout of the play, which Carmen Capalbo will direct, is scheduled to begin Sept. 19 at the Shubert Theatre, New Haven. It's calculated that on sell-out business of about $37,000 weekly at the Belasco, the show could clear around $12,000 weekly the first eight-and-a-half weeks and after that $9,500 weekly. The difference presumably allows for royalty concessions during the earlier part of the engagement. It's estimated the breakeven on the production after the eight-and-a-half week period will be $22,000.

Tammy to Resume 'Molly' For Hometown Hub Stand

Tammy Grimes, who withdrew last week as star of "The Unsinkable Molly Brown" at the completion of a fortnight's stand in San Francisco, is expected to be back in the musical for its scheduled 12-week engagement in Boston beginning Aug. 7. She's a native of Lynn, Mass., a Hub suburb.

It's understood that actress, who opened in the show on Broadway in November, 1960, has agreed to play the hometown stand whether she'll continue with the production beyond that booking is uncertain, however.

Karen Morrow, who's substituting in the title role for this week's repeat stand in Denver, will continue for the next three weeks, when the musical plays the Fisher Theatre, Detroit.

Detroit Takes Action on Summer

Three Houses and Hotel Combine to Bring In Hinterland Reviewers

Detroit, July 10.

Three Detroit legit operations and the Leland Hotel here have gotten together in a promotion of summer theatre activity in this city. Involved, besides the hotel, are the Fisher Theatre, the Northland Playhouse and the U. of Detroit Repertory Festival.

Drama department representatives of out-of-town newspapers are being invited to o.o. the local legit scene for four days next Tuesday-Friday (17-20). The visitors will be berthed at the Leland and the theatrical program will take in a performance at the Northland Playhouse of the stock package of "Raisin in the Sun," starring Claudia McNeil in the role she originated on Broadway; performances of the festival repertory of "Major Barbara" and "Hamlet," plus the presentation at the Fisher of the touring "Unsinkable Molly Brown."

New to the summer theatre picture here this year is the Fisher, converted last season from a film showcase to a regular outlet for pre-Broadway tryouts and touring productions. The Fisher is providing the town with regular touring entries during the warm-weather period when local legit, in the past, had been confined principally to such summer stock operations as the Northland Playhouse and the university's festival presentations.

The festival repertory, which began last night (Tues.) with "Hamlet," will be followed tonight (Wed.) by "Barbara." The two plays will continue to play alternate performances for a four-week period ending Aug. 5.

'Angel's Alley' Musical, Opening in Melbourne, Carries Aussie Hopes

Melbourne, July 10.

The Union Theatre Repertory Co. here has splurged with the production of the Aussie musical, "Ballad of Angel's Alley," which opened last night (Mon.) as the last presentation in the group's Australian Play Festival. The show is scheduled for an eight-week run at the Russell Street Theatre. It may then be toured interstate and possibly overseas. If so, it'll be the first Aussie musical ever to do so.

Australian musicals are on the upgrade, however. J. C. Williamson, the major Aussie management, has had huge success with "The Sentimental Bloke," which opened in Melbourne last November ran there for five and a half months, subsequently was a b.o. success in Adelaide and Brisbane, and is now berthed in Sydney. Rather naive in conception and with undistinguished music, this one must be labelled "for home consumption only."

A previous Australian musical contender was "Lola Montez," about gold-rush days in Ballarat. But no one was brave enough to attempt its production overseas. In recent years Aussie musicals have been getting tryouts in many unlikely places, but few have been worth further promotion.

"Angel's Alley" may be a different story. It was originally tried out in Melbourne in an off-beat theatre in January, 1959, and ran for six weeks. There have been persistent rumors of its revival, but this Union staging is the first to come about. The show's book and lyrics are by Jeff Underhill, with music by Bruce George. The locale is Melbourne at the turn of the century and revolves around two local gangs. The production has been staged by John Young, who also directed "Sentimental Bloke."

A Broadway production of "The Student Gypsy or the Prince of Liederkranz," with book, music and lyrics by **Rick Besovan**, is planned for next year by **Edward Padula** with the staging also to be handled by Besovan, who'll be making his Main Stem debut following his success as the sole author of the longrun [illegible]dway click, "Little Mary Sunshine."

'American Bell' Has Big July 4 Preem at Philly's Old Independence Hall

Philadelphia, July 10.

The American version of the French "Son et lumiere," the sound and light system in use at such tourist spectacles as the Colosseum, the Pyramids and the Palace of Versailles made its local debut last Wednesday, July 4, before a capacity audience of 1,000 in historic Independence Square. The show is titled "The American Bell."

Despite imbalance in the sound setup and a rather tentative finale, Lumadrama, as the system is known here, was enthusiastically welcomed. By means of lighting and the voices of such actors as Fredric March, E. G. Marshall heading the sound track cast, the story of the Liberty Bell and the old State House is told in glowing prose, enhanced by music and lighting tricks.

The warranty for the production is the strength and emotional quality of the story of the Founding Fathers. As the principal figures in the drama, Richard Henry Lee, John Adams, Thomas Jefferson, Benjamin Franklin, Tom Paine and Gen. Washington are heard from the past, it is more than a refresher course in history, or historical broadcast.

Independence Hall is the place where it happened and as the lights play around the beautiful old structure the audience gets a fresh affirmation of the truths we hold to be self-evident. At the end of the show there is triumphant ringing, which cues the title of the production, "The American Bell."

"Bell" should prove a solid tourist attraction and cue added attention for the many historical places in and around Philadelphia. Archibald MacLeish wrote the script, which dramatizes the meaning of the State House as well as the times in which it played so significant a part. The music is by a Philadelphia composer, David Amram, and while it is more 20th century than 18th, it furnishes an effective background.

March is the principal narrator. A crew of four works the sound and light system from the basement of Independence Hall. Folding chairs that pull out in rows of six are set up to convert Independence Square into an outdoor auditorium.

Collegians in tri-cornered hats and tieless white shirts act as ushers and set up the chairs. Admission gates are at the park's entrances. The shows are to be given nightly until October—at dusk and 10 p.m.

The principal weakness is the finale, which leaves the audience unaware that the show is over. More pyrotechnics in the lighting and greater excitement in the sound might give "The American Bell" a rousing finish. *Gagh.*

ASK LONG-TERM DEAL ON BOSTON SHOWTENT

Boston, July 10.

Boston's state tent theatre on the Charles River, which has been a subject of controversy for some time and did not open this year, has been given a reprieve, but must provide for its own continued survival. The Metropolitan District Commission has authorized its chairman, Robert F. Murphy, to negotiate with the Metropolitan Boston Arts Center for a possible three-year lease on the structure.

The commission emphasized, however, that it will provide no more money for the project unless it is directed to do so by the legislature. The lessees must assume all costs of production and maintenance.

Nelson Aldrich, president of the Boston Arts Center, and Jerome Rosenfeld, co-founder and also head of the Show of the Month Clubs, had sought another chance for the organization which operated the theatre for the past three seasons. Rosenfeld said the org had $60,000 in notes outstanding, secured principally by signatures and pledges.

A long-term lease is needed for the group to make firm plans for getting out of debt and trying to raise funds for the future, he asserted. Aldrich declared that as much as $250,000 could be spent landscaping the theatre grounds, improving the parking lot and providing a permanent skin that would make the nylon roofed steel girder-supported tent usable six months of the year. The faulty acoustics could be improved, he figures, by removal of 500 of the 2,000 seats and moving the stage forward 30 feet.

The tent will be used this summer by the Brighton Pops, which will offer a series of concerts by an all-woman orchestra.

'Miracle Worker'

Continued from page 79

and comedies, except in cases where we can get major boxoffice names to carry the play."

"Man for All Seasons," which has been playing for the Trust in Brisbane and Sydney, is to follow "Worker" at the Comedy tomorrow (Wed.). The Union seats some 500 people, whereas the Comedy over 1,000. Williamson will present "Under the Yum Yum Tree" at the Comedy, and is starring Digby Wolfe in it. He is an English light comedian who came Down Under two years ago for a tv date, made good and came back for his own weekly series, "Revue 62," which has made him leading personality here.

It's rumored that when Williamson does "How To Succeed in Business Without Really Trying," the leading role will be played by Graham Kennedy, another television star who is almost nightly on Melbourne channel. Neither McCallum nor Kennedy will discuss the matter, not even to deny its possibility.

McCallum wants Kevin Colson, another tele personality, to take a leading role in "Carnival." Colson took over the lead in "Irma La Douce" when it came to Melbourne after its Sydney engagement. He's now in the Union musical, "Ballad of Angel's Alley."

London Critics' Choices

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15. Most Promising Playwright

Giles Cooper ("Everything in the Garden")	4 5/6
Henry Livings ("Nil Carborundum")	4½
Gwyn Thomas ("The Keep")	4⅓
Ted Allan ("Secret of the World")	1
Elaine Dundy ("My Place")	½

The poll of 14 critics is rather less than in previous years. It was thought that neither the unsigned successor to the late Anthony Cookman of The Times nor Herbert Kretzmer, Bernard Levin's successor on the Daily Express, had been functioning long enough to be able to contribute to this year's poll. Rossiter Shepherd (The People) was abroad at the time of voting. The Sunday Express has ceased to carry drama criticism, and, since last year's poll, the Sunday Dispatch has folded.

Critics participating in the poll were Felix Barker (Evening News), Jack Bentley (Sunday Pictorial), Alan Brien (Sunday Telegraph), Fergus Cashin (Daily Sketch), Harold Hobson (Sunday Times), Philip Hope-Wallace (Guardian), Jack Lewis (Reynolds News), Robert Muller (Daily Mail), David Nathan (Daily Herald), Milton Shulman (Evening Standard), Weston Taylor (News of the World), Arthur Thirkell (Daily Mirror), Kenneth Tynan (Observer), T. C. Worsley, (Financial Times).

London Critics' Ballots

The following are the ballots of the individuals participating in the annual VARIETY poll of the London drama critics (figures refer to the respective selection categories).

Felix Barker (Evening News): 1. "Chips With Everything"; 2. "Blitz"; 3. "Twists"; 4. "The Fireraisers"; 5. No Choice; 6. Albert Finney; 7. Vanessa Redgrave; 8. Anthony Newley; 9. Billie Whitelaw; 10. Wensley Pither; 11. Maureen Pryor; 12. Julian Glover; 13. Patricia Healey; 14. Donald McWhinnie; 15. Giles Cooper.

Jack Bentley (Sunday Pictorial): 1. "The Kitchen"; 2. "Stop the World"; 3. "England, Our England"; 4. "Becket"; 5. "Bye Bye Birdie"; 6. Christopher Plummer; 7. Vanessa Redgrave; 8. Anthony Newley; 9. Anna Quayle; 10. Alex Viespi; 11. Patience Collier; 12. Michael Crawford; 13. Erica Rogers; 14. John Dexter; 15. No choice.

Alan Brien (Sunday Telegraph): 1. "Chips With Everything"; 2. No choice; 3. "England, Our England"; 4. "The Fireraisers"; 5. No choice; 6. Albert Finney; 7. Geraldine McEwan; 8. Terence Cooper; 9. Anna Quayle; 10. Nicol Williamson; 11. Susan Maryott; 12. James Bolam and Derrin Nesbitt; 13. Gene Anderson; 14. John Dexter; 15. Elaine Dundy and Giles Cooper.

Fergus Cashin (Daily Sketch): 1. "Photo Finish" and "Two Stars for Comfort"; 2. "Stop the World"; 3. "England, Our England"; 4. "Becket"; 5. No choice; 6. Albert Finney and Peter Ustinov; 7. Vanessa Redgrave and Maggie Smith; 8. Anthony Newley; 9. Anna Quayle; 10. George Benson; 11. Susan Maryott; 12. Roy Kinnear; 13. Sheila Allen; 14. Eleanor Fazan; 15. Gwyn Thomas, Henry Livings and Giles Cooper.

Harold Hobson (Sunday Times): 1. "Chips With Everything"; 2. "Lock Up Your Daughters"; 3. "England, Our England"; 4. "Becket"; 5. No Choice; 6. Jacques Francois; 7. No Choice; 8. No Choice; 9. No Choice; 10. Robert Vatties; 11. No Choice; 12. Richard Hurndall; 13. No Choice; 14. Lindsay Anderson; 15. Henry Livings.

Philip Hope-Wallace (Guardian): 1. "Chips With Everything"; 2. "Blitz"; 3. "Ballets U.S.A."; 4. "Altona"; 5. No Choice; 6. Albert Finney; 7. Coral Browne; 8. Max Bygraves; 9. No Choice; 10. Richard Pasco; 11. No Choice; 12. Peter McEnerey; 13. Rita Tushingham; 14. John Dexter; 15. Giles Cooper.

Jack Lewis (Reynolds News): 1. "The Keep"; 2. "Stop the World"; 3. "Four to the Bar"; 4. "Becket"; 5. "Bye Bye Birdie"; 6. Christopher Plummer; 7. Vanessa Redgrave; 8. Anthony Newley; 9. Anna Quayle; 10. Harold Scott; 11. Judy Campbell; 12. Frank Finlay; 13. Sally Smith; 14. William Gaskill; 15. Gwyn Thomas.

Robert Muller (Daily Mail): 1. "Everything in the Garden"; 2. "Stop the World"; 3. No Choice; 4. "Caucasian Chalk Circle"; 5. No Choice; 6. Albert Finney; 7. Vanessa Redgrave; 8. Anthony Newley; 9. Anna Quayle; 10. Alan Dobie; 11. Annette Crosbie; 12. Michael Crawford; 13. Diana Rigg; 14. John Dexter; 15. Ted Allan.

David Nathan (Daily Herald): 1. "Chips With Everything"; 2. "Stop the World"; 3. No Choice; 4. "Becket"; 5. No Choice; 6. Albert Finney; 7. Vanessa Redgrave; 8. Anthony Newley; 9. Chita Rivera; 10. Frank Finlay; 11. Margaret Rutherford and Ruth Meyers; 12. Nicol Williamson; 13. Rita Tushingham; 14. John Dexter; 15. Giles Cooper.

Milton Shulman (Evening Standard): 1. "Luther"; 2. No Choice; 3. "Twists"; 4. "Altona"; 5. "Bye Bye Birdie"; 6. Christopher Plummer; 7. Vanessa Redgrave; 8. Anthony Newley; 9. Chita Rivera; 10. Eric Porter; 11. Gene Anderson; 12. Alex Viespi; 13. Erica Rogers; 14. John Dexter; 15. Henry Livings.

Weston Taylor (News of the World): 1. "Chips With Everything"; 2. "Stop the World"; 3. "Twists"; 4. "Becket"; 5. "Bye Bye Birdie"; 6. Albert Finney; 7. Sheila Allen; 8. Max Bygraves; 9. Fenella Fielding; Rivera; 10. Paul Rogers; 11. Avril Elgar; 12. Michael Crawford; 13. Sheila Allen; 14. Tyrone Guthrie; 15. Gwyn Thomas.

Arthur Thirkell (Daily Mirror): 1. "The Keep"; 2. "Stop the World"; 3. "England, Our England"; 4. "Come Blow Your Horn"; 5. "Little Mary Sunshine"; 6. Albert Finney; 7. Maggie Smith; 8. Anthony Newley; 9. Patricia Routledge; 10. Michael Crawford; 11. No Choice; 12. Alex Viespi; 13. No Choice; 14. No Choice; 15. Gwyn Thomas.

Kenneth Tynan (Observer): 1. "Chips With Everything"; 2. No Choice; 3. "Twists"; 4. "Caucasian Chalk Circle"; 5. "Bye Bye Birdie"; 6. Albert Finney; 7. Sheila Allen; 8. Max Bygraves; 9. Fenella Fielding; 10. Frank Finlay; 11. Margaret Rutherford; 12. Nicol Williamson; 13. Sheila Allen; 14. John Dexter; 15. Henry Livings.

T. C. Worsley (Financial Times): 1. "Chips With Everything"; 2. "Stop the World"; 3. "Twists"; 4. "Altona"; 5. No Choice; 6. Albert Finney; 7. Siabhan McKenna; 8. Anthony Newley; 9. Amelia Bayntun; 10. Wilfrid Lawson; 11. Patricia Healey; 12. Nicol Williamson; 13. Rita Tushingham; 14. John Dexter; 15. Giles Cooper.

'Chips,' 'World' London's 'Best'

Continued from page 79

topher Plummer in "Becket," mustering only three, Vanessa Redgrave's performance as Rosalind in "As You Like It" won her the femme crown with six and a half votes against two for Siobhan McKenna's thesping in "Play With A Tiger."

Two other hefty victories came for Arnold Wesker's "Chips With Everything," now successfully running at the Vaudeville. "Chips" chalked up eight marks as the best British play of the year, with seven other plays sharing the other six votes. John Dexter, who staged "Chips," as well as "The Keep," "The Kitchen" and "My Place," had a bumper year. With eight votes he coasted home as top director of the year, five other directors getting one nod apiece.

"Becket," by Jean Anhouilh had a useful six to three lead over Jean Paul-Sartre's "Altoona" as the best foreign play of the year, but the rest of the categories were all tight finishes. "England, Our England," which had a shortish run, and "Twists," which never made the West End from the Arts Theatre Club, tied as the best revue with five votes each.

Frank Finlay, in "Chips For Everything," just nipped 12 other actors as the best male support. Finlay got two votes, the others one each. Just as close was the femme supporting performance result. Susan Marvott earned two votes for her role in "Secret Of The World" at the nabe Theatre Royal. Stratford E., just squeezing out Margaret Rutherford, whose performance in "School For Scandal," at the Haymarket, gained her one and a half votes. Eight other actresses each had one supporter.

Michael Crawford, for his comedy role in "Come Blow Your Horn," tied with Nicol Williamson, who played in "Lover Depths" and "Nils Carborundum" for the Royal Shakespeare Company at the Arts Theatre, with Alex Viespi ("Play With a Tiger") only one vote behind. Another tie was for the most promising new West End actress where Sheila Allen ("The Last Ally" and "On Clear Day See Canterbury") divided six votes with Rita Tushingham ("The Knack" and "The Kitchen") against five other contenders.

But closest of all was for the most promising playwright. Giles Cooper, who wrote the much praised flop, "Everything In The Garden," won by a hairsbreadth. He totaled four and five-sixths votes, while Henry Livings ("Nils Carborundum") and Gwyn Thomas ("The Keep") each scored four and one-third. Ted Allan and Elaine Dundy were other scribes mentioned as potentials.

Paul J. Curtis, founder and director of the American Mime Theatre, is teaching a course in mime at the Gene Frankel Theatre Workshop, N. Y.

Road: 'Molly' Big $107,150 in 9, S.F.; 'Sound' 40½G, Chi; 'Horn' $14,685, Det.

"Unsinkable Molly Brown," hit it big last week in San Francisco. Business for most of the few remaining shows on the road ranged from so-so to sturdy.

However, "Come Blow Your Horn" fared poorly in the second week of its Detroit stand.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

Sound of Music, Shubert (MD-RS) (34th wk) ($5.95-$6.50; 2,100; $72,000). Previous week, $52,759.

Last week, $40,506.

DETROIT

Come Blow Your Horn, Fisher (C-RS) (2d wk) ($4; 1,606; $35,000) (Keefe Brasselle, Fred Clark, Benay Venuta). Previous week, $16,283.

Last week, $14,685.

LOS ANGELES

Carnival, Philharmonic (MC-RS) (4th wk) ($5.90-$6.75; 2,670; $83,400) (Anna Maria Alberghetti). Previous week, $80,274 with Civic Light Opera subscription.

Last week, $79,905 with CLO subscription.

Mary, Mary, Biltmore (C-RS) (4th wk) ($5.50-$6; 1,636; $55,000) (Teresa Wright, Scott McKay, Tom Helmore). Previous week, $41,502.

Last week, $38,540.

SAN FRANCISCO

Irma La Douce, Geary (MC-RS) (3d wk) ($5.95-$6.50; 1,483; $40,000). Previous week, $30,943 with Theatre Guild-American Theatre Society subscription.

Last week, $24,815.

Song of Norway, Curran (MC-RS) (4th wk) ($6.25-$6.90; 1,558; $65,000) (Patrice Munsel). Previous week, $61,250 with CLO subscription.

Last week, about $60,900 with CLO subscription.

Unsinkable Molly Brown, Opera House (MC-RS) (2d wk) ($6-$6.50; 3,246; $120,000) (Tammy Grimes). Previous week, $79,070 for seven performances with TG-ATS subscription.

Last week, $107,150 for nine performances with TG-ATS subscription.

ST. PAUL

My Fair Lady, Auditorium (MC-RS) ($4.50-$5.50; 2,697; $73,000) (Ronald Drake, Caroline Dixon). Previous week, $63,369, of which $46,171 was registered in six performances Tuesday-Saturday (26-30) at the Auditorium, Grand Rapids, and $17,198 in two performances Sunday (24) at the Fisher, Detroit.

Last week, $66,657 for seven performances.

Ottawa Slates 4 Legit Shows for Next Season

Ottawa, July 10.

The Theatre Foundation of Ottawa, a non-profit organization dedicated to restoring local professional legit, is finally in the black with 350 members. It will present four shows next season, instead of the usual two.

The schedule includes a United Kingdom company in "Under Milk Wood," Oct. 12; the Royal Winnipeg Ballet, Nov. 10; Canadian Players in "Twelfth Night" and "Arms and the Man," Jan. 24-26, and Mavor Moore's perennial revue, "Spring Thaw," the last week in March, maybe for a week this time. The latter show played five performance in three days in April, and almost went clean.

City controller Sam Berger is again TFO president and its founder Ron Grantham, an Ottawa Citizen reporter, remains as secretary. CBC radio producer Ian Fellows was re-elected to the board.

'Lady' in New Zealand Going to South Africa

Melbourne, July 10.

The second Aussie company of "My Fair Lady" is to be sent to South Africa at the conclusion of its current record-breaking New Zealand tour. It will be presented in S.A. by J. C. Williamson Theatres, in association with African Theatres Ltd.

This is first time in many years a company has been sent to S.A. by the Williamson management. The last occasion was before World War II, when a number of musicals, including Gilbert and Sullivan, toured the Union.

Costumes, scenery and technicians will be shipped to Capetown at the conclusion of the present Christchurch engagement. The second "M.F.L." company is led by English principals, Patricia Moore, David Oxley, John Baskcomb and David Hutcheson.

Glenville in London For Confabs on Plays, Picts

London, July 10.

Peter Glenville, docks today (Tues.) for discussions about possible play productions. He has several offers and, on his decision, hangs his future film commitments. He is due to direct "Becket," in color next year, but if he gets a play safely off the pad in time, he may well make another pic before "Becket."

For this film Glenville will be seeking rather younger actors than Laurence Olivier and Anthony Quinn, who alternated the roles on Broadway. He said that they both gave fine performances but he felt it necessary to find younger actors for the film, men more approximating the real age of the two characters.

Glenville is eager to get back to some stage activity. "At heart I am a theatre man," he said, "but pictures represent a big and exciting challenge. It happened that I was around at a time when the chance of making some worthwhile films cropped up."

His latest motion picture is "Term Of Trial," which stars Olivier and Sarah Miles. Film opens here at the Warner after the run of "The Music Man," which is to prcem July 13.

Bits of London

London, July 10.

John Osborne's new work, "Plays for England," is due July 19 at the Royal Court. It's a double bill, "The Blood of the Bambergs" and "Under Plain Cover."

The musical version of John Vanbrugh's "The Relapse," by **Paul Dehn** and **James Bernard** has now been retitled "Rank and Fashion."

Australian Shows

(Week Ended July 7)

(Figures denote opening dates)

BRISBANE

Opera Rep, Her Majesty's (7-5-62).

MELBOURNE

All Summer Long, Little (7-5-62).
Miracle Worker, Comedy (5-18-62).
My Fair Lady, Her Majesty's (4-21-62).
Sound of Music, Princess (10-20-61).
Summer 17th Doll, Russell (6-4-62).
Would-Be Gentleman, Emerald (5-16-62).

PERTH

Merry Widow, Capitol (6-28-62).

SYDNEY

Gondoliers, Her Majesty's (6-23-62).
Grotto, Independent (6-13-62).
Man for All Seasons, Palace (6-5-62).
Sentimental Bloke, Royal (6-20-62).
What's New, Phillip (7-6-62).

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Anything Goes, Orpheum (5-15-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Fantasticks, Sullivan St. (5-3-60).
Hostage, One Sheridan Sq. (12-12-61).
Little Mary, Players (11-18-59).
Oh Dad, Poor Dad, Phoenix (2-26-62).
Portrait-Monks, Martinique (5-28-62).
Promise, Premise (11-22-60).
Rosmersholm, 4th St. (4-11-62).
Wilder Plays, Circle in Sq. (1-11-62).

CLOSED

Kumquat, Bowery (6-18-62); closed June 30 after 11 performances.
Raisin Hell, Provincetown (7-2-62); closed last Saturday (7) after six performances.

SCHEDULED OPENINGS

Connection, Living Theatre (7-31-62).
Man Is Man, Living Theatre (9-6-62).
B. Fenstermaker, Sher. Sq. (9-12-62).
Harley's House, 41st St. (wk. 9-30-62).
We're Civilized, Jan Hus (11-8-62).

N.Y. City Ballet Chalks 75G for 7, Los Angeles

Los Angeles, July 10.

The N. Y. City Ballet production of "A Midsummer's Night Dream" grossed around $75,000 in seven performances last week at the Greek Theatre here.

The troupe, holding for a second session this week, follows a Monday-Wednesday (9-11) program of "Creation of the World," "Raymonda Variations" and "Symphony in C," with a Thursday-Saturday (12-14) bill of "Firebird," "The Cage" and "Swan Lake."

'Carol Burnett Show' Wow $116,748, Pitt.; Other Stock Grosses

"The Carol Burnett Show," in which the comedienne is touring the summer theatre circuit with the comedy team of Marty Allen and Steve Rossi, registered as a powerhouse in Pittsburgh last week.

Business was okay at most of the other spots covered below.

Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS

State Fair Music Hall ($4-$5; 4,120; $84,000). **Carousel** (John Raitt) (1st wk); $39,570 for seven performances.

Previous week, **Wildcat** (Peggy Cass), $36,893 for seven performances.

Current, second week of **Carousel.**

KANSAS CITY

Starlight Theatre ($1-$3.50; 7,600; $105,000). **Blossom Time** (William Walker, Lila Page) around $40,000 with Wednesday night (4) performance rained out.

Previous week, **Music Man** (Forrest Tucker, Louise O'Brien) (2d wk), about $80,000.

Current, **Carol Burnett Show.**

PHILADELPHIA

John B. Kelly Playhouse in the Park ($3-$3.50; 1,437; $27,044). **Happy Time** (Luther Adler, John Baragrey) (2d wk), $21,347.

Previous week, $20,484.

Current, **Rhinoceros** (Walter Slezak).

PITTSBURGH

Auditorium ($1.65-$4.95; 6,629; $125,000). **Carol Burnett Show,** $116,748 for seven performances under Civic Light Opera Assn. banner.

Current, **Jerry Lewis Revue.**

STRATFORD, CONN.

Shakespeare Festival ($6.25; 1,449; $56,700). **King Richard II** (Richard Baschart, Hal Holbrook), **Henry IV, Part I** (Hal Holbrook, Eric Berry) (3d wk), $24,310 for eight performances split evenly between the two repertory offerings.

Previous week, $24,638 for same split.

Current, fourth week of same repertory, plus previews of **Shakespeare Revisited** (Helen Hayes, Maurice Evans).

STRATFORD, ONT.

Avon Theatre ($4; 1,123; $24,325). **Gondoliers** (1st wk), $9,598 for three performances Friday-Saturday (6-7).

Current, second week of same.

Shakespeare Festival ($5; 2,258; $67,176). **Macbeth-The Taming of the Shrew-The Tempest** (3d wk), $51,569 for three performances each of "Macbeth" and "Shrew" and two of "Tempest."

Previous week, $55,225 for three performances each of "Tempest" and "Shrew" and two of "Macbeth."

Current, third week of same repertory.

TORONTO

O'Keefe Centre ($3.75; 3,211; $60,100). **Guys and Dolls** (Anita Gillette, Sid Stone, Cathryn Damon, Bob Roman) (3d wk), $41,683.

Previous week, $44,750.

Current, **Bob Newhart Show.**

B'way Hits Skids; 'Strings' $56,718, 'Camelot' $41,864, 'Carnival' $24,490, 'Seasons' $31,177, 'Giovanni' $18,794

Broadway hit the skids last week in the start of the traditional midsummer boxoffice slump. The established decline, perennially beginning with a July 4 sag, indicates that grosses will be low until the first week in August, when the summer slump usually tapers off.

The drop last week was enormous for a number of shows, going as high as $15,331 for a musical and $10,215 for a straight play. Minor improvement is indicated this week for some of the musicals, but a continued b.o. decline is anticipated for most of the straight plays.

The sole sellout last week was "How to Succeed in Business Without Really Trying."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played; number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Bravo Giovanni, Broadhurst (MC) (8th wk; 57 p) ($9.40; 1,214; $66,000) (Cesare Siepi). Previous week, $25,632.

Last week, $18,794.

Camelot, Majestic (MC) (83d wk; 665 p) ($9.40; 1,626; $34,000) (Will[illegible]re, Patricia Bredin, Rob[illegible]). Previous week, $57,.

Last week, $41,864. Miss Bredin withdrew from the cast last Saturday (17) with former understudy Janet Pavek taking over the lead femme assignment. Another understudy, Robert Peterson will sub next week for Goulet while the latter fulfills a television commitment in London.

Carnival, Imperial (MC) (65th wk; 516 p) ($8.60; 1,428; $58,299). Previous week, $37,495.

Last week, $24,490.

***Come Blow Your Horn,** Atkinson (C) (72d wk; 573 p) ($6.90-$7.50; 1,090; $42,522). Previous week, $17,202.

Last week, $14,434. Tom Poston succeeds Hal March as male lead next Monday (16).

Funny Thing Happened on the Way to the Forum, Alvin (MC) (9th wk; 71 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $64,581.

Last week, $59,261.

How to Succeed in Business Without Really Trying, 46th St. (MC) (39th wk; 305 p) ($6.90; 1,342; $66,615). Previous week, $67,434.

Last week, $67,503.

***I Can Get It For You Wholesale,** Shubert (MC) (16th wk; 124 p) ($8.60; 1,461; $60,000). Previous week, $33,035.

Last week, $30,608.

Man for All Seasons, ANTA (D) (33d wk; 261 p) ($6.90-$7.50; 1,214; $49,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $41,392.

Last week, $31,177.

Mary, Mary, Hayes (C) (70th wk; 556 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $35,470.

Last week, $25,694.

Milk and Honey, Beck (MC) (39th wk; 311 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, $49,813.

Last week, $43,119.

***My Fair Lady,** Broadway (MC) (329th wk; 2,617 p) ($8.05; 1,900; $72,311) (Michael Allinson, Margot Moser). Previous week, $51,133.

Last week, $41,378.

Night of the Iguana, Royale (D) (28th wk; 220 p) ($6.90-$7.50; 999; $42,000) (Margaret Leighton, Shelley Winters, Alan Webb). Previous week, $19,014.

Last week, $14,042.

No Strings, 54th St. (MC) (17th wk; 132 p) ($9.20; 1,434; $66,700). Previous week, $67,359.

Last week, $56,718; there were refunds at the matinee Saturday (7) because of the absence of femme lead Diahann Carroll, who was also out last Monday night (9).

Shot in the Dark, Booth (C) (38th wk; 301 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $17,084.

Last week, $14,729.

***Sound of Music,** Lunt-Fontanne (MD) (132d wk; 1,052 p) $9.60; 1,407; $75,000) (Jeannie Carson). Previous week, $59,977 with Martha Wright starred in the role taken over July 2 by Miss Carson.

Last week, $47,447.

Take Her, She's Mine, Biltmore (C) (29th wk; 228 p) ($6.90-$7.50; 936; $40,180) (Art Carney, Phyllis Thaxter). Previous week, $27,201.

Last week, $17,982.

Thousand Clowns, O'Neill (C) (14th wk; 108 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards, Jr.). Previous week, $27,335.

Last week, $23,913.

Albany Catholic Paper Classifies Stock Shows

Albany, July 10.

The Evangelist, in its annual compilation of ratings of Broadway shows scheduled for presentation this season at Albany area summer theatres, listed only three out of 32 as "suitable for the family." The approved trio are "A Majority of One," "The Miracle Worker" and "The Music Man." The classifications are picked up by the Evangelist from The Sign, a Catholic magazine.

Among 14 shows rated as "for adults" are "Arsenic and Old Lace," "The Best Man," "The Boy Friend," "Bye Bye Birdie," "Caine Mutiny Court Martial," "Critic's Choice," "Life With Father," "No Time for Sergeants," "Oklahoma," "Once Upon a Mattress," "Rhinoceros," "The Student Prince," "Teahouse of the August Moon" and "A Thurber Carnival."

Evaluated as "objectionable" are "Anything Goes," "Brigadoon," "Can-Can," "Gigi," "Guys and Dolls," "Gypsy," "The Happy Time," "Pajama Game," "Sunday in New York," "A Taste of Honey," "Threepenny Opera," "Under the Yum Yum Tree," "Wedding Breakfast" and "West Side Story."

19-Year-Old as Stager For Citizens, Glasgow

Glasgow, July 10.

Piers Haggard, at 19, will become the youngest director in the history of the Glasgow Citizens Theatre, a leading Scot legit group. A son of the late actor Stephen Haggard, he has been a director at the Dundee Repertory Theatre since August, 1961, and before that was for nine months assistant to the artistic director at the Royal Court Theatre, London.

He will commence operations when the new season of Citizens' Theatre opens in the fall.

AFTER-LEGIT, A REVUE

Falmouth Restaurant Lures In Playhouse Patrons

Playgoers Restaurant at the Falmouth (Mass.) Playhouse is presenting a nightly after-theatre revue starting at 11 p.m. The acting contingent for the shows, which change weekly, is made up of Elsie Downey, Tracey Winter, John Paul Hudson and Alan Woody.

The 11 o'clock entertainment is conceived and directed by William Scheffler. Gene Sasey is musical director.

CASTING NEWS

Following are, available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos. Contact Linda Otto above number.

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5555). Available parts: femme, 60's. Ann Southern type, legit voice; femme, 60's, Sophie Tucker type, must sing. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Michael Kasdan, through agents only.

"Moon Besieged" (D). Producer, Lorin E. Price (152 W. 42d St., N.Y., LA 4-6666). Available parts for men, late teens-early twenties, who can play the accordian, recorder or bango and can act. Casting thru agents and accepting photos and resumes by mail ony. Do not phone or visit. Mail to producer at above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Widow Paris" (MD). Producer Melvin Parks (1425 Madison Ave., N.Y.). Casting to begin in November. A mixed cast of Negro and white singers-dancers-actors. Accepting photos and resumes by mail only. Do not phone or visit.

OFF-BROADWAY

"We're Civilized" (MC). Producers, Rendell Productions (1545 Broadway, N. Y.; CI 6-7140). Available parts: man, Negro, old, withered, fanatic; femme, Negro, withered, repulsive; man, Negro, active, intelligent, mute; femme, white, late teens; man, 30-40, white, tall, distinguished Bostonian, movie director; femme, white, good natured actress, likes men, sings well; femme, white, leading lady replacement, self centered, good singer-dancer; man, white, pilot, Harvard football star; man, rangy Texan, outdoor virile type, good singer, drawl; man, co-pilot, amateur magician, young, good-natured, sings; several native dancers-singers. Mail photo and resumes to Dave Lipsky c/o producers at above address. Do not phone.

TOURING

"Carnival" (MC) Producer, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Bus and Truck tour to open in October. All parts available. Mail photos and resumes to Judy Eiseman c/o the producers. Do not phone or visit.

Music Fairs. Producers, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Available parts for male and femme singer-dancers as replacements in various stock tuners. Mail photos and resumes to Judy Eiseman, c/o above address. Do not phone or visit.

Television

"Camera Three" (educational dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

Cabaret

Latin Quarter. (200 W. 48th St., N.Y.; CI 6-1735). Showgirls, with or without experience, currently being sought. Interviews are being held afternoons daily at the club.

Miscellaneous

Dell Publications. (750 Third Ave., N.Y.; YU 6-6300 ext. 319). Available parts: femme, 16-19, attractive, expressive faces; men, 20-35, actors, rugged physically, husky. Both parts for magazine illustrations. Phone Barbara Marks for appointment at above number.

State College Theatre Doing 3 Drama Styles

Albany, July 10.

The State College Arena Summer Theatre will present a double bill of English plays, N. F. Simpson's "A Resounding Tinkle" and John Mortimer's "The Dock Brief," here July 25-28. The show will be part of a season under the general heading of "Three Faces of the Modern European Theatre." It will be offered as an example of the Theatre of the Absurd."

Dr. Paul Bruce Pettit, co-founder of the Arena Theatre, professor of English and head of the Division of Speech and Dramatic Arts, of the college, will stage "Fairy Tales of New York," by J. P. Donleavy, scheduled for July 18-21 as an example of the Theatre of Satire. Pettit will also direct "Martine," by Jean Jacques-Bernard, due Aug. 1-4 as a sample of the Theatre of Romance.

The Arena Theatre has been extensively remodeled, with new decor, enlarged seating facilities, a cooling-ventilating system and a new lighting grid. Len Swearingen, back for a third season as technical director and designer, planned the renovations. He is an English instructor at the College. Other staffers include Judith Swearingen, business and publicity director; James Sutherland, house manager; Barbara Cox, stage manager; Douglas Ross, lighting head and Judith Mohr, assistant business and publicity director.

VANDERBILT AGAIN LEGIT

Catskill Spot Erected By Famed Family—Lately Pix

Greenville, N.Y., July 10.

Vanderbilt Theatre here is back in the legit fold. The house, originally built as a legit showcase by the Vanderbilt family, had in recent years been used for film exhibition. It's now functioning as a stock outlet for Mrs. Shirley Kaye, who's moved her Shelley Players from her day camp site in the Albany, N. Y. suburb of New Scotland to this Catskill Mt. community.

The theatre, which opened last Saturday (7) with "The Tender Trap," has been renamed the Greenville Playhouse.

Fritz Weaver will take over July 23 for **Walter Matthau** in "A Shot in the Dark."

Encouragement of Youth

Colleges and conservatories in the U.S. and Canada are being tapped for new talent by a group of four musical tent theatres. A program of scouting such schools was launched earlier this year for the current season. Auditions were conducted mostly in the midwest with the resultant signing of 30 students from schools in that area for canvastop employment.

The auditions were supervised by the production staff of the Melody Fair, North Tonwanda, N.Y., headed by the operation's producer, Lewis T. Fisher. He was assisted by Kenneth Gill, his general manager, and choreographer Paul Hangauer. The tents involved with the Melody Fair in the project include the Oakdale Musical Theatre, Wallingford, Conn.; the Warwick (R.I.) Musical Theatre, and the Carousel Theatre, Framingham, Mass.

Legit Followup

Come Blow Your Horn
(FISHER THEATRE, DETROIT)

Detroit, July 3.

Mistakes in casting for William Hammerstein's and Michael Ellis' second company of "Come Blow Your Horn" mar the performance and may curtail the payoff potential of the comedy's tour which opened at the Fisher Theatre here. On the basis of opening night performances, two of the three stars, Keefe Brasselle and Benay Venuta, do not seem right for their roles. The third star, Fred Clark, is passable as the indignant father and artificial fruit manufacturer. Miss Venuta and Clark are Mr. & Mrs. in private life.

The most serious problem concerns Miss Venuta, who just doesn't look or act the part of a doting mother overly concerned about what her two sons eat and who totes luggage via the subway rather than pay taxi fare. The actress appears too young and fragile for the role. Brasselle's difficulties may lie more in interpretation than miscasting. He overacts and his mannerisms seem less virile than the masculine lady-killing, playboy type he is supposedly portraying.

Acting honors go easily to Janis Hansen as the rattlebrained, play-around girl, and Anthony Roberts who is effective, despite a tendency to overplay as the innocent 21-year-old-turned-wolf. Dran Seitz is adequate as the nice girl.

The comedy, the original company of which is in its second year on Broadway, receives a professional reading from this cast. The lines still are sharp enough to garner plenty of laughs. Even in that respect, however, there is a lack which lessens the impact. As remembered on Broadway, there was a certain infectious Jewish inflection to the lines which added to the humor, particularly that of the parents. The same lines, written for that type of speech pattern, are flat when delivered straight.

Stanley Prager's direction has pace, but lacks restraint in the cases of Brasselle and Roberts, and credibility in the case of Miss Venuta. *Tete.*

Basil Rathbone Set For Solo Dramatic Readings

Houston, July 10.

Basil Rathbone will be narrator for various presentations and will give a program of readings as the principal guest attraction for the Texas Society of Architects convention here Oct. 24-26.

Also set for appearances are the Houston Symphony Orchestra, with John Barbirolli conducting, and drama and dance presentations.

He's Busy in the Meantime

Basil Rathbone appears in his dramatic program tonight (Wed.) at the Northern Illinois State College, DeKalb, and is due Aug. 2 at the Univ. of Maine, Orono, and Sept. 29 at Grove City (Pa.) College. He starts his fall tour Oct. 19.

The actor has also written an autobiography, "In and Out of Character," which Doubleday will publish in October.

Legit Bits

Michael Langham is scheduled to direct Alexander H. Cohen's planned Broadway production of "Baker Street," not "Barnum," as erroneously reported in last week's VARIETY.

Ann Vivian is understudy for **Michele Lee** in "Bravo Giovanni."

A Broadway production of **Jesse Torn's** "Sex and Serendipity" is planned for next fall by **Richard H. Roffman.**

Frank Lovejoy is starring in "Paint Your Wagon" at the Meadowbrook Dinner Theatre, Cedar Grove, N. J.

Rudy Vallee has extended his contract with "How to Succeed in Business Without Really Trying" from its original one-year period to Oct. 14, 1963.

"Sentimental Education," by **Madeline Davidson,** was the $225 prize-winner in the seventh annual playwriting contest conducted by the National Collegiate Players at the Univ. of Arkansas.

David Palmer has succeeded **Mary Jolliffe** as pressagent for the O'Keefe Centre, Toronto.

A French production of "Come Blow Your Horn" is planned for a Sept. 15 opening at the Daunou Theatre, Paris, by Broadway producer-theatre owner **Gilbert Miller,** who's acquired the rights for the presentation from the show's Broadway producers, **William Hammerstein** and **Michael Ellis.**

Alan Bergmann has succeeded **Michael Kane** in the off-Broadway production of "Portrait of the Artist As a Young Man."

Alfred Fischer has rejoined the **S. Hurok** staff as company manager for the U. S.-Canadian tour of the D'Oyly Carte Opera Co., beginning Aug. 13 in Los Angeles.

Maggie McNamara has been set for a featured role in "Step On a Crack."

James Cook has succeeded **Richard Thayer** in the off-Broadway production of "The Fantasticks."

L. Slade Brown, whose producing activities on Broadway in the past have been in partnership with **Edward Padula,** intends going it alone next year with the presentation of "A Happy Lot," for which **George Bradshaw** and **Robert Thomsen** are book writers, **Hugh Martin** composer and **Marshall Barer** lyricist.

Paul Lipson and **Jen Nelson** have succeeded **Kurt Kaznar** and **Lois Hunt,** respectively, in the Broadway production of "Sound of Music."

Karen Lynn Reed, 12, and her brother **Robbie Reed,** nine, have been signed by **David Merrick** for two of his upcoming productions, the former for "Stop the World—I Want to Get Off," and the latter for "Oliver."

Regina Wallace, the Mrs. Eynsford-Hill of the Broadway production of "My Fair Lady" for the past six years, played the role of Mrs. Higgins for the two weeks ending last Wednesday (4) while Margery Maude vacationed.

Meg Gordean, of the **Martin Tahse** production office in New York, leaves for a European vacation next Saturday (14) when she departs from Manhattan for Rome.

Mel Kopp, who had been running Tahse's Chicago office, has shifted to the N.Y. headquarters for the summer.

Viveca Lindfors has resumed her original role in the off-Broadway production of "Brecht on Brecht," in which **Valerie Bettis** and **Kevin McCarthy** have replaced **Lotte Lenya** and **Dane Clark.**

Paul Giovanni has resumed his male lead assignment in the off-Broadway production of "The Fantastics" after a three-week leave of absence to direct a production of the musical for presentation at the Quarter Deck Theatre Atlantic City.

Ty McConnell subbed for him. In another cast change, **Bert Convy** has replaced **Gene Rupert** in the musical.

Robert St. Clair has succeeded **Lowell Purvis** in "Camelot."

Sydney Chaplin has been set for a starring role in "In the Counting House."

Dances for the planned off-Broadway production of "We're Civilized" will be choreographed by **Bhaskar,** who'll also appear in the musical, for which **Jack Cornwell** is designing the sets and costumes.

"From Page to Stage," a 10-week seminar on community theatre production, begins next Monday (16) at the Actors' Playhouse, N.Y., under the auspices of the non-profit Theatre Workshop, which will use the proceeds from the seminars to subsidize three workshop productions at the Playhouse during the 1962-63 season.

Henrietta Jacobson, vet Yiddish legit performer, is making her Broadway debut as successor to **Pert Kelton** in the Broadway production of "Come Blow Your Horn," in which **Martin Huston** has replaced **Joel Grey.**

Graphics designer **Saul Bass** has been signed by **Hillard Elkins** to create the posters and ads for his planned production of a musical version of "Golden Boy."

"Pigeons in the Park," a one-actor by **Lawrence Osgood,** is slated for off-Broadway production next fall with and undesignated companion piece by the new producing team of **James Burr, Michael Byrne** and **Lawrence Harris.** The director will be **Henry Butler,** who's also scheduled to stage two new productions, "Ernani" and "La Sonambula" for the Metropolitan Opera.

Charles Hollerith Jr., who's producing "Gentlemen Prefer Blondes" in London this summer, is setting up an office there to import British productions to Broadway.

Howard St. John has succeeded **John Cromwell** in the Broadway production of "Mary, Mary."

British actors **Brewster Mason,** who'll have the lead male assignment, and **Kynaston Reeves** and **Geoffrey Lumsden** will appear in the Broadway production of "The Affair," the latter two in roles they're now playing at the Strand Theatre, London.

Ed Begley has been set for the title role in "Banderol," in which **Carol Ohmart** will also appear.

Robin Gammell, Lou Gilbert and **Abe Vigoda** have joined the cast of the N.Y. Shakespeare Festival production of "The Tempest," opening next Monday (16) at the Delacorte Theatre in Central Park.

Bridge Bars Latecomers From 'Adjustment' Preem

London, July 10.

Legit producer Peter Bridge has declared war on "persistent first-night latecomer nuisances." Late arrivals at Wyndham's Theatre tonight (Tues.) where Bridge and the English Stage Co. open "Period of Adjustment" will be barred from the auditorium until a suitable moment in the first act, when they will be admitted to their seats.

The offending playgoers will be informed that until that moment they may watch the play on closed circuit tv sets in both the stalls and circle bars. Bridge does not intend to use this method after the first night as he regards it mainly as a premiere problem. It could become a regular policy, however.

Samuel French Laurels College Dramatists

Oliver Hailey of Yale won the first place award of $350 for his full-length play, "Child's Play," in the 10th annual National Collegiate Playwriting Contest, sponsored by the New York play licensing firm of Samuel French Inc. The winner of the $200 prize in the short play competition was James Lineberger of the U. of Minnesota for "Now We Are Free."

Lineberger's work is also to be published and leased for production next fall by French. Copping second prize of $100 in the full-length category was John Selzer, of San Francisco State College, for "Scorched Earth at Saxony Square." Harvey V. Fondiller, of Columbia and Joseph O. Mott, of Catholic U. of America, won second award of $100 and third award of $50 for their respective entries in the short play contest, "Liebestraum" and "The Playpen."

Judges for the competition, in which 147 entrants from 75 colleges participated, included Broadway producer-pressagent Arthur Cantor and Norris Houghton, co-founder and co-managing director of the Phoenix Theatre, N.Y. The deadline for the 1963 contest, which runs from now through the spring term, is next May 3.

Asides and Ad Libs

Walter Kerr, drama critic for the N. Y. Herald Tribune, and his wife, playwright-author **Jean Kerr**, sailed recently on the Cristoforo Colombo for a six-week holiday in Italy . . . **Sam Schwartz** will be top-featured as Nathan Detroit in "Guys and Dolls" at the Westchester Town House Dinner Theatre, Yonkers, N.Y. opening last night (Tues.) and playing through Aug. 5.

Anita Gillette, recently costar of **Alexander H. Cohen's** stock production of "Guys and Dolls" at the O'Keefe Center, Toronto, will vacation for two weeks at Georgian Bay, Ont., with her husband, N.Y. Hospital physiologist **Ron Gillette**, before going into rehearsal July 24 in a featured role in the new **Irving Berlin-Howard Lindsay-Russel Crouse** musical, "Mr. President." . . . Pressagent **Sam Lurie** planed recently for London, Paris and Madrid to scout shows for producer **Roger L. Stevens** and as rep for the American Ballet Theatre . . . **Trescott Ripley**, recently in the off-Broadway edition of "The Hostage," goes to Matunuck, R.I., for a new play tryout July 23-28.

"Cyrano de Bergerac," Brian Hooker's adaptation of the Edmond Rostand verse drama, with **Christopher Plummer** in the title role, will open July 30 as a fourth item of the repertory at the Stratford (Ont.) Shakespearean Festival, joining the recently-opened "Macbeth," "Taming of the Shrew" and "The Tempest." It was inadvertently omitted from the repertory listed in a recnt issue . . . **Monica Moran**, daughter of retired Young & Rubicam executive **Joe Moran** (once an actor himself) and film-legit actress **Thelma Ritter**, will be a member of the resident company this summer at the Duke's Oak Theatre, Cooperstown, N.Y. Having gotten the job on her own, five days after graduating from the American Academy of Dramatic Art, she's unimpressed with gloomy statements about the scarcity of actor employment.

El Al Israel Airlines is supplying the envelopes in which "Milk and Honey" tickets are given to boxoffice patrons at the Martin Beck Theatre, N.Y. The arrangement was recently worked out by **Peter Brunswick**, publicity head of the aviation company, who figured it a natural tieup for a musical with a contemporary Israel locale. The copy on the envelope includes a blurb for the airline's so-called Milk and Honey Tour to Israel and return.

Shows Abroad

Continued from page 78

War and Peace

London, June 15.

Michael White, in association with Bradbury Productions, presentation of a drama in two acts (11 scenes) by Bertolt Brecht, translated by Ronald Hayman. Staged by Hayman; decor, Assheton Gorton; lighting, Ivor Dykes; costumes, Joyce Marshall; incidental music, Desmond Leslie. Features John Bown, Ferdy Mayne, Penny Morrell, Ingrid Hafner. Opened June 14, '62, at the Theatre Royal, Stratford, East London; $2.15 top.

Baboon	Morgan Shepherd
Skinny	Bryn Bartlett
George Garga	John Bown
C. Shlink	Ferdy Mayne
C. Maynes	Richard Cuthbert
Worm	John Cater
Jane	Penny Morrell
Marie	Ingrid Hafner
Salvation Army Man	Douglas Ditta
Old Sinner	Richard Huggett
Salvation Army Girls	Joan Hooley, Gabrielle Brown
John Garga	Roy Godfrey
Pat Mankyboodle	David Weston
Mae Garga	Helen Sessions
Clerk	Michael Quinto
Employee	Christopher Smith
Ken-Si	Bryn Bartlett

This is the British premiere play first done in Munich in 1923, and it's easy to see why it has been kept under wraps for so long. Bertolt Brecht describes the piece as "a wrestling match in 11 rounds in the great city of Chicago," and to add to the illusion, there is a timekeeper's bell which announces the changes of scene.

After the first few minutes it develops into mumbo-jumbo, and it is not until the end that the writer gives a clue as to what it is all about. The theme, it is eventually disclosed, has something to do with human isolation, but even that is vague and roundabout.

The plot virtually defies capsule condensation, but the principal characters are a wealthy Oriental timber merchant and a poor young librarian. An odd and almost inexplicable love-hate association develops between the two as the action moves from the library to various bars, the youth's home and a Chinese brothel.

Ronald Hayman's translation gives the impression of being heavy-handed and lifeless. A different version of the same play has been part of the off-Broadway repertoire of the Living Theatre). Hayman also staged the play, so he must take his full share of responsibility for what amounts to a theatrical calamity.

The performances are barely credible, despite the efforts of Ferdy Mayne, John Bown, Penny Morrell and Ingrid Hafner. Assheton Gerton's decor is in the utility class, but there is some vivid background music by Desmond Leslie. *Myro.*

Jungle of Cities

London, June 15.

Michael White, in association with Bradbury Productions, presentation of a drama in two acts (11 scenes) by Bertolt Brecht, translated by Ronald Hayman. Staged by Hayman; decor, Assheton Gorton; lighting, Ivor Dykes; costumes, Joyce Marshall; incidental music, Desmond Leslie. Features John Bown, Ferdy Mayne, Penny Morrell, Ingrid Hafner. Opened June 14, '62, at the Theatre Royal, Stratford, East London; $2.15 top.

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The Glad And Sorry Season

London, June 29.

William Donaldson presentation (for Jack Waller Ltd. and by arrangement with Donald Albery) of a two-act (seven scenes) comedy drama by Irving Ravetch & Harriet Frank Jr. Staged by Philip Wiseman; decor, Voytek; lighting, Disley Jones. Stars Juliet Mills, George Baker; features Jacqueline Ellis, Bruce Boa, Gordon Tanner, Kathleen Michael, Graydon Gould, Kathleen Breck. Opened June 27, '62, at the Piccadilly Theatre, London; $3.15 top.

Kitty Palmer	Juliet Mills
Harry Palmer	Bruce Boa
Sarah Palmer	Kathleen Michael
Patsy Palmer	Jacqueline Ellis
Buddy	George Baker
Mike	Gordon Tanner
Burt	Graydon Gould
Jennifer	Kathleen Breck

What at first purports to be a brash, slick comedy lapses rather uncomfortably into an excess of sentimentality with tragic undertones. The authors provide some bright lines, but fail to blend their ingredients with sufficient subtlety, and the changes of mood jar. Thus, neither those who revel in the brisk wisecrack nor folk who prefer wallowing in the twisted emotions belt are likely to be fully rewarded.

An American Momma and Poppa, with their Lolita-like 16 year old daughter and their brassy daughter-in-law are on vacation at a chalet in the Great Smoky Mountains, busily mourning the recent death of their son, who shot himself. Momma and Poppa are not unnaturally concerned with the behavior of their kid daughter who, apparently, has already been in a series of jams, mostly concerned with her addiction for fast driving and young men.

During the course of the proceeding the jealous sister-in-law aceuses the child of having had incestuous relationships with her dead husband and it appears that the moppet's behavior stems from a slight guilt complex about the matter, especially when Poppa believes the yarn about his son, whom he idolises. Into this strange melange arrives a handsome young consumptive who is more than slightly embarrassed when the teenager develops a brother fixation for him and the daughter-in-law lures him to her bed. However, before he eventually dies of an over zealous fit of coughing, he manages to straighten out the kid's problems and curtain falls on what promises to be an edgy family reunion.

An incredible situation such as this must be tackled on a firmly resolute level and this the authors fail to do, relying overmuch on the cast to keep the audience's interest. Fortunately there are a number of hep performances to carry lab buyers over the more uneven moments. Juliet Mills hardly has the panache for the type of hellraising American youngster she is supposed to portray but handles some tricky scenes, notably one with the consumptive hero when she is supposed to be tipsy, with commendable aplomb.

George Baker, as the TB copes stalwartly with an edgy role which never gives him full scope for either comedy or dramatic fireworks and Jacqueline Ellis makes impact at the bitchy daughter-in-law. Of the rest, the father (Bruce Boa) and the mother (Kathleen Michael) are competent stock American comedy drama family figures and Gordon Tanner, Graydon Gould and Kathleen Breck win out in small, comparatively unimportant bits of plot filling.

Philip Wiseman, who is alleged to have repudiated his billing as stager of this iffy entertainment, seems happier with the comedy moments than the sentimental and melier spots. Voytek has provided some excellent sets which with the minimum of manipulation enable the play to move with a reasonable degree of zip. *Rich.*

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Touring Shows

(Figures cover July 8-22)

Carnival (2d Co.)—Philharmonic, L.A. (9-21).
Come Blow Your Horn (2d Co.)—Fisher, Det. (9-14); Colonial, Boston (16-21).
Irma La Douce—Geary, S.F. (9-14); Biltmore, L.A. (16-21).
Mary, Mary (2d Co.)—Biltmore, L.A. (9-14); Geary, S.F. (16-21).
My Fair Lady (2d Co.)—Jubilee, Calgary, Ont. (11-14); Jubilee, Edmonton (16-21).
Song of Norway—Curran, S.F. (9-21).
Sound of Music (2d Co.)—Shubert, Chi (9-21).
Unsinkable Molly Brown—Auditorium, Denver (10-14); Fisher, Det. (17-21).

Scheduled B'way Preems

La Belle, Plymouth (9-18-62).
Affair, Miller's (9-20-62).
There Must Be a Pony, Cort (9-27-62).
Banderol, Music Box (10-9-62).
Seidman and Son, Belasco (10-15-62).
Mr. President, St. James (10-18-62).
Night Life, Atkinson (wk. 10-21-62).
Fun Couple, Lyceum (10-22-62).
Beyond the Fringe, Golden (10-27-62).
Calculated Risk, Ambassador (10-31-62).
Step on a Crack, Barrymore (11-7-62).
Nowhere to Go, Winter Garden (11-10-62).
D'Oyly Carte, Center (11-13-62).
Harold, Longacre (11-29-62).
Counting House, Biltmore (12-12-62).

LONDON SHOWS

(Figures denote opening dates)

Affair, Strand (9-21-61).
Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Chips With, Vandeville (4-27-62).
Every Night, Palladium (6-1-62).
Genius & Goddess, Comedy (6-28-62).
Gimmick, Criterion (7-11-62).
Glad, Sorry Season, Piccadilly (6-27-62).
Guilty Party, St Martin's (8-17-61).
Judith, Her Majesty's (6-20-62).
Jungle Cities, Royal E. (6-14-62).
Lock Daugers, Mermaid (5-17-62).
Midsummer Night's, Open Air (6-4-62).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Midnight, Westm'r. (5-8-62).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
Period Adjustment, Wyndham's (6-13-62); transferred last night (Tues.) from the Royal Court.
Photo Finish, Saville (4-25-62).
Private; Public, Globe (5-10-62).
Repertory, Aldywich (12-15-60).
Sail Away, Savoy (6-21-62).
Sixpost, Cambridge (2-9-62).
School for Scandal, Haymarket (4-5-62).
Sound of Music, Palace (3-18-61).
Stop the World, Globe (7-20-61).
Two Stars, Garrick (4-4-62).
War & Peace, Phoenix (6-27-62).
Women, Beware Women, Arts (7-4-62).
Write Me a Murder, Lyric (3-28-62).

CLOSED

Four to the Bar, Criterion (2-21-62); closed last Saturday (7) after 144 performances.

SCHEDULED OPENINGS

Plays for England, Royal Ct. (7-19-62).
Brush With Body, St. Mart (7-24).
Fit to Print, Duke of York's (7-25-62).
Purple Dust, Mermaid (8-15-62).
Red Roses for Me, Mermaid (9-4-62).
New Men, Strand (9-5-62).
Plough & Stars, Mermaid (9-25-62).

Stock Items

Earl Dorsey is the leading man of the resident company at George Patrick's Lake Luzerne (N. Y.) Playhouse . . .

Celio Pinza, daughter of the late singer-actor Ezio Pinza, is a member of the resident company at the Williamstown (Mass.) Summer Theatre.

Hazel Steck will play Mme. Liang in "Flower Drum Song," next Monday (16) through July 29 at the Brunswick (Me.) Playhouse, and Aug. 27-Sept. 9 at the Casa Manana, Ft. Worth.

Marcie Hubert, who played the femme lead in "Streetcar Named Desire" last week at the Berkshire Playhouse, Stockbridge, Mass. is also set for three appearances at the Theatre-by-the-Sea, Matunuck, R.I. including "Thurber Carnival," July 30-Aug. 4; "Gus," a new play tryout, Aug. 13-18, and "Little Mary Sunshine," Aug. 27-Sept. 1.

Gordon Davidson is directing some of the productions at the Barter Theatre, Abingdon, Va.

Mark L. Shapiro is publicity director for **Ted Shawn's** Jacob's Pillow Dance Festival, Lee, Mass.

The Harvard Summer School Players, comprised of drama students and teachers from schools and colleges throughout the U.S., is presenting a four-play season at the Loeb Drama Center, Cambridge, Mass.

Janet Ward will make a guest appearance in "Bus Stop," to be presented next Tuesday-Saturday (17-21) by the students of Eastern New Mexico at the Corral Playhouse, Portales, New Mexico. The American National Theatre & Academy arranged the booking for Miss Ward as part of its Guest Artist Program.

Anne Jeffreys will costar with **Alfred Drake** in the Civic Light Opera production of "Kismet," which will play the Curran Theatre, San Francisco, beginning Aug. 6 and the Philharmonic Auditorium, Los Angeles, starting Sept. 24.

Jeanne Cooper began a two-week engagement last Monday (9) in "Miracle Worker" at the La Jolla (Cal.) Playhouse.

Jack Carson is starring this week in "Make a Million" at the Lobero Summer Theatre, Santa Barbara, Cal., to be followed next week by **Reginald Gardiner, Marsha Hunt** and **Peter Adams** in "The Complaisant Lover."

Marijane Maricle, who finishes a four-show stint at the Charlotte (N. C.) Music Theatre this week in "Damn Yankees," moves from there to St. Louis to appear in the Municipal Opera production of "Bye Bye Birdie," in the Mrs. McAfee role she originated on Broadway.

Linda Gleason, daughter of actor-comedian **Jackie Gleason**, is a member this summer of the resident company at St. Michael's Playhouse, Winooski Park, Vt.

Donald Buka will play the lead in "The Rainmaker" at the John Drew Theatre, East Hampton, L.I., N.Y., the week of July 23. Appearing opposite him will be **Betty Miller.**

Mary Jane Parson is business manager of the Mineola (L.I.) Playhouse.

Jerry Evans is stage manager and **Richard Andersen** scenic designer at the Laguna Beach (Cal.) Summer Theatre.

Dorothy Blackburn is appearing with **Jack Carter** and his wife, **Paula Stewart**, in a summer theatre package of "Critic's Choice."

Ruth Cage is pressagent this season for the Oakdale Musical Theatre, Wallingford, Conn., having succeeded **Sam Freidman**, who's now with United Artists.

Emory Bass is a member of the "Everybody Loves Opal" summer theatre package, starring **Nancy Walker.**

Marshall Breeden is touring the stock circuit in "The Inkwell," starring **Gloria Swanson.**

Hugh Marlowe and his wife, **K. T. Stevens**, will costar in "The Best Man" at the Avondale Playhouse, Indianapolis, starting Aug. 20.

The staff for the Westport (Conn.) Country Playhouse includes **Ralph Roseman**, who's succeeded **James MacKenzie** (now coproducer with **Henry Weinstein** and **Laurence Feldman**) as general manager; **Sheila Hill**, pressagent; **Jim Shearwood**, assistant pressagent; **Ray Sipherd**, boxoffice treasurer; **Jan de Vries**, house manager; **Kim Swados**, scenic designer; **John Kavelin**, assistant set designer; **James Gildersleeve**, production stage manager; **Bill McGirr**, master carpenter, and **Edward Fay**, master of properties.

"It Happens Every Day," by **J. I. Rodale**, will be tested Aug. 14-19 at the Cecilwood Theatre, Fishkill, N. Y.,

"A Night on the Rocks," by **Felix Leon**, will be tried out next week at the Rabbit Run Theatre, North Madison, O. **Cyril Simon** will direct.

Theodore Mann, Broadway and off-Broadway (Circle in the Square) producer, will direct "A Taste of Honey" for Aug. 21-25 presentation at the Williamstown (Mass.) Summer Theatre.

The Peninsula Players, Fish Creek, Wis., is in its second season Friday (29) under the management of **James B. McKenzie**, with **Kip Cohen**, general manager; **Charles Cinnamon**, pressagent; **Margaret Ritchie**, business manager, and **Charles Rome Smith**, director.

Warren Enters is stager of "A Program for Two Players," the **Martin Tahse** presentation in which **Helen Hayes** and **Maurice Evans** will appear this summer at the American Shakespeare Festival, prior to embarking on a tour next fall.

Actor-singer **Jerry Ellis** is resident leading man at **Guy S. Little Jr.'s** Summer of Musicals, Sullivan, Ill.

Nancy Andrews, who appeared in "A Taste of Honey" recently, at the Red Barn Theatre, Northport, L.I., N.Y., is remaining at the spot for the balance of the season for her current assignment in "Threepenny Opera," which runs through Aug. 26, to be followed by a role Aug. 28-Sept. 9 in "Look Out, Sailor," a switch from the original London title, "Sailor, Beware."

John Stratton and **Kathleen Murray** will head the cast of "Carousel," to be presented next week at the Allenbury Playhouse, Boiling Springs, Pa.

Peter Hobbs appears opposite **Tallulah Bankhead** in the summer theatre package of "Here Today."

The Adams-Wortman agency in New York is mailing a weekly bulletin again this year on the summer theatre activity of its clients.

Frank Rowley is general manager of the Kennebunkport (Me.) Playhouse.



JERRY ELLIS
as
ALBERT
in
BYE BYE BIRDIE
July 17-July 22
Guy S. Little, Jr.'s
SUMMER OF MUSICALS
GRAND THEATRE
Sullivan, Illinois

Joe Culligan as Curtis Prexy

It's settled: Matthew (Joe) Culligan is the new president and chief executive officer of The Curtis Publishing Co. His job will be to clear up the heavy deficit run by the massive publishing empire, and evidently the Curtis executive committee believes that any man who can set aside the $1,000,000 annual net loss of a radio network and in four years turn his company to a profit in the face of intense tv competition can also wipe away the nearly $9,000,000 in deficit suffered by Curtis in the last 15 months.

The former exec vicepresident of NBC Radio who two years ago became a general corporate executive and director of Interpublic (the umbrella to the McCann-Erickson empire) was given the nod by Curtis Monday (9) in Philadelphia where Curtis has for 79 years made its home.

For a short while it seemed to some observers that Robert E. MacNeal, who had been prexy and had been laid off a few days earlier, would fight his dismissal. Such as they were, attempts to return MacNeal to the presidency were clearly stopped.

Under Culligan, the editorial offices of all Curtis magazines will be moved to N.Y. and the new boss will shuttle between them and the exec offices in Philadelphia. The directors look to Culligan's flair for razzle-dazzle and salesmanship to turn the trick.

Last year, Ben Hibbs stepped out after 19 years as editor of the Satevepost and was replaced by his assistant Robert Fuoss. Fuoss made several editorial changes at once, but they didn't take and the downward Post ad trend continued so that on March 26 Fuoss was replaced himself, this time by Robert Lee Sherrod. Culligan on Monday announced he planned no exec changes at this time.

It so happens that long before Culligan got into broadcasting (first as a tv salesman) he was in publishing. After the war, in which he lost an eye (now covered by a black patch famous along Madison Ave. and radio row), he was a space salesman at Good Housekeeping and then he did a managerial stint at Ziff-Davis.

Culligan's salary at Curtis will be nearly $132,000 yearly.

Cowles' Expansions

Cowles Magazines & Broadcasting, as part of its surge into the book field, has purchased the 50-year-old Volume Library Encyclopedia from the Tully interests. It will be published by Educators Assn. Inc., just setup by Cowles as a wholly-owned subsidiary.

The subsid, in turn, is to be part of a new book division Cowles is creating, with plans to publish a number of new reference works (possibly a cookbook included). Already set via this route, and cooperatively with Doubleday & Co., is a volume titled "The Story Behind the Painting," incorporating the longrun Look mag series of that billing. It's due out mid-October.

Another new Cowles subsid, Educators Home Reference Library Corp., has been formed to handle sales and distribution of the encyclopedia.

'The Billingsley Boys'

Capt. George H. Maines, latterly associated with Jimmy Durante and a wayback theatrical publicist, is collaborating with Helen Munger on "The Billingsley Boys," saga of 79-year-old Logan Billingsley and brothers Fred, Ora and Sherman. Latter is boniface of the famed Stork Club, N. Y., and owner of Sortilege perfumes in America (partnered with Arthur Godfrey and Morton Downey).

Logan Billingsley, a political power in The Bronx for many years (for whom Billingsley Terrace is named there), and builder of the Roosevelt Apts. ("largest in the world"), now resides in Somers, N. Y. He is developer of a 3,300-acre tract known as Billingsley Estates, in Westchester County, N. Y.

The late Fred Billingsley for a time operated a restaurant bearing his name on lower Park Ave. There were two sisters also (one survives) but the Maines-Munger biog will deal only with the four brothers.

B'klyn Eagle Trying Again

Brooklyn Eagle, the borough daily which tossed in the sponge in 1955, is being revived by Philip Enciso and Robert W. Farrell under the corporate billing of Newspaper Consolidated Corp. Intention is to publish daily (excluding Sundays) commencing Oct. 15 at 5c per copy. Initial press run is expected to be 75,000 in the offset process, with four-color printing to be offered at a later date. As before, Eagle is to be standard sized.

Sheet was founded by Isaac Van Anden in 1841 and was published without interruption for 114 years, until operations suspended in '55 when the N.Y. Newspaper Guild struck it. The demise idled 681 staffers in all departments.

Previous attempt by Farrell to resuscitate the Eagle was made two years ago, as a Sunday-only gazette for 25c, but the project aborted after a few issues.

Enciso, incidentally, previously announced plans to launch the Long Island Times as a daily circulating in Long Island and Nassau.

B.C. Strip Aftermath

Whether the stripping episode of five Doukhobor women at a John Diefenbaker political rally in British Columbia, as noted in VARIETY June 13, had any effect on the outcome of the Dominion election, is debatable. Not in British Columbia, at any rate, where Doukhobor disrobing is standard.

Strip, incidentally, was not in protest against Diefenbaker politics, but to draw attention to the jailing of husbands and relatives on arsonist and terrorism charges. Vancouver Province did not carry pictures of the strip act, which carried on Canadian Press wirephoto net service. Province, in a prim front-page notice, with head "Strip photos out," simply said pictures would not appear.

'Cancer' Ruled 'Obscene'

"Tropic of Cancer," Henry Miller's controversial novel, was declared obscene by Circuit Judge Ronald Droeschler in Milwaukee. This decision does not restrict sale of the book in Milwaukee County, but means (according to the decision) that the book would be prima facie evidence in any criminal case, in an instance of anyone found selling "Cancer."

Droeschler's 19-page decision indicated that the novel was "lurid, dirty, obscene and can be classed as dirt or smut."

Richard B. Surges, an assistant district attorney, who prosecuted the case, indicated he intended prosecuting anyone found selling "Cancer."

Atty. David B. Bartell, who represented Miller, Grove Press and Macfadden Publications Inc., said he would recommend that the decision be appealed.

Debbie, Steve Et Al.

Geis' show biz books for the fall include such variegated items as "Brendan Behan's Island (An Irish Sketchbook)," Steve Allen's first novel, "Not All of Your Laughter, Not All of Your Tears"; Debbie Reynolds' "If I Knew Then," primed for the teenage market; and, Art Linkletter's "Kids Sure Rite Funny!"

Last is an encore to his two previous bestsellers. Miss Reynolds' book was written with Hollywood columnist Bob Thomas.

Hedda Tells All?

"The Whole Truth and Nothing But" is the title of the columnist Hedda Hopper's "tell all" which Doubleday will publish in October. James Brough is her collaborator.

While she did a memoir, "From Under My Hat," not so long ago, this opus will dwell on her feuds with Paar, Winchell, Sullivan et al. and accent "the truth about Hollywood."

Can't Caricature 'K'

The Vancouver Sun has dropped the comic strip Pogo, authored by Walt Kelly, which has recently featured a Russian-speaking pig resembling Soviet Premier Nikita Khrushchev and a bearded goat resembling Cuba's Fidel Castro.

The Sun announcement of its caricatures of world leaders as in veto noted that it "regards such bad taste."

N.Y. Post's Libel Suit Vs. WW

Walter Winchell, the Hearst Corp. and a number of other individuals were named defendants in a $500,000 libel suit filed last week in N.Y. Supreme Court by the N.Y. Post. Action charges that Winchell's syndicated column on June 7 falsely referred to the Post's circulation as "diving."

The Post, which pointed out that its April circulation had been the highest for that month in four years, charged that Winchell wrote the item with "malice."

When Winchell wrote that the plaintiff's circulation "is diving," the suit contends, the Post's circulation "was not changing by other than day-to-day fluctuations which are to be expected in the circulation of a daily newspaper."

Publishing Stocks

(As of July 10, closing)

Allyn & Bacon (OC)	19½
American Book (AS)	49½
American Heritage (OC)	8¾
Book of Month (N.Y.)	24¼
Conde Nast	8⅛
Crowell Collier (N.Y.)	23
Curtis Pub. (N.Y.)	7⅞
Ginn & Co. (N.Y.)	18
Grolier (OC)	29½
Grossett & Dunlap (OC)	10½
Harcourt Brace (OC)	21
Hayden Pub. (OC)	5½
Hearst (OC)	23
Holt, R&W (N.Y.)	22
L.A. Times Mirror (OC)	31
Macfadden Bartell (AS)	2½
McCall (N.Y.)	18⅝
McGraw-Hill (N.Y.)	23¾
Nat'l Periodical Pub.	9½
New Yorker (OC)	7¾
Pocket Books (OC)	9¼
Prentice Hall (AS)	31¼
Ran'm House (N.Y.)	14¼
Scott Foresman (OC)	15½
H. W. Sams (OC)	29
Time Inc. (OC)	62½
Western Pub. (OC)	31½
World Pub. (M)	11

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
M—Midwest

(Supplied by Bache & Co.)

CHATTER

Securities News Inc. authorized to conduct a printing and publishing business in New York, with capital stock of $10,000.

Art Buchwald points to added syndication papers for his upcoming Washington columns as further evidence that he's "making the right move after 14 years based in Paris" because these papers heretofore had balked at his stuff originating from overseas but favor the D.C. idea. Buchwald says he does not have tv in mind as a prime reason for the move despite conjecture that was a dominant influence. He'll do occasional shots but not anything regular if offered. He will also do a regular feature for McCall's magazine.

Pearl Sieben's book, "The Immortal (Al) Jolson," will be published by Fell in September, ahead of her anthology on the American comedians, "Men of Mirth," slated for later in the year.

Saturday Evening Post has closed its midwest editorial office in Chicago and transferred Bob Cahn to New York.

Editorial shifts at Newsweek mag find David Slavitt as new motion picture critic, vice Richard Lemon who's moving over to the radio-tv desk. Latter replaces Richard Boeth, who becomes book editor.

"How To Cash In On Your Abilities" by Dora Albert won first place in the National Federation of Press Women contest for the best non-ficton book for adults. Helen Weller, Coast editor of Modern Screen won first place in same contest for best interview. Subject —Betty Hayden, ex-wife of Sterling Hayden.

Ann Pinchot's novel, "52 West," locaied in an old brownstone on Swing Street in the '30s, has a show biz-nitery background. Farrar, Straus & Cudahy publishing.

Richart Harrity, former editor of Cosmopolitan, and Ralph G. Martin, a former ed of Newsweek and House Beautiful, who have collaborated on previous books, have done "The Three Lives of Helen Keller" for Doubleday.

Rosalind Massow, ex-N.Y. Journal American and past year with Parade, upped to women's editor by Jess Gorkin, the editor.

Dodd, Mead will publish Jean Dalrymple's autobiog next spring.

N. Y. Times circulation boss Nate Goldstein's daughter, Sara Jane, married Robert S. Brown in Greenwich, Conn., over the weekend.

Chi Trib book critic and copy editor John G. Randolph died at his Evanston, Ill., home of a heart attack July 2, age 55.

John Martin, for 35 years dance critic of the N.Y. Times, retired last week, succeeded by Allen Hughes, ex-Musical America and ex-N.Y. Herald Tribune, who joined the Times' music dept. in 1960 and shifted to the dance department in '61.

David G. Legerman edited "A Treasury of Opera Librettos" for Doubleday in November. Among the contributors are Mary Ellis Peltz, archivist of the Metropolitan Opera Guild; Ruth and Martin Martin, whose Libretto translations are probably the most frequently performed; John Gutman, asst. g.m. of the Met; Walter Ducloux and Boris Goldovsky, also of the Met.

Perry Wolff, who produced "A Tour of the White House with Mrs. John F. Kennedy" for CBS, has put it in book form, same title, for Doubleday.

Ladies Home Journal will publish Irene Kampen's novel, "We That Are Left" (Doubleday) under the title of "All The Brave Young Men."

Diana Athill, an editor for Andre Deutch Ltd., London publisher, and onetime with BBC there, has authored a sex confessional, admittedly autobiographical, which Doubleday will publish in September under the title of "Instead of a Letter."

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, July 11.

Barney Gerard had only one outstanding failure in his life and I contributed most to it. That was the story of his life. He tried writing it himself and about 10 years ago he sought me out at Bedside Manor, Hollywood, and being a most persuasive salesman hung the withering wreath on me.

Over the years we worked valiantly to pump life into this opus but it never came off. I could sell my own life three times over but I couldn't sell Barney's. I even gave it what I thought was a surefire title. I called it "Leg Show," but of course by now every girl's leg is a show and all of them are showing. So even the title has become dated.

His Own Bestseller

If we could only get a publisher Barney had more selling ideas than any huckster I ever heard of. They were good, too. He had proved his skill in the way he could get his modest-budgeted pictures to hold up Broadway traffic.

Up to a year ago he had more drive than a Buggatti. He wrote letters to me, to VARIETY, to all the publishers trying to convince all of us that the Barney Gerard story was the best of all the gags-to-witches stories ever written.

It seemed to me that burlesque being more or less dead in New York, thanks to Funeral Director Fiorello, that Barney was the guy to write its obit.

He could write it without a sour note because there wasn't a sour note in his symphony. Nor a dirty one. His mind was as clean as a spring breeze. His burlesque shows were clean. When the Minskys moved in with leerics written with a tarbrush and substituted dirty sex for clean, even if vulgar, fun Gerard got out.

He had had 25 years of success with his "Follies of the Day." He claimed he was ahead of Flo Ziegfeld in his use of the word and said that when the Gerard's Follies ultimately reached Broadway at the Lincoln Square Theatre, Ziegfeld went with Diamond Jim Brady.

Ziggy Walks Out

Ziegfeld was so incensed with the show's success that he left the theatre in the intermission and never went back. Brady, according to Barney, on the other hand, enjoyed it so much he stayed to the end.

Gerard introduced hippodrome wrestling in his burlesque shows. He introduced boxing champs, or near-champs, to box a few phony rounds between the turns of his comics and pony dancers.

Jack Dempsey frequently remarked of Gerard, "Theres the guy that could have owned half of me and turned it down."

The Killer Gets Eating Money

Actually what happened was that Dempsey and Kearns were holed up in some fleabag on the Jersey coast. They were negotiating for a fight with Jess Willard but had nothing to negotiate with. Gerard hunted them down and asked how would they like to make $1,000 a week?

"Who do we have to kill?" Dempsey wanted to know.

"A whole audience, that's all," said Gerard.

"Where?"

"At my 'Follies of the Day' show. I'll pay you $10,000 for 10 weeks, just to get out there, shadowbox and offer to knock anybody cold who has the nerve to step on the stage."

Gerard Misses A Trick

It was such a success that Kearns and Dempsey offered him a piece of the coming champ. "But he wouldn't take it," said Dempsey.

"I didn't trust Kearns," Gerard explained, "and as it finally turned out you didn't either."

Gerard also had Jack Johnson under contract, the bad boy that gave colored fighters a bad name for years. Johnson threatened to break Gerard's jaw if he didn't get an advance on his salary so he could support his harem in a style Turks supported theirs.

Jack Johnson, Bully Boy

Barney was no bigger than a dime and one punch from Johnson and parts of Gerard would have been found in the South Pacific. Gerard gave Johnson the money and then turned him in to the FBI. He became a fugitive from the Mann Act.

Barney began life in the lower East Side where so many other greats came from. He became a typist of plays and in his youth seemed always on the run. From there he worked into writing skits and of course ultimately into his big burlesque shows, the "Follies of the Day." These ran on annually from 1908 to 1926. When he saw that clean burlesque was fighting a losing battle he quit. He figured if he had to deal in dirt he might as well go into realestate and became quite a guy at wheelin' and dealin' around White Plains, N.Y.

From Westchester To Culver City

But one day he got a call from MGM and the next thing he knew he was out of realestate and into Culver City's dream Cannery Row. He left behind him happy memories of Bozo Snyder, Vina Delmar, Eddie Dowling, Phil Baker, Gabby Hayes and Georgie Stone. His wife, Gertrude Hayes, retired, and when she quit being his leading lady she became his wife.

She died about 10 years ago at La Jolla. Barney used to commute weekends from Hollywood while she was confined for months in the Scripps Memorial Hospital, reversing the days when he was down with tb and confined to Liberty, N.Y. and Miss Hayes used to take a train after Saturday night's show in New York and return by milk train in time for Monday's show.

After she died in 1950 he married a widow who was an old friend of Miss Hayes. A sweet and buxom girl, Bess Gerard was just what the driving Gerard needed, a governor on his highpowered engine. I knew her and Barney best in recent years. We had places in Palm Springs not too far apart and saw each other almost daily until last winter, when for some reason Barney didn't come down to the spa.

He Went Up Running

The reason now is clear. He was suffering from cancer and surgery last February seemingly didn't help at all. I had his name on the list to call in Hollywood but got jammed with the page proofs of "This Gay Knight," which the publishers wanted with such speed you'd think they had received a tip that K was coming over to bury our system this afternoon.

And then came the flash over the radio that little Barney Gerard had gone upstairs.

I'll bet he went up running, two steps at a time.

Asia: Big For U.S. Pix & Acts

Continued from page 86

features backed by Peping Viola & Sextet. (This is further in line with the sight appeal, hence the accent on "dumb" acts, or turns with minimal dialog).

The Princess Garden splits the sight appeal between Little Sheba, bellydancer, and Alma Raff, Latino terper marking her HK debut. Larry Allen is at the ivories in the KitKat lounge adjoining the PG.

Hong Kong niteries, like the duty-free bargains around you which makes this British Crown Colony a shoppers' spree, are reasonable. You can have a good time for a $2 minimum including food or beverage.

There is talk of the Paramount, bringing in Eartha Kitt, and that could call for a $1 couvert and a $7 dinner, but that eight bucks would include plenty.

Asian Agents

Benny S. C. Tung, managing director of Far East Promotions Ltd., who books many of the Hong Kong niteries, says an act "can work six months without interruption in this neck of the world providing it's good."

Tatsuji Nagashima, repping the Kyodo Kikaku Inc. agency, is one of the savvier talent agents in Tokyo who knows how to coordinate tours of Yank talent (Bobby Vee, Johnnie Ray et al.) so that among their Australian, Far East military installations (Seoul, Vietnam, Bangkok, Tokyo, etc.) and dates in Hong Kong and Tokyo, an act can lay out a reasonably consistent "route."

One of the best HK eateries is Maxim's, operated by James T. Wu of the Queen's and State Theatres and the Theatre Royal.

Going to the Airport

With heightened Occidental traffic to the Orient, "going to the airport" is an avocational occupation for almost all of the film toppers who, with traditional hospitality, safari to meet-and-greet incoming VIPs upon arrival.

Typical of the travel agency snafus was Richard Ma's experience meeting one of Jack Warner's pals. Dick Ma, born in Vancouver, B.V., educated at the U. of Toronto and U. of Edinburgh, and longtime resident in the U.S., looks, acts and talks like Charlie Chan's No. 1 son—flip, fast, alert, slangy, more wisecracking than a Broadwayite. He's WB's topper in Hong Kong and, apart from the plane being late (which seems an occupational hazard and, from local viewpoint, more usual than unusual) the VIP party that were friends of Jack Warner found their hotel reservation snafued.

Not only was it not there but the night clerk, at this particular top hotel, in seeming exasperation at seeing travel-weary American visitors snarled and unable to accommodate them, observed, "Why are you Americans so trustworthy? Don't you know that some of your travel agents tell you they have 'confirmed reservations' but it is you, who arrive here anytime between midnight (if your plane is on time) or in the early a.m., who take the beating. We feel sorry but we haven't got a broom-closet free." (In this instance Ma turned on the charm with a neighboring hotel for at least that night's repose, being told the party "must get out.")

Hong Kong, which is par with Tokyo, is one of the two top tourist stops in the Orient. Plenty of new hotels are building, with Filipino, Texas, local and (some aver) Red China capital in a number of projects.

MACAO

One of the concurrent tourist sights—history in the making—is the motor drive to the Red China border, into the New Territory, and seeing the Chinese refugees turned back by the HK authorities. Checkpoint police patrols search every car, regardless, although many do manage to escape to freedom.

Macao, which is some three hours away by boat and a few minutes by plane, from Hong Kong, has absorbed quite a few of the refugees and this, in turn, has had bearing on that Portuguese island's tourist appeal. Macao has gambling—fan-tan, roulette, etc.—although it is axiomatic in HK that few return winners.

Floating Gambling Ship

Because of the mainlanders' self-imposed embargo, there is a movement afoot for a floating gambling ship, under Macao (Portuguese) flag, catering to the HK population and other tourists, much in the same manner that the two floating restaurants at Aberdeen, which is an hour's drive from HK, operate. These gayly tungstened giant restaurants (owned by public corporations) are on huge scows, anchored off this polyglot waterfront town. This is where the tourist perforce sees and is shocked by the teeming sanpans on which the poorest of poor Chinese live and die. It is said most never get off these sanpans—little houseboats which are their dayrooms, bedrooms, living quarters, some even with chickens, a dog or a goat on them, as they ply the waterfront, for barest of existences.

Natives warn tourists to be stern to beggars, no matter how pitiful the case or winsome the child, else from nowhere will come swarming hundreds of alms-begging youngsters and parents to imperil the life and limb of the well-meaning tourist and, at the least, wreck his automobile. Local cops issue the same warning. This is a population explosion at its seamiest and most degrading level. It is Hong Kong's most vivid reason why its 340 square miles just can't absorb any more refugees.

What the prospects will be when well-heeled, wouldbe gamblers motor to a gambling ship from Macao, anchored offshore in Hong Kong waters, is very grim to envision.

NEW DELHI

Room-drinking is okay in New Delhi but lack of spirits in eateries and niteries, in contrast to the country's revived tourist pitch, disheartens all concerned. Calcutta is different; it's wide open and its roster of cabarets reads like a page from Montmartre or Miami Beach—the Golden Slipper, Firpo's, Le Gourmet, Blue Fox, Lido Bar, Morocco, Mocambo, Moulin Rouge, Ferrazzini's, Maxim's, Prince's, Sheherezade, Sherry's, Trincas.

The Ashoka Hotel, poshest hostelry in New Dehi, makes a brave attempt with a candlelight buffet dinner-dance Saturday nights to a 20-rupees ($4.20) tab for nonresidents, and a supplementary 7½ rupees ($1.58) additional for residents of this "American plan" hotel. Cokes and apple juice are the only "drinks," but the food is good and a pretty good li'l show of Indian classical and folk dancing is put on, plus the Wagner Duo, unique sister (could be mother-daughter) acro-team. Lissome, leggy younger Miss Wagner is a looker. Loyola Orsmo emceed and the Ashoka ballroom orchestra gave out with okay dansapation, again including the inevitable Twist.

Otherwise there was a "cabaret" at the Imperial Hotel, featuring a Canadian, Danny Mann, a sort of one-man Bernard Bros. (disk mimicry) and an okay band. Unfortunately, on the night caught, the musicians and show outnumbered the customers—both of them.

Frank Dubier's Modern Jazz Quintet is at the Standard; the Orquestra Espanola Zaro, featuring Jose Rovira, Quitto Silvestre and "star crooner" Josefina Domenech, were at the Gaylord; at the Alps the "renowned French chef" Roger Moncourt gets top-billing over "Swing & Sway With Rex Al's New Five, With Alison at the Mike." Booked into the Imperial's Tavern, to come, were Adra Amparo, Renquel & Dominguez Francisco Arial, Spanish dancers marking their Indian debut.

Prentice-TajmaHall

Prentice-Hall has Ken Hurst in New Delhi on a 3-5 year assignment to set up a publishing operation for textbooks, reprints in paperback of bestsellers, and the like. Punning on the world-renowned Taj Mahal Hurst wants to call his operation Prentice-TajmaHall. The 364,000,000 Indian population, second only to China's 650,000,000 (the U. S. is fourth in population with under-200,000,000, eclipsed by Russia's 300,000,000, makes India a terrific potential market.

Hurst already has been fanning out into Calcutta, Jaipur, Bombay and elsewhere with sales manager Bob Donoho in charge.

While under local influence, Hurst suggests that Jules Feiffer, author of "Sick! Sick! Sick," should come to India for inspiration on a book titled "Sikh! Sikh! Sikh."

Incidentally, Prentice-Hall International Inc. already has operations in London, Tokyo, Sydney and Mexico City as well as its Englewood Cliffs, N. J., and N. Y. City bases.

While this is strictly a show biz survey—let's leave Nehru and Krishna Menon to the UN—it was obviously embarrassing to all concerned, in New Delhi, when news of KM sounding off hit the local press. Contacts both with the U. S. Embassy and USIS bunch, on the one hand, and locals on the other, pointed this up. There was even a story about "no censorship—the Prime Minister (Nehru) didn't approve of it," when it was suggested that self-regulation on certain news reports might be in order. (This would be foolish in light of the international editions of Time and Newsweek which were the ones that really gave accent to the Krishna Menon shenanigans).

MARRIAGES

Lisa Mottram to Paul Grist, Dinas Powis, South Wales, June 30. He's an actor.

Sue Bardolph to Bill Mitchell, London, July 2. Bride is an ex-model, he's an actor.

Donna Foy to Larry Harding, Charlotte, N.C., recently. Bride is a WSOC-TV staffer; he's promotion director of WBT.

Mary Bellocosa to Lt. James F. X. Looram, recent West Point grad, at Union City, N.J. last week. Groom is son of Mrs. James Looram, official in National Legion of Decency.

Patricia Graham to Ed Rickey, Stillwater, Okla., June 30. Bride formerly was an NBC production assistant on the Dinah Shore Show; he's promotion assistant with KTLA, L. A.

BIRTHS

Mr. and Mrs. Gil Cates, son, New York, July 4. Father is producer-director of ABC-TV's "Camouflage" show.

Mr. and Mrs. Paul Tushes, son, New York. Father is with personal management firm of Shells & Bruno; mother is the stage and television actress Ann Sturgis.

Mr. and Mrs. Gene Rudolf, son, Laconia, N.H., June 11. Father is set designer at Lakes Region Playhouse there.

Mr. and Mrs. William Harrison, daughter, July 6, Brooklyn. Father is with VARIETY's printing plant.

Mr. and Mrs. James Loren, son, Los Angeles, July 4. Father is exec producer of the Dinah Shore Show; mother, Margie Loren, was production assistant on "Queen for a Day."

Mr. and Mrs. Lou Papp, daughter, Las Vegas, July 5. Mother is pianist, heads her own lounge group under mono-name "Mafalda."

Mr. and Mrs. Art Weingarten, daughter, July 6, Los Angeles. Father is writer for "Your First Impression" show; mother is former actress-model.

Mr. and Mrs. Bill Bell, son, Chicago, July 7. Mother is Lee Phillip, Chi radio-tv personality; father is a tv writer.

Mr. and Mrs. Jack Berwick, daughter, Hollywood, July 1. Father is ad-exploitation manager for Columbia Pictures' western division.

Mr. and Mrs. David Tomlinson, son, Aylesbury, Eng., July 3. Mother is ex-actress Audrey Freeman, father is an actor.

Mr. and Mrs. Oscar Cohen, daughter, Roslyn, L.I., June 21. Father is with Associated Booking Corp.

Mr. and Mrs. Jeremy Tarcher, daughter, New York, July 8. Mother is Sharl Lewis, tv puppeteer; he is head of his own ad agency.

Mr. and Mrs. Stephen Schmidt, son, New York, July 1. Mother is a film editor; father is an indie film producer.

OBITUARIES

Continued from page 76

Karsavina and appeared in Paris under Komisarjevsky. He last danced in 1960. Since then he has been ballet master of the Covent Garden Royal Opera Ballet and a senior teacher at the Royal Ballet School.

Survived by his wife, Gerd Larsen, senior solo ballerina of the Royal Ballet, and a daughter.

FRASER GANGE

Fraser Gange, 76, Scottish Baritone, died July 1 in Baltimore. He made his debut, when he was 19 years old, at the Queen's Hall in London before an audience that included composer Richard Strauss.

In 1925, he sang at the opening concert in Steinway Hall in New York. Josef Hoffmann was his accompanist. The previous year he made his U.S. debut at Aeolian Hall. Gange taught at the Peabody Conservatory of Music in Baltimore from 1931-57. He also had been on the faculties of the Julliard School in New York and the Royal Academy of Music in London.

His wife, former opera singer Amy Evans, survives.

CLARA LEWIS

Clara Lewis, 41, singer and blues pianist who appeared professionally as Clara Bow, died July 2 in Washington. She is not to be confused with the silent screen star whose husband, Nevada Lt. Gov. Rex Bell, died last week.

Miss Lewis, who long was pianist for the Howard Theatre in Washington, recently played and sang in several restaurants and clubs. She organized a combo in Los Angeles in 1943, working at times with Ella Fitzgerald, Ray Charles, Judy Garland and others.

WILL PRICE

Will Price, 49, who taught the cast of David O. Selznick's production of Margaret Mitchell's "Gone With the Wind" how to "speak Southern" properly, died July 4 of a heart attack in Magnolia, Miss. He was a former husband of actress Maureen O'Hara.

Price went to Hollywood about 25 years ago shortly after graduating from the U. of Mississippi. He directed several films and was hired by Selznick, with the approval of Miss Mitchell, as dialog director of "GWTW."

ANTHONY MARLOWE

Anthony Marlowe, 52, former tenor with the Metropolitan Opera, died June 29 in Detroit.

He made his Met debut in 1940. He left at the end of that season but returned in 1945, singing with the company until 1949. For 18 years, Marlowe had performed with opera groups all over Europe and South America. He also appeared in several Hollywood films, including "Phantom of the Opera," "Flame of New Orleans" and "Mrs. Parkington."

His wife and sister survive.

FRANCES BURGER

Mrs. Frances Paperta Burger, 63, a former leading singer with the Chicago Opera Co. and a figure in musical circles in New York, died July 6 in N. Y. after a long illness.

She sang with the Chicago Opera Co. from 1918-20. In World War II, she helped to establish the Stage Door Canteen for service men, assisting in the opening of its branch in Washington. She also sang with the Cities Service Orchestra.

Her husband and two sons survive.

ELLA WRIGHT BARBOUR

Ella Wright Barbour, 83, former owner of several N.Y. restaurants, died July 4 in Southampton, N.Y. Mrs. Barbour, widow of Phillips Tyler Barbour, v.p. of the First Boston Corp., and later editor of The Bond Buyer, operated the Ace of Clubs and the Ella Barbour Restaurant. She also owned the Beachampton Club, Amagansett, L.I., destroyed in the 1938 hurricane two months after it opened.

Survived by a daughter.

MURRAY JORDAN

Murray Jordan Jenny, 45, known professionally as Murray Jordan, announcer for WPAT, Paterson, N.J. died July 4 in New York. He was with WLIB, N.Y., for some years before switching to WPAT. He worked for several television stations prior to joining WLIB.

Survived by his wife, Mimi Trepel Jenny, who is with London Records; mother, two brothers and a sister.

PROF. EPHRAM E. LISITZKY

Ephram E. Lisitzky, 77, poet, educator and Shakespearean scholar, died in New Orleans June 25. He translated most of Shakespeare's works into Hebrew and was professor emeritus of the New Orleans Hebrew School for 37 years, having also headed schools in Milwaukee and Buffalo.

Born in Russia, he migrated to the U.S. around 1900.

ELLA RETFORD

Ella Retford 76, oldtime vaude and panto actress, died June 29 in London. She made her first panto appearance in Sheffield in 1909 and also appeared at the Palladium and top theatres throughout Britain. She made a comeback in panto in 1949 after 17 years' retirement.

Most celebrated of her songs was "Won't You Come Home, Bill Bailey?"

JOHN J. HILL

John J. Hill, 70, veteran legit press agent, died of a heart attack July 1 in Hollywood. Starting his theatrical career at 14 as a program boy in Richmond, Va., he toured for the Shuberts for years. Most of his activities were on the road.

His wife, stepson and two brothers survive.

FRANK DePOLIS

Frank DePolis, 71, retired French horn player, died June 27 in Philadelphia. He played with the Philadelphia and Cleveland Symphony Orchestras. Later he was with the Radio City Music Hall Orch., the American Broadcasting Co., Paul Whiteman and in Philly pit orchestras.

His wife, brother and four sisters survive.

ROBERT PELGRAM

Robert Pelgram, 46, who produced his own travel shows for NBC and KCOP, Los Angeles, died there July 6 of a heart attack. Prior to turning producer, he was an NBC publicist for 10 years.

His wife, son and daughter survive.

NANCY ROBERTS

Nancy Roberts, 70, actress, died June 25 in London. Her real name was Annette Finlay. Though an actress all her life, she became best known as "Gran" Groves of the longrunning BBC tv serial, "The Grove Family." She retired a year ago.

Survived by her husband.

EARL LePAGE

Earl LePage, ex-staffer of radio station CJOC and CJLH-TV, Lethbridge, Alta., died recently while undergoing heart surgery in California. He was a pianist, organist and also worked as an emcee.

Survived by his wife and three sons.

ROY J. ROGAN

Roy J. Rogan, 69, district manager for the Publix Great States Theatres since 1930, died June 18 in Joliet, Ill. He was a theatre manager in Aurora (Ill.) and Joliet for nearly fifty years.

Survivors include three sisters and two brothers.

FRED W. FALKNER

Fred W. Falkner, 65, theatre operator at Tisdale, Sask., died there June 23 following a shooting accident. He operated the Falkon Theatre and the Falkon drive-in with a son, Donald.

Survived by his wife and three sons.

JESUS M. LOPEZ

Jesus M. Lopez, 85, retired magician, died June 25 in Pasadena, Cal. Born in Durango, Mexico, he went to the Los Angeles area 70 years ago and was a performer for 40 years before retiring.

His wife, three sons and three daughters survive.

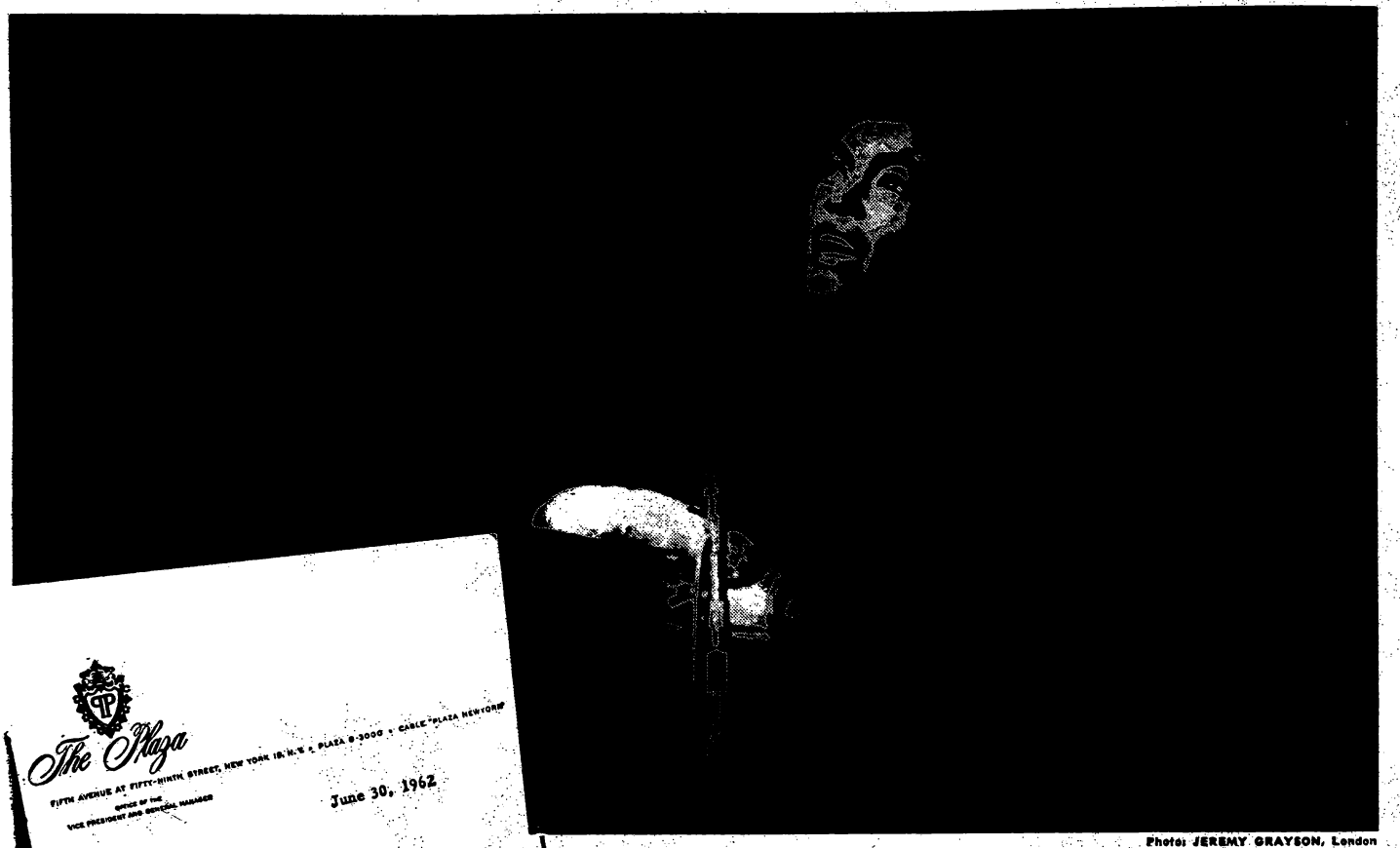


Photo: JEREMY GRAYSON, London

Eartha

Winner of Golden Rose Festival of Montreaux, Switzerland

"Best Variety Show of the Year"

Just Concluded (6 weeks)

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CHICAGO

August — **TIVOLI THEATRE, Copenhagen**

September — **BERNS RESTAURANT, Stockholm**

October — **PARK AVENUE HOTEL, Gothenburg, Sweden**

November — **CHEVRON-HILTON HOTEL, Sydney, Australia**

Just Concluded Thirteen Weeks at

- **"THE TALK OF THE TOWN" in London**
- **Theatre Tour of JAPAN, HONG KONG and NEW ZEALAND**
- **DIPLOMAT HOTEL, Miami Beach**
- **SHOREHAM HOTEL, Washington, D. C.**
- **American Concert Tour, "THE MANY WORLDS OF EARTHA KITT"**
- **STOCKHOLM TV • FRANKFORT TV •**
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OFFICE OF THE VICE PRESIDENT AND GENERAL MANAGER

June 30, 1962

Dear Eartha,

I can't tell you how much I appreciate the terrific fashion in which you closed out our Persian Room season. You left us on a very high note as your visits are always the most exciting we have during the year.

I think the best tribute we can pay you is to tell you how delighted we are that you will be returning next year. In the meantime, I want to wish you the very best of luck, and hope that you will have a very pleasant summer.

With best personal wishes.

Sincerely,

Paul Sonnabend
Vice President -
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The Plaza
New York, New York

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Miss Eartha Kitt,
"Talk Of The Town",
Hippodrome Corner,
London, W.C.2.

16th May, 1962.

My dear Eartha,

Now that you are in the thirteenth week at "The Talk Of The Town", I would like to express my very great thanks to you for giving us such a truly wonderful performance each evening. The business has been really terrific, as it was on your last visit with us, and I can only say that it will be a great pleasure for us all for you to appear at "The Talk Of The Town" again in 1963.

I am sure you must be delighted with the way the British audiences have reacted to you.

Kindest personal regards,

Yours sincerely,

BERNARD DELFONT

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VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.
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Vol. 227 No. 8 NEW YORK, WEDNESDAY, JULY 18, 1962 64 PAGES

BERLIN'S B'WAY BOUNCE-BACK

Gold Rush Characters, Bea Lillie Spark Dawson City's 'Foxy' Preem

By GLENNA SYSE

Dawson City, Yukon, July 17.

The logistics, the laughs and the laments of presenting the pre-Broadway opening of "Foxy" 173 miles south of the Arctic Circle surely will scuttle all previous tall tales of tryouts.

Just getting to Dawson City in the Yukon is challenging enough for a mere theatregoer (from Chicago, round-trip: 13 planes, four days). Simple multiplication, therefore, illuminates the hazards of transporting sets, costumes, cast and crew of 50 to this dusty decaying mining town living mostly on its memories of the bonanza of the 1898 Gold Rush. Producers Robert Whitehead and Stanley Gilkey were somewhat numb and mum on procedure, except to admit that the principals (Bert Lahr and director Robert Lewis wouldn't fly, arrived circuitously by ship, train and bus and that the string bass player paid an additional half-fare for his instrument.

Any report of the musical comedy (touted as the nugget of the first annual Gold Rush Festival) must recognize the fact that it got there and that it opened. Such a feat makes New Haven look like a toy trip across the living-room carpet. That it turned out to be a good show just makes the poke that much plumper.

Nonetheless, you might make more panning gold in the Adirondacks than you would be betting on its chances of a Broadway berth. For one thing, any show that must make a season's hiatus enroute usually gets left in the record book, and Lahr, with a Broadway commitment for next season, won't be available until 1963.

For another, the sets, cleverly

(Continued on page 62)

Global Auditioner

Showmen watching Telstar's international pickups of Yves Montand's "La Chansonette" and blonde French film-tv player Michele Arnaud's vocal renditions were struck immediately with the "instant contract" potentials of the magic of this new medium.

It's the greatest immediate medium for talent projection. Music men could require no better audition of "La Chansonette," for example (assuming it has not been placed already in the U.S.) and class boites playing Gallic personalities must react immediately in like manner to a new face for the Yank plusheries in the case of Miss Arnaud. The potentials with other talent, even full-length plays, are obvious.

Million-$ Gross In 5 Weeks; 'Mink' A Radio City Wow

After breaking records every one of the first four weeks, besides racking up new daily marks, "That Touch of Mink," Universal's Doris Day - Cary Grant starrer, is expected this week to easily top the $1,000,000 gross mark at the N.Y. Music Hall, first release ever to reach that mark in the first five weeks. With the expectation that this comedy, which incidentally has done remarkably big biz throughout the country, will wind up its current (fifth) session today (Wed.) with $195,000 or close, the actual total at the end of five weeks would be $1,017,907.

Since "Mink" now is scheduled to go seven or more weeks, it is forecast as of now that the film may come close to alltime money record or even top it. Present alltime money peak is $1,573,582.

(Continued on page 49)

Miss America Pageant Chief Dickers CBS For A Bounce Off Satellite

Atlantic City, July 17.

A segment of the Miss America Pageant, may be seen in Europe via the Telstar communications satellite should negotiations now presently under way be successful.

Albert A. Marks Jr., president of the Miss America Pageant Inc., which puts on the big show the week following Labor Day in the huge Atlantic City Auditorium, said last week (12) that he is negotiating with CBS, which airs the Pageant show, and AT&T, to televise it abroad.

Should the negotiations prove fruitful, Marks said, a 12-minute segment, the longest possible telecast under present conditions—would be "bounced" off the satellite for viewing all over the European continent.

Floating Crap Game, Yes, But Never Saw Floating Audience; Hope Boffo

Seattle, July 17.

Bob Hope has often joked about floating crap games, but he ran up against a floating audience for the first time with his stand at the Aqua Theatre at the Century 21 Exhibition here. There were 48,151 admitted to the Theatre which included 36 rowboats with specta-

(Continued on page 13)

HE RESIGNS FROM HIS RETIREMENT

By ABEL GREEN

That kingpin of Broadway—Irving Berlin—discovered after eight years' inactivity and an abortive attempt at "retirement" that his best therapy was being active. Whether or not "Mr. President," with a $1,600,000 advance sale, is another smash, as the combined talents of this new musical which comes into the St. James Theatre, on Broadway, Oct. 18 would indicate, it will not be his swan song. "*I'm going right to work on another show immediately,*" says Berlin. He deprecates any "comeback" talk which is geared to his present age of 74.

"Call Me Madam" (1950) was his last Broadway musical but this does not mean that Berlin has been inactive 12 years. Actually he had two filmusicals, both in 1954, one for Paramount ("White Christmas") and the other at 20th-Fox ("No Business Like Show Business"). But it is a fact that he has been out of circulation since, during which time Berlin discovered (1) his attempt at "retirement" was a mistake; because (2) "I have no hobbies; my work is my hobby, and when I tried to create hobbies, like painting and fishing up at Livingston Manor (the Berlins' country estate in Sullivan County) it was for the birds. I was only kidding myself. I'm not even a good backfence dauber, and as for fishing I stock my streams so even that sport was a phony."

He's All Over Town

The Broadway story about Berlin, at 74, of course, revolves around his rejuvenation and bounce. He has the same esprit as he had decades ago. Intimates now see him "all over town." "He'll meet you anywhere and go

(Continued on page 62)

'Wholesomeness' In Pic Comeback

Washington, July 17.

Hollywood films to be seen on the screens of the nation in the next six months will be comparatively abundant in sweetness and light, or, at least, that's the gist of a report sent Motion Picture Assn. of America prexy Eric Johnston by Production Code Administrator Geoffrey Shurlock.

In a report covering the films approved by the PCA in the first six months of this year, Shurlock said "a wholesome balance on types of film themes" had been evidenced. In fact, he said, there were no films dealing "importantly" with prostitution, dope addiction, juvenile delinquency, abortion or homosexuality. Eighty-one pix were approved in the period.

Drop Show Biz Gossip Columnist With Editorial Scolding Re 'Scandal'

Minneapolis, July 17.

The Herald, newcomer five-days-a-week newspaper here, has accused the Alex Freeman daily syndicated show business column from New York of promoting "nothing but the lowest moral standard" and has dropped it. Charge was contained in a regular editorial headlined "Goodbye, Alex" and explaining the reasons for its action.

(With more than 175,000 daily press run, the owner of the Herald hopes it'll survive after the struck dailies eventual reappearance.)

The editorial stated: "We are dropping 'Smart Alex' column by Alex Freeman from New York. On several occasions we have asked the gentleman to supply us with gossip from the world of show business that had some sort of relationship to personal responsibility.

"He argues there isn't enough of this kind of thing to do a night life column.

"The Herald is not prudish. Along with Jenkins Lloyd Jones, we think a bikini on the right person can be attractive. We also believe that some movies with adult themes should be available and forbidden to youngsters.

"Freeman's column, however, promotes nothing but the lowest possible moral standard.

"We know our readers like show business news and features and we

(Continued on page 15)

Supreme Sacrifice

Chicago, July 17.

The Regal Theatre on Chi's south side made the supreme sacrifice during Ray Charles' record-breaking stand there last week—they shut off the concession stand.

Management found that the refreshment counter was slowing traffic before and after the shows and closed it for a half hour between shows.

Appeal Crime Decision; Could Crimp Whodunits

Two precedent-setting invasion-of-privacy suits with wide magazine, film and theatrical implications were appealed last week in the U.S. Court of Appeals in Chicago. Appellants are Fawcett Publications of Connecticut and T. D. Publishing Co. of New York, both publishers of monthly detective magazines.

At stake is the issue of whether the privacy of a person can be invaded if that person was not actually involved in the event. In this case it was the mother of a girl from Glenview, Ill., who was kidnapped, raped and murdered in November, 1957. The case was written up in the two detective magazines within nine months after the girl was killed. The original decision ruled that the mother's privacy had been invaded. Lawyers say that this is the first known case of what they term "the transfer of privacy rights."

The most immediate effect would be to inhibit the magazines, particularly the crime mags. However, the ruling has been interpreted as meaning that the producers of biographical pictures and plays would be liable to similar suits.

Only two weeks ago, the estate

(Continued on page 62)

Irving Wallace's Loot; Three Books Sold to Pix Add Up to $600,000

Hollywood, July 17.

Three tomes sold for filming will net author Irving Wallace minimum of $600,000. Currently scribbling "The Three Sirens," writer has turned down film offers, preferring to wait until mss. is fini and then set up bidding as in instance of "Chapman Report."

Breakdown of $600,000 includes

(Continued on page 62)

Carol Burnett Hotter Than Weather; Some Staggering B.O. Grosses

Comedienne Carol Burnett is establishing herself as one of the hottest performers in show business. The longtime regular on television's "Garry Moore Show" is registering as a boxofffice dynamo in her current tour of summer showcases. Her "Carol Burnett Show," in which she's supported by the comedy team of Marty Allen & Steve Rossi, has grossed a total of $228,128 in t'e first two weeks of its warm-weather outing.

The show registered a record take of $111,400 for the Starlight Theatre, Kansas City, in seven performances last week. A gross of $116,748 was scored by the presentation the previous stanza in seven performances at the 6,629-seat Auditorium, Pittsburgh, where it played at $4.95 top under Civic Light Opera Assn. auspices. Miss Burnett actually topped herself at the 7,600-seater in Kansas City by breaking the $98,000 record set by her at the spot last summer when she starred there in "Calamity Jane."

The normal capacity take at the Starlight, which has a top of $3.50, is $105,000. Nightly use of extra

(Continued on page 62)

Coincidental Crawford-Davis Biogs; Both OK, Both Cast for 7 Arts Pic

By BOB DOWNING

Joan Crawford and Bette Davis ruled their respective cinematic roosts at MGM and Warners in the 1930s. They were Stars with a capital S, enormous boxoffice draws, often married, good copy, and steadily on top.

Now each, with an accredited assist, has produced an autobiography. Miss Crawford calls hers "A Portrait of Joan" (Doubleday; $4.50). She shares author-billing with Jane Kesner Ardmore, who helped Eddie Cantor on "Take My Life." Miss Davis, considering the persistent family ties in her life (mother, sister, husbands, children, and an alter-ego called "Ruth Elizabeth" whom she throws in for good measure), curiously entitles her recollections "The Lonely Life" (Putnam; $5.75). This may be because the star now views herself as "a lonely old woman on a hill," who always knew "it would end up this way." Miss Davis gives a pleasant nod to her collaborator, Sandford Dody, known for his work on a memoir of Dag-

(Continued on page 63)

Little-Known TNT Role In International Debut Of Bell System's Telstar

Key function of Theatre Network Television in last week's Telstar tv epic went un-remarked in most press accounts, perhaps understandably in view of the more relevant headline angles. Exception on the coverage was, as usual, noted in the thoroughgoing gazettes such as the N.Y. Times, though the few references were of meagre nature.

To accent it for the trade, Nate Halpern's outfit produced the show, all 50 minutes or so of the live

(Continued on page 62)

Tallmer Joins N.Y. Post; Still Critic for 'Voice'

Jerry Tallmer, associate editor and drama critic of the Village Voice since it began publishing in New York in 1955, has joined the editorial staff of the N. Y. Post. He's with the paper on a trial basis, currently pinchhitting as amusement editor for the vacationing Ben Rosenberg. In August, he'll substitute as drama editor while Frances Herridge vacations.

The trial run is a standard procedure for the Post. Tallmer doesn't know what duties he'll have if the situation becomes permanent. He's been succeeded as associate editor of Voice by Michael Smith, but is continuing for the time being as legit reviewer for the Greenwich Village weekly.

Rudy Friml, 82, Concert; Lots of Czechy Schmaltz But Attendance Only 50%

By RUSS KANE

Cleveland, July 17.

There were just not enough Czechs and other sorts of Rudolf Friml fans to fill the house when the 82-year-old composer and last of the schmaltz kings performed here Wednesday (11) with the Cleveland Summer Pops Orchestra. Only 3,809, about half capacity, showed up at Public Hall for Friml's first performance in 30 years and first visit to Cleveland since 1908. Gross was $6,000 on a 75c-$3 scale.

But although there were considerable empty spaces in front of pianist Friml and the orc, the "Firefly" and "Rose Marie" afficionados came on strong in the applause spots. Czech shouts of encouragement popped and poured around the little Prague-born Friml as he took complete charge of the stage, the program, even the orchestra, and certainly the piano, which the maestro pounded at a pace and density that belied his years.

Conversation was supplied, too, Friml, who flew in from the Coast the night before with his wife, Kay, chortled verbal program notes. His hearing is a little bad, but there is nothing wrong with the old pipes.

For the occasion, 50th anniversary of his writing "Firefly," Friml had composed a litle melody that got its preem here. He gave "Donkey Serenade" a good going

(Continued on page 62)

'Mrs. Prez' . . . Who Dot?

Paris.

Editor, VARIETY:

You guys ought to be a little more careful. And respectful. Where's your dignity, anyways, huh?

The phone rang a little while ago. It was the American Embassy, cultural department. Guy in charge said, "Do you know anybody in Washington named Mrs. Prez?" I admitted my ignorance, even doubted there was any such person. 'Oh, yes, there is," he insisted, then told me to l k on Page 2 of a recent issue of ITY. I found the paper and read the article he was talking about. It told about a concert given at the Paris American Embassy by Robert Gerle, the concert violinist. The concert, your piece said, was arranged by Mrs. James Gavin, wife of the U.S. Ambassador, in the same way "that recent concerts have been arranged at the White House by Mrs. Prez."

Now I ask you, Mr. Editor, is this any way to talk about Jackie?

Wolfe Kaufman.



JOHN CROSBY

Eminent columnist of the New York Herald Tribune, says:

"PAUL ANKA very hot stuff for four or five years. He's the first young singer to make it big in night clubs, and to be booked into the Copacabana.

He's one of a new breed of INTERNATIONAL STARS who is as at home in Rio as on 45th Street."

U.S. Action Stalls MCA's Spinoff Via Mgmt. Corp. of Art.

The Government's move to stall MCA Inc. spinning off its talent agency setup is a new factor likely to cause some drastic changes when MCA finally sheds the percentery.

Plans completed and ready for announcement this week had the talent operations going into a new firm to be labeled Management Corp. of Artists (retaining the MCA initials) with Larry Barnett, a veepee in the original firm and president of Music Corp. of America, becoming chairman of the board, and George Chasin, of the Coast film dept., becoming president.

Bulk of the present agency personnel was slated to remain with Mgt. Corp. However, the parent company was retaining a healthy slice of key men. Included in the MCA roster would be David A. (Sonny) Werblin, Herb Rosenthal, ty Kummer, among others. Taft Jay Kanter, Jerry Gershwin, Mar- Schreiber, of course, continues heading Revue Studios of which he is president.

Reports had 50% of the agency belonging to employees through the Profit Sharing Trust Fund. The other 50% would belong to upper echelon employees through

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Siodmak's Swiss Hotel Protested

Frankfurt, July 17.

Robert Siodmak, Hollywood film director, is in some novel difficulties in Switzerland, via his proposed plan to build a luxury hotel hotel in the village of Ascona. Ascona, a village on the shores of Lago Maggiore, is already the center of an artists' colony, with Erich Maria Remarque, Paulette Goddard, German musician Helmut Zacharias, scripter Max Colpet and others of show biz, maintaining homes there.

Siodmak has started plans for a luxury hotel, has purchased 4,500 square meters of land on which he plans to build a delux hotel.

But residents of Ascona have protested against this potential "invasion" from the outer world. Southern Switzerland long has been on a campaign to protect its homelands from the rich Germans who have been buying up the countryside as investments, as tourist centers, and as possible retreats in case of another war.

The locals protest that this luxury hotel will be an attraction, far less to the film folks than to the outsiders who will ruin the charm of their simple unspoiled hillside and lake. They have started a petition to prevent Siodmak from his hotel-building scheme.

German Pictures, as Such, Tepid In U.S. But German Stars Do Well

Start With Good Story; Then Finances and Stars Tumble In, Says Author

Hollywood, July 17.

Polan Banks, who recently formed his own company to produce his own pre-sold novels—he's written 11 of them—finds "financing easy if you have a good package." Basically, he asserts, if you start with a good story you can attract top stars and directors.

If you start out with weak material you're licked, Banks contends. "You've got to have something to sell. I have pre-sold literary fodder and I can get the best people to work with me."

Writer-producer says he'd like to produce all his pix in Hollywood, acknowledging the best technicians are here. But because most of his yarns have foreign backgrounds they can't all be made here.

With the exception of "Maharajah," laid entirely in India where pic will be lensed, Banks' plan is to use two units on other pix. He'll send one unit to film backgrounds in countries where stories take and shoot all interiors in Hollywood studios.

Banks recently formed Banks-Marshall Co., with George Marshall co-producer and director for "Maharajah," to be made for Allied Artists. Negotiations are under way with AA for four more of his books to be made by Polan Banks Enterprises.

Books include "Venus Island," laid in Cyprus; "The Crown vs Axminister" with Caribbean and England locales; "Sleeping Woman," here and Mexico; "There Goes Lona Henry," sold many years ago to Mary Pickford

(Continued on page 48)

Birgit Nilsson's Mop-Up

Birgit Nilsson, though less mentioned than some other opera divas, may be the current soprano least likely to have any open time for the next two seasons. She's summering between Bayreuth, Vienna and her native Stockholm, then has a recording session in England for London Records before offering "Seigfried" at Covent Garden and four complete Wagnerian cycles at the Colon Opera in Buenos Aires.

She has 20 performances set at the Met Opera, an unusually large number nowadays for any singer. While in the States she'll be heard on three tv shows and in 18 concerts, including the N.Y. Philharmonic Pension Fund. She is booked by National Concerts this side.

Negotiations are already on with Rudolf Bing of the Met for the Swedish singer to open the 1963 season.

Since German features have not yet really cracked the U. S. postwar market on their own, despite the release here of such acclaimed imports as "Rosemary," "The Captain From Koepenik" and others, perhaps German stars in American, British and even Italian films will do the trick for their own language pix.

The situation was highlighted with the recent U. S. preem of the Italo omnibus feature, "Boccaccio '70," with German star Romy Schneider sharing the marquee with such (U. S.) established dolls as Sophia Loren and Anita Ekberg. In New York to tub-thump the pic, Miss Schneider also walked off with a good deal of what critical applause was available to the picture.

In the last year, two other important German stars have become more than a little familiar to U. S. filmgoers: the Oscar-winning Maximilian Schell ("Judgment at Nuremberg," "Five Finger Exercise") and Horst Buchholz ("One, Two, Three" and "The Magnificent Seven"). Upcoming, Schell has "The Condemned of Altona" and Buchholz "Nine Hours to Rama." Heretofore the German thesp industry has been repped in the U. S. by only Maria Schell (older sister of Max), Lili Palmer and Curt Jurgens.

Miss Schneider, who got her first big exposure this side with Paramount's release of "Forever My Love," a dubbed-in-English historical drama, will undoubtedly

(Continued on page 48)

Gail Ganley Vs. Hughes; Actress Claims Failure To Develop Her as Star

Los Angeles, July 17.

Charging breach of contract, actress-singer-dancer Gail Ganley brought suit (12) for $553,000 damages against Howard Hughes, Hughes Tool Co. and John Does in Superior Court here. She asserted she was under contract for 22 months to defendants, who she claimed promised to develop her into a motion picture star, then had been told her services no longer would be required.

Suit, which stated Miss Ganley was to receive $450 weekly under an arrangement whereby she was to refrain from appearing for other companies, claimed plaintiff was earning $500 weekly prior to affiliating with the defendants at their own request. Specifically, suit asked $112,500 as amount she would have earned through her weekly salary rising to $2,000 had she not gone with Hughes, $400,000 punitive damages and $40,500 general.

7/18

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FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

Syd Silverman, President

154 West 46th St., New York 36, N. Y. JUdson 2-2700

Hollywood 28

6404 Sunset Boulevard, Hollywood 9-1141

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49 St. James's Street, Piccadilly, HYde Park 4561-2-3

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 227 130 Number 8

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DAILY VARIETY

(Published in Hollywood by Daily Variety, Ltd.)

$20 a year. $25 Foreign.

DON'T MOVE, JUST STAND THERE

This Will Sell Tickets Maybe?

Why ad men go gray:

The official advertising billing for the upcoming film version of "Two for the Seesaw" starts off:

"*Mirisch Pictures and Robert Wise present Robert Mitchum and Shirley MacLaine in 'Two for the Seesaw'" and then winds up "A production of ***Mirisch Pictures, Inc.-Argyle Enterprises Inc.-Talbot Productions Inc., ****Presented in association with Seven Arts Productions Inc., released through United Artists."

"*Presentation credit must also appear on trailers, radio and television advertising. Wherever Mirisch credit appears, then Robert Wise credit must also appear.

"***Mirisch-Argyle-Talbot credit to be carried on all ads of one-half page in size or larger.

"****Seven Arts credit to be carried in all ads in which 'Mirisch Pictures and Robert Wise' credit appears."

Justice Dept. War of Nerves With MCA Prompts Court Plea; Would Spike Decca-Universal Buy

Washington, July 17.

Justice Dept.'s war of nerves launched long ago against Music Corp. of America Inc. climaxed with the Friday the 13th filing of a civil antitrust suit in Los Angeles, asking MCA be required by court order to get rid of all its interest in Decca Records and Universal Pictures.

Striking also to force MCA out of the talent agency business, Justice's Antitrust Division asked U.S. District Court in L.A. to declare as null and void any existing contract negotiated by MCA as a talent agent with itself as a producer. Antitrust Division requested the court to enjoin MCA from making or enforcing such tie-in contracts in the future.

As a civil suit, the government is asking only "preventative" antitrust action. No court fines as such can be imposed in a civil suit. The suit also asked the District Court to order:

—That MCA dissolve its talent agency operation which MCA has already announced it will do, and be permanently enjoined from engaging in this business.

—That MCA contracts with two talent unions (Screen Actors Guild and Writers Guild of America—West Inc.) be decalred void and that MCA be enjoined from entering into preferential contracts with talent unions.

The suit charged that MCA's acquisition of Decca and Universal Pictures on June 18 violates the Celler-Kefauver Anti-Merger Act. The complaint said MCA should be required to divest itself of these firms.

MCA, with an annual income of about $82,000,000, according to the

(Continued on page 15)

Reade's MCA Skepticism

Government's antitrust action against Music Corp. of America recalls some intramural skepticism within merged Decca-Universal.

Dubiety over potential monopolistic angles was voiced last April at the Decca-U annual shareowner meetings. Principally articulate on the subject was Walter Reade Jr., the circuit-distribution exec. But at the time, Decca-U president Milton R. Rackmil deferred the issue by simply noting that MCA's stock-swap offer had not been formalized at that point, hence the antitrust concern was held to be premature.

Eddie Bracken In 'Study' of Filming At Puerto Rico

San Juan, July 17.

Eddie Bracken has entered into negotiations with the Puerto Rico Development Co. (which is the financial arm of the Commonwealth's Economic Development Program to study the possibilities of producing feature-length films on the island. Although talks between Bracken and the Commonwealth are still in early stages, he was "very optimistic" about the possibilities during his last visit here (July 6-8). Earlier projects to establish film studios and make bigtime features here have never jelled. Lester Cowan was very active promotion-wise once.

Bracken said he had 11 properties with the initial project ready to roll at the conclusion of financial negotiations which he hopes will permit "tax free" film operations.

Here with associates Alfred Leone and Thomas Gleason, Bracken engaged the services of the local legal firm of Baker & Woods to represent his interests.

Bracken and his associates have also conferred with execs of Viguie Film Productions Inc. of Hato Rey (10 minutes out of metropolitan San Juan) to handle technical aspects and processing of the footage.

Juan Viguie, the firm's prexy, said this week he was very impressed with the overall project outlined by Bracken and his associates. He said he sees no reason why the actor's idea cannot become a reality "in the very near future."

MGM Supermarket Deal

Hollywood, July 17.

Metro, in an expansion of operations, has closed a deal with Food Giant Markets for construction of a supermarket on 12 unused acres adjoining its Culver City studios.

Project will be leased to food chain on a longterm basis.

Astor Curtails Scope of Deal On Next Fellini

A report from Rome to the effect that Astor Pictures has lost its option on the new Federico Fellini pic, tentatively titled "8½" and which is now shooting in Rome, was denied in New York Friday (13) by Astor prexy George Foley.

According to Foley, Astor had only dropped its option to acquire all Western Hemisphere rights, as well as those in some other world markets, but that it has exercised its option on the picture for the U.S. and Canada. The bidding for the Western Hemisphere rights "became pretty heavy," said Foley in explanation of Astor's switch to the more limited deal.

Astor, meanwhile, has launched its "first anniversary drive" under the direction of exec veep and sales supervisor L. Douglas Netter Jr. Aim is to bill over $500,000 a month in the July 9-Oct. 12 period. First prize is a trip to Europe.

MCA'S U PLAN UNDER D.J. GUN

By DAVE KAUFMAN

Hollywood, July 17.

Music Corp. of America's far-ranging plans for reorganization were stalled today (Tues.) when the company lost its motion in L.A. Federal Court to vacate and dissolve a temporary restraining order obtained by the Justice Department's antitrust division last Friday (13). The injunction, in effect, prevents MCA from (1) spinning off its talent agency operation and (2) fully consumating the merger entered into with Decca Records last June 18. Hearings on the Justice Dept.'s prelim injunction are slated for next Monday (23).

The court's ruling now compels MCA to seek an extension of its deal with the Screen Actors Guild under which the union granted production waivers to the talent agency. These waivers were due to expire tomorrow (18), but in light of the injunction against an early spinoff, MCA will ask for a 30-day extension from SAG to permit the simultaneous operation of a talent agency and producing company.

Legal maneuvres stemmed from a divestiture suit filed by the Government against MCA. Prolonged argument from both sides were heard yesterday by Judge William C. Mathes.

In a new note not in the Government's original complaint, the antitrust division asked the court to prevent any "commingling" of assets of MCA Inc. and Decca Records, which has as its subsid Universal-International Pictures. MCA Inc. and Decca merged last June 18, and MCA prexy Lew Wasserman is head of the overall company of MCA Inc., embracing U.I. Decca, Revue Studios and MCA-TV Ltd. The SAG waiver expiration was to take place 30 days after the merger date.

MCA Attorney Allen Susman, in his motion, argued that the Government's restraining order was issued without notice of hearing which, he contended, "prejudices" MCA from proceeding with the spinoff of its talent agency functions. Deadline of the agency spinoff is tomorrow (Wed.) in line with its agreement with the Screen Actors Guild, he stressed.

Government more is preventing an orderly spinoff, he charged. On the other side,

(Continued on page 17)

Reds Dominate Children's Films; Newspaper Strike in Italy Kills Coverage of Venice Special Fest

By ROBERT F. HAWKINS

Venice, July 17.

Iron Curtain entries, which have not figured strongly in Western film festivals so far this year, made a sharp comeback this week in sweeping most of the top awards at the 14th Venice Festival of Films for Children, including the Grand Prize, which went to Russia's "Dikaya Sobaka Dingo" (Dingo the Wild Dog), directed by Y. Karasik.

While the 11 Eastern prizes were shared by the USSR (2), Czechoslovakia (4, including the best selection kudo), Rumania (2), Poland (1), and Yugoslavia (1), the United States came up with two prizes, Britain three, Japan, Argentina, and France one each.

Silver Medallion went to the U.S.' "Mastery of Space" (NASA), while a Bronze Medallion rewarded "Boy to Man" (Churchill-Wexler). In addition, another Yank entry, "Sunday on the River," directed by Gordon Hitchens and Ken Resnick, which had already won a prize at the local Documentary event, was likewise kudoed with a "Silver Gondola" first prize by the CIDALC association.

Yank awards were accepted on behalf of winners by Donald E. Baruch of Washington's Defense Dept., who was present at both local events as official U.S. Government representative. Eleanor Parker, who won an acting prize at Venice a few years ago, attended the ceremony and a midnight re-

(Continued on page 17)

1930 Trailers for Fun

Management of the New Yorker theatre, uptown revival house, included on its Monday (16) bill a potpourri of trailers from the '30s.

Cueing a trade wag's remark that product must *really* be short.

20th-Fox Still Auditions Deals; Delay DFZ Reply

The 20th-Fox exec committee, [illegible] office today (Wed.), is expected to talk to CBS-TV prexy Jim Aubrey as one of the candidates to succeed Spyros P. Skouras as 20th president. Despite this, it's felt that the two front runners in the prexy derby remain producer Darryl F. Zanuck, largest single 20th stockholder, who has thrown his hat into the ring, and 20th exec veep in charge of production, Peter G. Levathes, who is the No. 1 choice of powerful board members Milton S. Gould and John L. Loeb. Latter men rep Wall Street firms of Treves & Co. and Carl M. Loeb, Rhoades & Co., respectively.

No formal reply to Zanuck's call for a special meeting of 20th stockholders is expected until the board of directors meets next Wednesday (25), though it is possible the six-man "president's committee" tappointed to find a Skouras successor and all of whose members also are members of the eight-man exec committee) may well come to to some conclusion prior to the time of the board meet.

It's reliably reported that the two most favored alternatives on Skouras own list are Zanuck, and Seven Arts toppers Eliot Hyman and Ray Stark. Hyman and Stark would presumably come into the company via some sort of merger—or acquisition of 7A by 20th.

(Continued on page 15)

'Sex and Single Girl' Practically Turns Big Biz

Hollywood, July 17.

Purchase tab by Warner Bros. for "Sex and the Single Girl," by Helen Gurdy Brown was $200,000, one of the highest prices paid for a non-fiction book. Saul David, who brought the property to attention of WB prexy Jack L. Warner, will produce.

Tome was published recently by Geis & Associates and was an immediate hit. She has been signed for two more non-fiction hard covers for G & A.

Wife of 20th-Fox producer David Brown, "Sex" author is ad copy writer for Kenyon & Eckhardt Agency in Hollywood. She spent seven months scribbling the book after working hours. Asking price for paper back rights is $100,000.

David has inside track on book rights by virtue of his friendship with author who showed him first mss. Idea was sold to Geis on basis of first two chapters and outline three days after sent to Gotham publishing house. No agent was involved in any of the deals.

Unusual aftermath of many tv appearances — more than 40 — on Mike Wallace's "P.M.", NBC's "Today," Pamela Mason, Tom Duggan, Irv Kupcinet, etc. was Mrs. Brown's being signed for a dramatic role in Daystar's "Stony Burke" seg in series.

Publication rights have been sold in France, Germany, England and Australia.

June 3 issue of American Weekly supplement of Hearst papers devoted entire publication to condensed version of book. N.Y. Post 18 days later picked up serialization.

Husband of author in September expects to start production on "Battle of Leyte Gulf" at 20th. He's a former ed-in-chief of Liberty Magazine and was m.e. for Cosmopolitan Magazine before joing 20th in New York as story head. He encouraged his wife to write the tome and it's pa'd off handsomely.

United Artists First Three-Week Test Of Premiere Showcase: $334,000

"Road to Hong Kong," first attraction to go out in New York via United Artists' old pattern-breaking Premiere Showcase release, wound up its three-week first run yesterday (Tues.) with an total estimated theatre gross of $334,000. Pic day-dated in 12 Greater New York theatres, including two in Manhattan—the Beacon on Broadway at 74th and the eastside artie, Trans-Lux 85th St.

Replacing "Hong Kong" in a changed lineup of showcase theatres today (Wed.) is the Burt Lancaster starrer, "Bird Man of Alcatraz." Added heft to total showcase grosses is expected with this attraction since the so-called "Broadway outlet" this time will be the Astor on Times Square, instead of the Beacon, residential zone which hiked its admission to $1.75 against regular $1.25.

"Hong Kong" starts its second Greater New York break next Wednesday (25), just four weeks after its firstrun launching (as stipulated by the original Showcase clearance plan). At the moment, 65 theatres are reportedly lined up for this second break, but UA execs expect that the total may go as high as 70 to 75 by next week.

The theatres set at present include:

MANHATTAN: Symphony (Ind), Tribune (Isle), Roosevelt (Harlem), Empress (Br), Grande (Stein), Alpine (Stein), Harris (42nd St) (Cinema).

BROOKLYN: Rialto (Cen), Midwood (Fl), Brook (Cent), Oceana (Cen), Graham (Br), Park (Int), DeLuxe (Br), Sutter (Br), Sanders (Br), Rodgers, Rodgers Ave (Thea B), Brevoort (Br), Harbor (Int), State (Int), Rugby (Br).

QUEENS: Hillside (JJ), Pix, Far Rockaway (Isle), Elmwood (Int), Hobart, Woodside (Int), Plaza, Corona (Fl), Main Street (Int), Bliss (Cen), Strand, Astoria (Br), Ditmars (Isle), Park, Rockaway Park, Colony, Jackson Heights, Haven, Woodhaven (Br), Arian, Middlevillage, Community, Queens Village (Cen).

SUFFOLK: Ronkonkoma, Lake Ronkonkoma (Ass Ind), Hauppauge, Hauppauge (Ass Ind), Lakefield, East Northport (Ass Ind), Mayfair, Commack (Ass Ind), Deer Park, Deer Park (Ass Ind).

LOWER WESTCHESTER: Scarsdale, Scarsdale (Isle), Hastings, Hastings (Ind), Kimball, Yonkers (Ind), Pelham, Pelham Bay (Pel-Manor).

BRONX: Beach (Isle), Surrey (JJ), Kent (JJ), Casino (JJ), Bainbridge (Br), Circle (P&L), Square (Isle), Wakefield, Palace (Stein), Fairmont (Isle), Dover (Int), Dale (P&L), Ward (Isle).

NASSAU: Amity, S. Farmingdale, Levittown, Levittown, Freeport (Cen), Hempstead (Isle), Arcade, Lynbrook (Isle), Lido, Long Beach (Int), Criterion, East Rockaway Beach (Fl), Westbury, Westbury (Ind), Hicksville (Pru), Meadowbrook, East Meadows (Pru), Oyster Bay, Oyster Bay.

STATEN ISLAND: Paramount (Fabian).

MGM-Cinerama's 200G Denver Junket

400 Journalists and Showmen Converge—Also See Central City, Mining Burg

By THOMAS M. PRYOR

Denver, July 17.

Metro-Cinerama shared a tab of about $200,000 in previewing their new story-line release, "The Wonderful World of the Brothers Grimm" here. Film debuts Aug. 7 in a number of spots.

Some 400 journalists, circuit and theatre showmen and company officials came to Denver for the advance peep. There were persons here from as far away as Japan and South America plus the releasing organizations' own contingent—Joseph R. Vogel, Nicholas Reisini, Max E. Youngstein, Robert H. Mochrie, Robert N. Weitman, Ray Klune, Maurice (Red) Silverstein, Peter Shaw, Howard Strickling.

A couple of N.Y. stockbrokers, bullish on Cinerama, or wondering if they should be, also made the trip for a first see.

Most of the transportation was via American and United Airlines. Party was housed at Brown Palace Hotel. Curiously, or admirably, there was none of the usual confusion in handling the mob of junketeers, though all hit Denver within a couple of hours of one another on Friday (13).

The new phase in Cinerama's history did not obscure the pioneering period, or the visiting pioneers, Merian C. Cooper and Lowell Thomas. Recalled were the late inventor, Fred Waller, and the late financial promoter, CBS' Paul W. Kesten, not to mention such deceased Cinerama participants as Louis B. Mayer and Mike Todd.

Respecting the $200,000 tab, the argument is advanced that magazine and syndicate stuff will make it worthwhile. The price equivilants five color pages in Life.

Crowd of 400 went by bus Friday night to Central City, the mountain hamlet now identified summertimes with a chi-chi program of opera, legit and Denver society cocktail parties. Party was returned Saturday for the showing at the new Cooper (Foundation) Theatre, first film house in the round built for the three-ply projection medium.

Denver Post frontpaged fact that there were more newspapermen present to see "Brothers Grimm" than had converged when President Eisenhower had his dramatic heart attack locally.

L. A. to N. Y.

Barney Balaban
Leslie Barrett
Diana Barth
Chuck Connors
Russell Holman
Judson Laire
Peter G. Levathes
Herbert B. Leonard
Norman Luboff
Gordon MacRae
Sheila MacRae
L. G. Ornstein
Paul Raibourn
Mamie Van Doren
Monique Van Vooren
George Weltner

U. S. to Europe

Thomas Aldredge
Ed Aaronoff
Julius Bing
Pat Boone
Samuel Bronston
Virginia Inness-Brown
John R. Clark Jr.
Rod Colbin
Joan Darling
Theodore J. Flicker
James Frawley
Jean Goldwurm
Mitchell J. Hamilburg
Ken Hyman
Mitchell Leiser
Dudley Field Malone
William MacAndrew
Lee Magid
Henry G. Plitt
Della Reese
Madeleine Sherwood
Ray Stark

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Expanding Lists

Albert A. List, prez and chairman of Glen Alden Corp. (embracing RKO Theatres), in which he's top shareowner, has added 103,000 shares to his holdings, increasing it to 629,814.

Exec's wife, Vera, a director of the company, purchased 10,000 additional shares to hike her holdings to 506,853.

Odeon Circuit Sale Closing Due

Ottawa, July 17.

Atlas Telefilm Ltd. of Toronto is dickering with Rank Organization to buy Odeon Theatres (Canada) Ltd.'s 107-house chain. A price of $17,000,000 crackles on the grapevine, but may be far out. Rank Film Distributors (Canada) Ltd., would, however, continue operating as at present. Only theatres are covered by the deal, which has not yet jelled.

Odeon's nine cinemas in metropolitan Toronto include 2,318-seat Odeon-Carlton, city's third largest—after Imperial and Loew's Uptown. Since its large Ottawa Odeon was gutted by a gas explosion three years ago, and later sold to become a furniture store, it has only two first-run outlets in this capital: 854-seat Elmdale, which it owns, and 752-seat Somerset, which owner Bob Maynard books through Rank Distributors. Two miles apart, they play features day-and-date.

TED FORSYTH JOINS RANK HQ IN LONDON

Toronto, July 17.

At the end of July, E. G. (Ted) Forsyth, for the past 10 years assistant general manager of Odeon Theatres (Canada) Ltd., returns to London to take a senior executive post in Lord Rank's United Kingdom operations.

C. R. B. Salmon, prexy of Odeon (Canada), regretted "Parting with a loyal and conscientious hardworker" but "had pleasure in seeing him promoted to greater responsibilities."

Forsyth drove through the voting referendum for Sunday movies across Canada and, as re-elected chairman of the national committee of Motion Picture Exhibitors of Canada for the past three years, was responsible for the elimination of the amusement tax in certain Canadian provinces, and coming to the rescue of small-town exhibitors across Canada.

'BARABBAS' THIS SIDE

Preems In Canada Oct. 4, In Gotham Oct. 10

Columbia's Biblical spec, the 70m "Barabbas," will have its North American preem Oct. 4 at the Odeon Carlton Theatre in Toronto. Like the New York preem Oct. 10 at the DeMille Theatre, the Toronto engagement will be a reserved seat policy.

According to Col sales veep Rube Jackter, the 2,318-seat Odeon Carlton will be the largest theatre in the world offering a 70m pic on reserved seat basis.

"Barabbas" has had extensive playoff in Italy and has opened in Britain. It was reviewed June 13 in VARIETY from London.

Europe to U. S.

Alexander H. Cohen
Joseph E. Levine
Len Lightstone
Mary Peach
Irvin Shapiro
William L. Snyder
Norman Twain

N. Y. to L. A.

Billy Baxter
Burt Brinckerhoff
Steve Broidy
Martin Goodman
Jean Martin
Kal Ross
Larry Taylor

Par Party Visits Studio

Paramount homeoffice exec tier has been on the Coast past few days for studio conferences.

Delegation, headed by prez Barney Balaban, included George Weltner, Paul Raibourn and Russell Holman.

Warmth, Loyalty Marked Wald, Mourners Told

Hollywood, July 17.

Jerry Wald's patience was described as "fabulous" in a eulogy written by his longtime friend and associate, Clifford Odets, and spoken by Raymond Massey, at services attended by more than 300 friends and associates today (Mon.) at Church Recessional, Forest Lawn Cemetery, Glendale, for the 49-year-old producer who died of heart attack July 13.

"His admiration for the really gifted director, writer or actor was without limit," Odets wrote. "His patience was fabulous, and malice, even against those who had wronged or hurt him, had no place in his character. His kindness even to those who harrassed or wasted his time was legendary." Odets also extolled his devotion to family, friends and the motion picture industry, adding that despite his flair for publicity, Wald basically was a modest and generous person who was ever willing to lend a helping hand.

Screen producers Guild, of which Wald was a founder-member, also paid this tribute: "A vital force for progress, reform and showmanship has left Hollywood with Jerry Wald's passing. He had an all consuming interest in everything that had to do with the making, distribution and exhibition of motion pictures. When industry was under critical attack, his was one of the few voices heard in its defense. He also had his critics and detractors, but so do all men who are willing to stand up and be counted. He was the recipient of the most significant awards the industry accords its own. His astounding list of screen credits before and after forming his own company exhibit with clarity the

(Continued on page 13)

What of Wald Projects?

Hollywood, July 17.

Jerry Wald's currently-shooting pic, "Woman in July," will be completed by 20th-Fox studio, veepee Peter G. Levathes told VARIETY upon his return from New York yesterday. Wald had seven other properties he was working on when he died, including Attorney General Robert F. Kennedy's "The Enemy Within" and "Ulysses."

"Everything is up in the air," said Levathes. "There will be meetings between attorneys. As matters stand now, everything is complicated. 20th owned the story properties, turned them over to Wald and also financed his productions. Just what will happen to them I can't say at this point."

'Ghenghis Khan' Invasion Of Big Budget Market By American International

Hollywood, July 17.

American International Pictures has allocated $4,500,000 for its production of "Genghis Khan," by far the biggest budget in company's history which originally included films made at $100,000 and under.

Film is skedded for a January, 1963, start, to be made in Europe and Hollywood in 70m and Technirama and put into roadshow release for Christmas, 1963. Prexy James H. Nicholson and Samuel Z. Arkoff, who will produce, leave for Europe this week to make arrangements for filming.

New York Sound Track

This is what the westerns mean when they say "Cut them off at the pass": a reporter, who called attorney **Arnold Grant's** office last week, was asked by the switchboard operator what the call "is in relation to." The reporter, ignoring the dangling preposition, said the Zanuck-20th affair. The operator replied: "Mr. Grant is in a legal position and has no comment to make one way or the other." *Aw, come on, honey* . . . **Cornelius Vanderbilt Jr.** has formed a company to produce documentaries for both theatrical and tv release. It's handle: Vagabonding With Vanderbilt Inc., named for his newsletter.

Producers' rep **Marshall Schacker** would like known that U.S. and Canadian rights to "World by Night No. Two," reviewed in VARIETY July 11, are still on the market, despite the fact that the review listed Warners as distrib. Warners has all but the local rights . . . **Alfred Katz**, UA's foreign division manager, who went to Tokyo 10 days ago, is already back at his N.Y. desk . . . Indie filmmaker **Ernie Pintoff**, just back from the Annecy fest, has completed the script for his first feature-length, liveaction pic, "The Weekend." Hopes to start production in the spring of 1963.

"Kind of Loving," the British "Golden Bear" winner at Berlin, is the Blighty entry at the Montreal Fest Aug. 10-16. Governor Films has it for U.S. play . . . Final money count on that exhib-sponsored Waldorf-Astoria fete the other month for **Spyros P. Skouras** amounted to nearly $3,000, earmarked for the Will Rogers Hospital at Saranac . . . Photography has completed on Metro's Berlin-filmed "Tunnel 28," inspired by that wall the politicians talk about . . . N.Y. Public Library is exhibiting a retrospective playbills, stills, etc) on the stage and silent pic career of **Elsie Ferguson**, who died last Novmber . . . **Arthur Hoffe's** Haven banner to film "The Strange Story," a psychological meller, for Col . . . Note to struggling young actors: get yourself a fan club, and then producers are sure to submit. Or so goes the publicity on Cleveland thesp **Larry Caringi.** The fan clubbers hectored **Carl Foreman** to such impact, it's said, that he signed Caringi for a part in "The Victors"—appropriately, as the puff notes.

Footnote to the recent VARIETY coverage of show biz scene, ranging from the Ginza (Tokyo) to the Champs-Elysees, includes accent by Universal prexy **Milton R. Rackmil** that last year was the first time in three years that he alone and or in company of **Americo Aboaf** did not traverse the Far East and Middle East to meet all of his global staffers. American International Pictures' prexy **James H. Nicholson** and exec veepee **Samuel Z. Arkoff** also had been there a year ago. Technically VARIETY could cop a plea that, as the American film reps in the Orient complained, they rarely or never have seen their company presidents. The two above, of course, are the exceptions.

Frank Gervasi, MPEA topper in Rome for the Mediterranean area after resigning as a Hearst war correspondent, has signed with Macmillan for three books on Italy, the Mediterranean and Switzerland. They will be part of a new educational book series for college-level readership with initial editions ranging from 35,000-50,000 copies on each. MCA handled the deal. All three due for '63. Meantime Gervasi has 80-90 lecture dates set up again via **Colstein Leigh** this fall on subjects ranging from the west-east power politics to the "American Imagine abroad" to "motion pictures overseas." Latter stems from his background with the **Eric Johnston** office when he was headquartered in Rome.

Paris-Match exec **Pierre Galante**, who covered the Hollywood scene for some years when he was a staffer on that French weekly before becoming one of the management, visiting Denver for the "Brothers Grimm" preem in connection with authoring two books on "Grimm" and the other Metro-Cinerama feature, "How the West Was Won." Both will be published abroad in French, English, German and Italian, and will be tied in with the pix, and also sold during roadshow engagements. Random House probably publishing the U.S. counterparts of same. Galante's wife, **Olivia de Havilland**, is also currently a best-selling author ("Every Frenchman Has One").

Succinct summation of **Marlon Brando** by peel queen **Lili St. Cyr's** sixth husband **Joe Zomar**, a special-effects soundman who worked on "Mutiny on the Bounty": *"He's a slob. He thinks he knows everything."* Quote is via **Trent Frayne**, who interviewed Miss St. Cyr at Bimbo's club in San Francisco for Toronto Star.

Buddy Kaye, the songwriter, and legit producer ("Christine") **Martin B. Cohen** have set a film project to shoot in Brazil in August, titled "Flowers for Elizabeth," a comedy predicated on the cultural conflict of lovers from different countries. Kaye's in Sao Paulo preparing the pic, which **Paul Sylbert** is to direct . . . **Harvey Matofsky**, with Charley Schneer Productions the past year, on leave as international publicity coordinator for **Carol Reed's** "The Ballad of the Running Man," shooting in Spain and Ireland for Columbia release . . . Col's **Alec Guinness-Dirk Bogarde** high seas pic, "H.M.S. Defiant," will play this side as "Damn the Defiant" . . . And Universal's "The Phantom Army" is now "Instant Army." Let the Russians "invent" that one.

Sidney Burton Pfeifer, Univ. of Buffalo '20, a film biz attorney in his hometown and in New York City, delivered a treatise on "The Lawyer's Not for Burning," as v.p. of the State Bar Assn., before the N.Y. Area Alumni Club at its annual meeting. He dwelt on the integrity of the bar and, as a longtime show biz aficianado, he recoursed to **Gilbert & Sullivan**, **Carl Sandburg**, along with other show biz sources for groups on lawyers. PS—As **Sidney Burton**, he is perhaps the senior VARIETY correspondent in length of years, having been the Buffalo stringer since the 1920s.

Ingmar Bergman's "Through a Glass Darkly" is the subject of a laudatory review by the **Rev. William F. Fore**, director of visual education of the Methodist Church, in the current issue of the Christian Advocate . . . **Akira Kurosawa's** "Yojimbo," being released this side by Seneca International, will follow "Last Year in Marienbad" at the Carnegie Hall Cinema . . . Metro is happy with the news that the fourth week gross on "Lolita" at the State and Murray Hill Theatres topped the third week, even though latter included July 4 biz.

Kingsley International will theatrically distribute the short, "The Painting," produced and directed by **Gil Cates-Jamel** . . . Continental Distributing will handle **Tony Richardson's** "The Loneliness of the Long Distance Runner" this side.

Lt. Gov. **Rex Bell**, of Nevada, quondam silent films cowboy star, left an estate "in excess of $10,000" but his will, dated Nov. 17, 1961, left no bequest to his wife, **Clara Bow**, the "it" girl of the Paramount silent days. A clause therein states, "I am married to **Clara Bow Bell** but . . . we have lived separate and apart for many years." Two sons, 25 and 27, were willed the bulk of the estate.

The summer (and second) issue of Canada's new film magazine, "Zoom" edited and published by **Clive Denton** and **Bruce Martin** (two of Toronto Film Society enthusiasts) examines war on the screen, including **Kobayashi's** triology "The Human Condition," which has been shown in Montreal. There are reviews of new films by **Joan Fox** and **George Patterson**, and **Gerald Pratley** surveys censorship in Canada.

Frances Ann Milchen, of the staff of Capri Theatre at El Paso, Tex., joining the Peace Corps to teach English in the Philippines.

Onetime CBS radio director "boy genius" **Fletcher Markle** is in Toronto, his old habitat, casting Walt Disney's "Incredible Journey" for producer **James Elgar**, for a fall start. Markle, lately in tv, came to attention at Columbia Broadcasting in N.Y. under the regime of **Davidson Taylor**.

Hall Bartlett Productions will co-produce "A Global Affair," story

(Continued on page 13)

7 ARTS DEVELOPING MUSCLE

JERRY WALD, ENTHUSIAST

For all the intratrade cynicisms about Jerry Wald—his enthusiasm, his volatile ideas—none in the picture business deprecated his talents. Too grimly true was another Hollywood observation, born of his multiple projects, that "he couldn't live that long to make all the scripts he announced or plans," but what he made were contributions to the entertainment and the exchequer of all concerned.

Perhaps the keynote of Jerry Wald's daily credo was best uttered by himself when he started as radio critic on the now defunct Bernarr Macfadden evening tabloid, the N. Y. Graphic: "I remembered that Sime Silverman and VARIETY didn't fear 'taking on' Albee and the vaudeville trust and everybody respected him so I figured I'd 'take on' the biggest guy in radio and everybody will just have to notice me. So I took on Rudy Vallee, who was the 'king' then. We even had a scrap, and they sure remembered who Jerry Wald was—but fast." The more mature film producer in later years was equally adventurous in tackling "big" projects. He scrapped and he wrangled and he sometimes wheeled-and-dealed but he never kowtowed, whether to Jack Warner, Harry Cohn, Howard Hughes or Spyros Skouras.

He had the courage of his convictions and if he couldn't con and charm his colleagues and/or superiors he was not to be browbeaten either. Nobody sidetracked Jerry Wald. His track record would indicate that, by the law of averages, he batted big league in the Hollywood celluloid capital. His screen credits attest to that. He was a credit also to his own dogged determination and native shrewdness. Those are the keys to any successful entrepreneur. Wald was a good showman. The contributions he made, as a producer and as a human being, rank high on the industry rolls. The industry can ill afford the loss of such dynamic film-making people.

Do Neurotic Stars Hurt Theatres?

Second Thoughts on Recent Headlines—But Nobody Sure of Tangible Penalties Except in Inflation

By JACK PITMAN

America's film exhibitors tend to echo Wall Street on those rowdy headlines generated by neurotic star behavior and the miscues of production management. This pertains to the baring of the industry's "dirty linen" in blatant public view — the hassling attendant "Something's Got to Give," "Mutiny on the Bounty," etc.

The general feeling is that to let everybody in on the internecine warfare begets a needless blackeye for the industry and, worse, could possibly boomerang at the boxoffice. It's reasoned that when millions read a Satevepost article on the Marlon Brando whims, and the resultant ballooning costs of "Mutiny," a certain amount of resentment is likely at the wickets. Also feared is the possibility that public hostility could spill over and hurt theatres willy nilly for a time.

Those too-well publicized maneuvers of Marlon, Marilyn, Liz, et al, suggest to some exhibs that the result can only be to create in the public mind an image of Hollywood chaos "and of stars dictating our business." This is precisely what the investment bankers resent, too.

Calmer minds among the showmen, however, shrug off the tabloid antics. Some contend that the intramural brouhaha hasn't been invented which could keep 'em away from theatres to any serious degree.

Something else, again, are the Liz-Dickie decorum-be-damned doings. The worry in this regard is that the Roman Holiday could trigger a fresh and damaging wave of censorship activity. The recent "Cleo" sidebar publicity caused some theatremen to recoil in horror; but others, though stating it with discretion, indicated it could only help the picture's biz. In this latter view, morality is too steeped in hypocrisy hence the customers will pour out in droves.

Whatever morality's affect, there is still the spectre of crusading bluenoses to arms, stern denunciations from the pulpits, and exaggerated notions of duty on the part of censor bodies. If such reaction, assuming it materializes, were limited to just the one picture and star, exhibitors would hardly be prone to alarm. But such crusades usually diffuse their fire, so the fear, of course, is that it could damage the honorable along with the tarnished.

UA'S EUROPEAN EXPLOITEER

Emile Buyse Replaces Sardou, Who Opens Own Shop

Paris, July 17.

Emile Buyse, film publicist, has been named United Artists director of ad-pub-exploitation for continental Europe and the Middle East. He succeeds Roger Sardou, who resigned to establish his own publicity firm.

Buyse, who has had extensive film company experience, has given up his own indie publicity firm to join UA.

49 Fewer Films Sought Code Seal In '62 Half-Year

Washington, July 17.

First six months activity this year by Production Code Authority of the Motion Picture Assn. showed a drop of 49 features as compared to last year, same time. Number of films screened for Code Seals totaled 81 this year as against 130 in 1961.

Social problem topped the list with 22; next was comedy with 12. Children's pix and crime evened at seven each, while historical and spectacle numbered eight. Musicals, Westerns and fantasy and horror chalked up six each. Melos figured at four while war pix were limited to two. There was only one religious film.

Levine in Paris For French, Italo Huddles

Paris, July 17.

Joe Levine, prexy of Embassy Pictures, was in Friday (13) for a quick 36-hour meeting with several French and Italo film producers whose pix he has invested in or taken for U.S. distrib. He was accompanied by Leonard Lightstone, global sales veepee of Embassy.

Levine huddled with Italo producer Carlo Ponti whose "Boccaccio '70" and "Two Women" he both invested in and is handling for various world marts. He also saw Arthur Cohn, Leichenstein-based producer who did "The Sky Above and Mud Below."

PROMISE TURNING INTO PRODUCT

About a year ago, an employee of Seven Arts suggested that the only thing the company lacked was a "prestige image." "Right now," he said at that time, "the Seven Arts image is Ray Stark running up and down Wilshire Boulevard making deals."

That the deals have begun to pay off (and thus the image is forming) is evident with the release this week of the company's annual report. In addition to confirming the preliminary financial statement released earlier announcing that the company earned a net profit in 1961 of $1,100,555 (against a loss of $1,090,212 in 1960), the report outlines one of the most ambitious and far-flung production schedules in film history.

Highlight is a deal with Metro calling for the development, coproduction and cofinancing of 20 pix over the next several years. According to Seven Arts Production heads Eliot Hyman and Ray Stark, the agreement is believed to be "the largest single pact ever negotiated with a major distributor by an independent producing company." In addition, SA has a four-picture deal with 20th-Fox, a three-picture deal with Warners, a two-picture deal with Columbia, and is associated with the Mirisch Co. in the upcoming United Artists release, "Two for The Seesaw."

According to the report, "this method of operation offers major distributors important product and at the same moment eliminates the need, on Seven Arts' part, to duplicate the extensive distribution facilities already available through these major companies."

Goal

The report adds, however, that Seven Arts "is constantly exploring new methods of distribution to assure the greatest net income."

Principal portion of the annual report is given to a rundown on properties either in production or preparation for the future. In addition to the production of 20 features, the Metro deal calls for Arts and Metro to join in the production of Broadway plays and to share the contracts of a number of stars committed to Arts.

Kicking off the Metro deal is the current "Lolita," to be followed by "The Main Attraction," starring Nancy Kwan and Pat Boone; "Tamahine" starring Miss Kwan; the film version of Tennessee Williams' "Night of The Iguana"; "A Global Affair" starring Bob Hope; Norman Krasna's "Sunday in New York"; the remake of "Of Human Bondage"; Joshua Logan's "The Careful Man"; Rumer Godden's "A Candle for St. Jude"; Fred Coe's production of Tennessee Williams' "This Property Is Condemned"; an adaptation of the French play, "Film of Memory"; "The Wild Affair"; "Meet Me in Monte Carlo," a musical starring Nancy Kwan and Alain Delon; "Not That Kind of Girl," and "The New Adventures of Robinson Crusoe."

'Gigot' Via 20th

The 20th deal includes the soon-to-be released "Gigot," plus John Patrick's "The Other Side of The Mountain," "The Disenchanted" and "The Hunt for Kimathi." The Warners deal covers "The Story of The Count of Monte Cristo," "Panic Button" (now shooting abroad), "What Ever Happened to Baby Jane?" starring Joan Crawford and Bette Davis. Columbia will have "The Enchantress," which will star Robert Mitchum, and "Assault on The Queen," to be produced by Mel Ferrer.

In addition, the annual report lists the following productions which will be financed wholly or in part by Seven Arts and will be released either through major companies "or by new methods of distribution presently under study": Elia Kazan's "The Anatolian Smile," John Huston's "The Lonely Passion of Judith Hearne," an un-

(Continued on page 15)

No Political Cracks Aroused Thus Far As U.S.-USSR Coproduction Shapes Up

To forestall any politically-tinged criticism of his role as prime-mover and producer of the first officially endorsed (under the cultural exchange agreement) Soviet-American film coproduction, Lester Cowan has been contacting a number of important "opinion makers" around the country to explain the project.

The first thing that Cowan has been stressing is that the project an adaptation of Mitchell Wilson's novel, "Journey to a Far Meridian," has been fully approved by the State Dept. Secondly he emphasizes that "it's a good business deal."

Whether or not it's been a result of these talks, says Cowan, he doesn't know, but there has been no criticism so far, nor innuendo to the effect that he is a parlor pinko. "Thank God I never was a joiner," he adds in reference to some Hollywoodites who back in the '30s and '40s enthusiastically (and sometimes naively) joined all sorts of organizations which later came back to haunt them.

Cowan, who takes off for London and Moscow tomorrow (Thurs.), is also out to downbeat the idea that the film is going to be a message-type drama. If there's any message, he says, it will simply be the idea that people are the same all over and it will be implicit in the love story (between an American scientist and a Russian girl). Primarily, he intends to make an adventure drama that can be sold like "The Guns of Navarone." For this purpose, he is also out to find a new title for the film, feeling that "Meridian" doesn't quite heat the blood as another title might.

Accompanying Cowan to Moscow will be bilingual Boris Leven, Oscar winner as production designer of "West Side Story" who'll perform the same task for "Meridian." Cowan also has hired Russ-speaking actor John Kerr for a role in the pic and also to help coach Russ actors whom he'll be testing in Moscow. In addition to Gregory Peck, who Cowan has his eyes on for the U. S. male lead, the producer also would like to get Geraldine Page for the other principal American role, but no deal has been made yet.

Cowan will be gone four weeks and expects, on his return, to act as host to the key Soviet technicians who will come this side to work out preproduction arrangements for the U. S. locations for the pic.

FURTHER LITIGATION

Cyd Charisse's Suit Another 'Got To Give' Echo

Los Angeles, July 17.

Cyd Charisse is latest to get into the legal swim over stoppage of 20th-Fox's "Something's Got to Give," in which she was to costar with Marilyn Monroe and Dean Martin.

Actress has filed Superior Court action against 20th, Dean Martin's Claude Productions and Martin himself, charging she is still owed $14,000 for her stint in pic. Complaint claims that the three defendants had negotiated a contract for her to appear in film for a salary of $50,000, and only $36,000 of this has been paid although she had performed all services for which she was pacted.

Suit follows multi-action in connection with pic, which was halted last month and all plans, at least temporarily, called off for its resumption. Twentieth first slapped $500,000 suit against Miss Monroe, then $3,339,000 action against Martin. Martin countered with a $6,885,500 against studio in another Superior Court suit.

MGM Profits Sag; Brando & Other Features Tardy

Metro earnings for the first 40 weeks, ended June 7, of the current fiscal year dropped sharply to $3,308,000 or $1.30 a share, from $9,442,000 or $3.74 a share in the corresponding period last year, prexy Joseph R. Vogel reports. Earnings for the third quarter of the current year were also down to $755,000 or 30c a share from $2,758,000 or $1.09 a share last year.

Vogel explained that the decline was "due in large measure to the fact that some of the biggest pictures were not completed for release as originally scheduled." These pictures, including "Mutiny on the Bounty," "The Wonderful World of The Brothers Grimm" and "How The West Was Won" will not be reflected in revenues and earnings until the new fiscal year.

The decline in gross revenue for the most recent 40 weeks—to $104,718,000 from $110,112,000 in the 1961 period—was almost entirely due to the decline in film production and distribution, which went down to $74,680,000 from $86,097,000 last year. Revenue from television and records and music was up in the period.

NUDIE SIZZLERS FOR 'BROADMINDED ADULTS'

Minneapolis, July 17.

It's policy the past year of first-run "skin" features tagged "for adults only" has been so successful for the local 800-seat neighborhood Avalon that a nearby competing theatre, the 900-seat El Lago, is having a fling at the epic-dermis stuff.

For a starter, El Lago has twin bill of reissued "The Immoral Mr. Teas" (Indie) and "Eve and the Handyman" (Indie). El Lago ads describe the pictures as "sizzlers for unabashed and broadminded adults only."

Avalon is one of the several neighborhood theatres operated by the estate of the late circuit owner-Hollywood producer W. R. Frank. After Frank's death and prior to the adoption of the "skin" pictures policy, the El Lago was relieved of a considerable income tax debt by the treasury department because its operation had been a losing one.

OPPOSE CENSORSHIP FOR CAPITOL CITY

Washington, July 17.

Motion Picture Assn. of America attorney Barbara Scott yesterday (Mon.) challenged the constitutionality of two proposed bills which would establish motion picture and tv censorship in the District of Columbia. Testimony was given before a House D.C. subcommittee.

Miss Scott pointed out that wherever the constitutionality of classification legislation has been challenged in the courts, it has been found invalid, without exception." She also noted that while both bills provide for classification, the determina of the actual age is left to the determination of the Board of Commissioners, and "experience has shown that it is almost impossible to determine a precise age which has any meaningful validity."

Margaret Twyman, director of community relations for the MPAA, also testified to the effect that there is still no conclusive proof that films are responsible for juvenile delinquency, presumably a basic reason behind the move to classify pictures. Instead of putting through classification legislation, she urged the subcommittee to back constructive programs to encourage the improvement of films. This would accide support of worthy films at the boxoffice.

The Wonderful World of The Brothers Grimm

First story film in Cinerama, combining straight drama and fantasy. As result of novelty and imaginative artistry, ought to register big boxoffice.

Denver, Col., July 14.

Metro-Goldwyn-Mayer-Cinerama picture produced by George Pal. Stars Laurence Harvey, Karl Boehm, Yvette Mimieux, Russ Tamblyn. Features Walter Slezak, Barbara Eden, Oscar Homolka, Arnold Stang, Jim Backus, Martita Hunt, Ian Wolfe, Betty Garde, Buddy Hackett, Terry-Thomas, Cheerio Meredith, Bryan Russell, Tammy Marihugh, Walter Rilla, Beulah Bondi, Clinton Sundberg, Sandra Gale Bettin, Robert Foulk, Otto Kruger, Robert Crawford Jr., Sydney Smith. Directed by Henry Levin and George Pal. Screenplay by David P. Harmon, Charles Beaumont and William Roberts, from screen story by Harmon based on "Die Bruder Grimm" by Hermann Gerstner; camera Paul C. Vogel; special effects Gene Warren, Wah Chang, Tim Barr and Robert R. Hoag; editor, Walter Thompson; music Leigh Harline; words and music by Bob Merrill; assistant director, Al Jeremys. Reviewed at Cooper Theatre, Denver, Col., July 14, '62. Running time 135 MINS., plus intermission.

THE BOOK

Wilhelm Grimm ..... Laurence Harvey
Jacob Grimm ..... Karl Boehm
Dorothea Grimm ..... Claire Bloom
Stossel ..... Walter Slezak
Greta Heinrich ..... Barbara Eden
The Duke ..... Oscar Homolka
Rumpelstiltskin ..... Arnold Stang
Story Teller ..... Martita Hunt
Gruber ..... Ian Wolfe
Miss Bettenhausen ..... Betty Garde
Mrs. von Dittersdorf ..... Cheerio Meredith
Friedrich Grimm ..... Bryan Russell
Pauline Grimm ..... Tammy Marihugh
The Priest ..... Walter Rilla

THE DANCING PRINCESS

The Princess ..... Yvette Mimieux
The Woodsman ..... Russ Tamblyn
The King ..... Jim Backus
The Gypsy ..... Beulah Bondi
The Prime Minister ..... Clinton Sundberg

THE COBBLER AND THE ELVES

The Cobbler ..... Laurence Harvey
The Mayor ..... Walter Brooke
The Ballerina ..... Sandra Gale Bettin
The Hunter ..... Robert Foulk

And the PUPPETOONS

THE SINGING BONE

Ludwig ..... Terry-Thomas
Hans ..... Buddy Hackett
The King ..... Otto Kruger
The Shepherd ..... Robert Crawford, Jr.
The Spokesman ..... Sydney Smith

The Cinerama process has come of age as a dramatic tool with "The Wonderful World of the Brothers Grimm." Producer George Pal demonstrates beyond question that the out-sized sceen medium can open a new and exciting era in motion pictures. The novelty of seeing a story in Cinerama—10 years after the process gave birth to five unusual, in effects, travelogue epics—should generate wide and profitable public interest in this joint MGM-Cinerama project. But there is more to "Brothers Grimm" than just its novelty and visual grandeur, and the excitement that stems from being, quite frequently, a participant in the screen action. "Grimm" is a delightful, refreshing entertainment, which takes full advantage of the ingenuity of which the film medium is capable.

Although the performers, from stars to bit players, are uniformly ingratiating—and properly nasty as occasion requires—if there is a star that shines beyond compare in this two hour and 15 minutes show (plus intermission) it is SPECIAL EFFECTS. The major Fairy Tales sequences—"The Dancing Princess," "The Cobbler and the Elves" and "The Singing Bone"—are as charming and artfully executed as anything Special Effects has created in years.

Some among the group of 400-odd newsmen and exhibitors junketed, from as far away as Japan, to Denver for the special preview Saturday morning at the Cooper Theatre (first house in the world built from the ground up and around—its a spherical shaped auditorium with 800 capacity—to accommodate Cinerama) speculated whether "Grimm" would hold as much appeal for adults as for young audiences. It would appear that the warm applause at the intermission and the fadeout title—*lived happily ever after*—should quiet such speculation. The public more than once has given evidence that it appreciates cinematic resourcefulness and vitality as much, perhaps even more on occasion, as the professionals.

While the Cinerama process now has stepped across the threshold to maturity as a story form, it still is in its 'teens technically. This is not to say that it has not progressed tremendously. It has. There are stretches of considerable length, notably in the second half of the film, when the panel lines are not noticeable at all and the three panel canvas of screen appears to be one unit. There are, however, times when the contrast in film projected from three individual booths is marked and there emerges three distinct and somewhat distracting "pictures." Moreover, the technicians have not yet licked the jiggle, notably in the right panel, and at this showing at least the center panel did its own dancing on a couple of occasions.

It appears that the key here may be in lighting and color composition. When there is uniform lighting and the background colors are in solid tones (deep green, brown, black) where the three film strips join there is no separation in the picture. No doubt that with more concentrated development than the process has received since its introduction via "This Is Cinerama" in September, 1952, these continuing technical shortcomings can be licked. But these are considerations which do not figure to loom disadvantageously (not seriously anyway) as far as public acceptance goes.

Nor is it important whether or not the biographical aspects of "Brothers Grimm" are entirely according to Hermann Gerstner's "Die Bruder Grimm" whence David P. Harmon fashioned the screen story which in turn was molded into script form by Harmon, Charles Beaumont and William Roberts. Its purpose—and director Henry Levin has accorded it appropiate visual interpretation—is simply to provide a bridge for the Fairy Tales sequences. Thankfully, it is a sturdy bridge, enabling the imaginative (some call him loony) Wilhelm and his more practical brother Jacob to emerge as engaging flesh and blood personalities. There is a deceitful simplicity about the skillful and remarkably balanced acting of the respective brothers by Laurence Harvey and Karl Boehm. And their sustained efforts are strongly complimented by Claire Bloom, as the understanding, but at times irritated, wife of the story spinner.

In this, "the book" section of the film, other important acting contributions are made by Walter Slezak, Barbara Eden, Oscar Homolka, Arnold Stang, Martita Hunt, Ian Wolfe and the Wilhelm Grimm children—Bryan Russell and Tammy Marihugh. In lesser roles, Betty Garde, Cheerio Meredith and Walter Rilla also perform effectively.

Pal himself shares directorial credit with Levin, as the producer also is responsible for directing the Fairy Tales sequences. Let it be said as the best form of compliment that Pal and Grimm are sympatico, although, to one observer at least, he permitted Jim Backus as the King to sound too much like "Mr. Magoo" in "The Dancing Princess" sequence.

This traditional fairy tale of the princess who finds her true love in the humble woodsman has been interestingly choreographed by Alex Romero and charmingly interpreted by Yvette Mimieux (a remarkably versatile young actress) and Russ Tamblyn.

Latter also gets quite a vigorous workout as a sometimes visible, and then invisible guest, on the tail gate of a coach racing around mountain paths in a wild ride, which, for sheer visual stimulus, compares favorably with the roller-coaster thriller of "This is Cinerama." Here camera trickery is dominant and appreciation goes to cinematographer Paul C. Vogel, who, it should be added, overall does a splendid job. And those aforementioned special effects experts—quartet consists of Gene Warren, Wah Chang, Tim Barr and Robert R. Hoag—star here, too, as well as in other sections of "Bros. Grimm."

As far as acting honors go, Harvey is dominant, for in addition to playing Wilhem he also enacts, and with touching warmth offset by a trace of irrascibility, the title role in "The Cobbler and the Elves." This sequence, with its Christmas setting and assortment of orphans and puppets which performs a miracle in the cobbler's shop overnight, is entirely enchanting—even though the memorable snowscapes are somewhat victimized by the division of the panels on the huge screen. Short, but effective, performances here are made by Walter Brooke, Sandra Gale Bettin and Robert Foulk. As for the puppets—they're all loveable.

Fairy tales wouldn't have lasted through the ages, of course, if they didn't at times scare the living daylights out of tots. "The Singing Bone," dealing with a titanic encounter involving a supercilious aspiring knight and his servant with a fire-spouting dragon is full of exaggerated chills and wry humor. Buddy Hackett (who reminds of the late Lou Costello) as the humble servant who finally emerges as the shining knight over his dastardly master, is enchanting. And Terry-Thomas also is excellent as the master whose cowardice ultimately strips him of honor and glory. Otto Kruger is authoritative as the king here.

So many have contributed so much—and deserving praise is merited despite certain flaws in this film—that a critic, without meaning to, might easily slight some in proportion to contribution. Obviously, the score by Leigh Harline and the words and music by Bob Merrill to a series of songs, though not by themselves dominant factors, make very significant contributions to the total effect of "Bros. Grimm." This, it should be added, is as it should be, for when the music element predominates in other than a musical picture there is an imbalance.

Also, while Special Effects was singled out, that would not have been as effective if not appropriately complimented by the art direction contributions of George W. Davis and Edward Carfango, supplemented by the set decoration by Henry Grace and Dick Pefferle. Film editor Walter Thompson, in collaboration with directors Levin and Pal, also figured importantly in determining the pace of the film. There are scenes which could be trimmed advantageously here and there, but that's a matter of opinion. The recording, supervised by Franklin Milton, is generally of a high quality, but sometimes it seems the extreme range of the sound track is used more for effect than dramatic purpose.

Finally, one man is responsible for the attributes and the deficiencies, which in summation are minor, considering the areas explored. That man is, of course, George Pal, the producer. And he need not offer any apology. He has created an enchanting world in "The Wonderful World of the Brothers Grimm," a pictorial world which is a trailblazer in the annals of motion picture history, commercially and artistically.

Pry.

Tarzan Goes To India

(C'SCOPE-COLOR)

Further adventures of brighter, more subdued Tarzan. Impressively mounted production. Satisfactory summer b.o. for young crowd.

Hollywood, July 10.

Metro release of Sy Weintraub production. Stars Jock Mahoney; features Jai, Leo Gordon, Mark Dana, Feroz Khan, Simi. Directed by John Guillermin. Screenplay, Robert Hardy Andrews, Guillermin, based on characters created by Edgar Rice Burroughs; camera (Metrocolor), Paul Beeson; editor, Max Benedict; music, Ken Jones; assistant directors, Dennis Bertera, Chimankant Gandhi. Reviewed at the studio, July 10, '62. Running time, 88 MINS.

Tarzan ..... Jock Mahoney
Jai, Elephant Boy ..... Himself
Bryce ..... Leo Gordon
O'Hara ..... Mark Dana
Raji Kumar ..... Feroz Khan
Princess Kamara ..... Simi
The Maharaja ..... Murad
Raaj ..... Jagdish Raaj
Chakra ..... G. Raghaven
Drive ..... Aaron Joseph
Pilot ..... Abas Khan
Mootry ..... Pehelwan Ameer
Conservation Officer ..... K. S. Tripathi

Name's the same, but the character is counterfeit. Widespread appeal of the original primitive ape man will never be duplicated by his jet age descendant, an articulate, subdued, businesslike troubleshooter in the jungles of the world. Still, the Sy Weintraub production for Metro, 36th in the venerable screen series that began in 1918 and first to be endowed with CinemaScope, has the large-scale production sheen and exotic faraway flavor—it was filmed entirely in India—to attract the preteen audience and register satisfactorily as a hot weather program offering.

Screenplay by Robert Hardy Andrews and John Guillermin, directed by the latter, transports Edgar Rice Burroughs' loin-clothed hero to India, where he aids a young elephant boy in the rescue of a pack of pachyderms callously doomed to be submerged under the waters of a giant new jungle reservoir. To do this, Tarzan must battle, tooth, nail and tusk, the uncooperative dispositions of both elephant and man, latter in the form of inflexibly cruel construction interests.

Jock Mahoney, who had a secondary role in the last edition (Paramount's "Tarzan The Magnificent"), has graduated to the title character, a role he endows with admirable physique, dexterity and personality. A long-time film stunt man, Mahoney is the best Tarzan in years. Jai, the Elephant Boy, a pint-sized modern variation of the '30's Sabu, scores in a prominent role. Most of the other characters run to stereotype. Leo Gordon and Mark Dana essay the heavies. Feroz Khan and Simi carry off a minor romantic interest.

Although burdened with dramatic superficiality, "Tarzan Goes to India" has been impressively produced. Under Weintraub and directorial surveillance of Guillermin, all artisans and craftsmen assigned to the film have executed their tasks with skill, most notably cameraman Paul Beeson and art director George Provis, who have used the exotic picturesque locales and views of India's Mysore Province to advantage.

Other sizable assists are those of editor Max Benedict, co-scorer Ken Jones, soundman Bill Howell and second unit photographer Ellis R. Dungan.

Tube.

Baron Prasil

(Baron Munchausen)

(CZECH)

(Color)

Karlovy Vary, July 10.

Czech State Film release production and release. With Milos Kopecky, Jana Brejchova, Rudolph Jelinek, Jan Werich, Rudolf Hrusinsky, Karel Hoger. Directed by Karel Zeman. Screenplay, Zeman, Josef Kainar, Jiri Brdecka from book by G. A. Burger; special effects, Zeman; camera (Agfa), Jiri Tarantik; editor, Zdenek Rozkopal. At Karlovy Vary Film Fest. Running time, 80 MINS.

Baron Munchausen ..... Milos Kopecky
Bianca ..... Jana Brejchova
Tonik ..... Rudolf Jelinek
Cyrano ..... Karel Hoger
Sultan ..... Rudolf Hrusinsky

Karel Zeman's "Wonderful World of Jules Verne," mixing animation, special effects and live characters, played off in the U.S. as well as winning the Grand Prix at the Brussels Film Fest in 1959. This utilizes the same style with the addition of color in depicting the tall tales of the famed, voluble Baron Munchausen. Special slotting looms for this as well as arty houses.

It may not be as consistently successful as its predecessor but this film has a wealth of invention and an overall wit that keep it of interest through most of the footage. Color is strikingly used in a series of scenes that may have one tone or spots of tint.

A rocket ship lands on the moon, and the occupant finds Cyrano De Bergerac, characters from Jules Verne's books and the Baron Munchausen. The latter decides he should learn earthly things and wafts him back there.

Sly satire and straight adventure are the film's backbone. They land on earth in the 18th Century and in a Sultan's palace. Here they free a captive princess who falls for the spaceman. Then they flee and are picked up by a Dutch boat which is swallowed by a mighty fish. The fish is finally washed ashore. Then comes Munchausen's ride under the sea after being abducted by a giant bird and his flight on a cannonball to looksee the enemy.

Effects and inventiveness are tops but this sometimes belabors a point. Milos Kopecky has the right haughtiness for the spouting Baron, and the others blend well. It just does not quite have sheer action and adventure of the former pic.

Mosk.

Eien No Hito

(Immortal Love)

(JAPAN)

Berlin, July 3.

Shochiku production and release. Stars Hideko Takamine, Keiji Sada, Tatsuya Nakadai; features Yoshi Kato, Masakazu Tamura, Yukiko Fuji. Written and directed by Keisuke Kinoshita; camera, Hiroyuki Kususe; music, Chuji Kinoshita; editor, Yoshi Shugihara. At Berlin Film Fest. Running time, 107 MINS.

Sadako ..... Hideko Takamine
Takashi ..... Keiji Sada
Heibei ..... Tatsuya Nakadai
Seijiro ..... Yoshi Kato
Eiichi ..... Masakazu Tamura
Morito ..... Masaya Toriika
Naoko ..... Yukiko Fuji

Saga of an ill assorted husband and wife over a 28 year period, this avoids melodramatics and hokum by a deep insight into motivations plus some smoothness in acting, directing, writing and technical knowhow. However, its leisurely pace makes it mostly an arty house bet.

A crippled war veteran son of a big landowner in a small town, forces himself on a sharecropper's daughter who is awaiting the return of her loved one. She is practically sold to the family by her heavyhearted father. But her fiancee comes back and they decide to run off only to have him change his mind thinking she would be better off without him.

Director-writer Keisuke Kinoshita manages to turn what seems like melodrama into a lyrical and compassionate look at man's condition. He is neither afraid of sentiment or coincidence and manages to give a good feeling for what is transpiring outside this little community though the wars are never shown.

This is expertly played, meaningfully directed, with fine production. A Hispano-type ballad connecting five episodes in the life human comedy manner of treatment of the couple is in key with the ment.

Mosk.

Guns of Darkness

Escape yarn with an anti-violence moral; fairly turgid stuff despite okay marquee value.

London, July 10.

Warner-Pathe release of an Associated British presentation of a Cavalcade (Incorcorde Thomas Clyde) production. Stars David Niven, Leslie Caron; features James Robertson Justice, David Opatoshu, Richard Pearson, Eleanor Summerfield, Derek Godfrey. Directed by Anthony Asquith. Screenplay, John Mortimer, from Francis Clifford's novel, "Act of Mercy"; camera, Robert Krasker; editor, Frederick Wilson; music, Benjamin Frankel. At Warner Theatre, London. Running time, 102 MINS.

Claire Jordan ..... Leslie Caron
Tom Jordan ..... David Niven
Bryant ..... James Robertson Justice
Rivera ..... David Opatoshu
Hermandez ..... Derek Godfrey
Bastidin ..... Richard Pearson
Mrs. Bastian ..... Eleanor Summerfield
Dr. Swann ..... Ian Hunter
Lieutenant Gomez ..... Sandor Eles
Gabriel ..... Steven Scott
Gabriel's Cousin ..... Tutte Lemkow
Nightclub Singer ..... Dorita Sersser
Indian Boy ..... Ali Nagi
General Zoreno ..... Barry Shawzin
Sergeant ..... Peter Allenby

That sensitive director, Anthony Asquith, is slightly off form with this one. An advocate of anti-violence, he pursues a theme that he has explored before, that violence is sometimes necessary to achieve peace. But though he has assembled some big guns in the shape of David Niven, Leslie Caron, David Opatoshu and James Robertson Justice, which should give a hypo to the boxoffice, the result is a resounding fall between two stools. The film does not stand up satisfactorily as a psychological study. And as a pure "escape" yarn, its moments of tension are only spasmodic. However, the performances of Niven, Opatoshu and Derek Godfrey offer some reward.

John Mortimer's screenplay is not positive enough to enable Asquith to keep a firm grip on the proceedings. There are times when the film plods as laboriously as do the stars in their escape to the frontier. It opens in Tribulacion, capital of a South American republic, during a revolution. The president is deposed in a swift coup and, wounded, has to take off in a hurry. Niven, a rather boorish PRO with a British-owned plantation, elects to smuggle him across the border, for reasons which are not even clear to Niven himself. Tagging along is Niven's wife (Leslie Caron) with whom he is having an emotional upheaval.

The arduous journey, partly in an auto but mainly on foot, involves Niven in a spot when he has to kill a man despite his ideals and moral hatred of violence. But after a long, long time, it results in him being reconciled with his

(Continued on page 16)

Strangers in the City

Made-in-Manhattan pic which Embassy Pictures is releasing was reviewed by *Mosk* from the Cannes Film Fest in May 9, '62 VARIETY, with judgment that it is somewhat awkward but arresting and worthy first effort by young director Rick Carrier. Story of an immigrant Puerto Rican family's under stress of Gotham life. Said the critical comment: "The sincerity, visual flair and drive overcome the at time overdone dramatics to make this a film with edge that could pay off in savvy U.S. arty house placement."

Reviewer further noted that pic manages a "neat insight" into contemporary New York life, and that it makes its point without preaching. Acting was rated sharp, and Carrier's direction was judged "forceful." Film, which runs 83 minutes, opened this week in N.Y. at 55th St. Playhouse.

ABSORPTION RATE ON REISSUE

Inside Stuff—Pictures

Direction of the Rassegna del Cinema Latino Americano (Festival of the Latin American Film) at Sestri Levante, Italy, recently accepted the choice of an international jury and rewarded Luis Bunuel's "El Angel Exterminador" with the Giano d'oro (Golden Head of Janus). But reluctantly, prior to this, the director tried to block eventuality of Bunuels victory with arguments ranging from: Bunuel is a genius, his film is a masterpiece, so it is not fair to let the other directors, only minor masters, compete with him, to the (untrue) argument that the film was not officially on the program and shown only out of competition. Indeed the film was not listed in the booklet, published by the festival and in which names of all films, in or out of competition, were printed; however, "El Angel Exterminador" was listed in press releases issued more than two weeks before the start of the festival. Bunuel got the prize, and his producer, Gustavo Alatriste, who also partly backed "Viridiana," was on hand to receive the Golden Head.

This Festival of the Latin American film is organized by "Columbianum," an organization promoting cultural ties between Latin America and Europe. For two years it was held in Santa Marghuerita, but organizers got into a quarrel with the hotels. Now, it moved to Sestri Levante, also situated on the Italian Riviera, a city that is willing to pay for its publicity and pick up part of the hotel bills of the festival guests.

Bunuel's "Viridiana," which won at Cannes-1961 created rabid reactions in Spain. Bunuel had previously returned to Spain after many years in Mexico and obtained a Spanish okay to shoot the film which deals with the racketeering and hypocritical aspects of organized charity. Prospect of Bunuel winning threw the festival secretary-general, a Jesuit monsignor, into an unhappy frame of mind since the Vatican had rapped the other film in 1961 and a Spanish film ministry official lost his job on account of it.

Seven Arts Productions Ltd., controlled by Lou Chesler, 49, of Toronto, has large pieces of 30 features either being shot or planned —"more than any Hollywood firm will make this year," writes George Pyke in Maclean's. Seven Arts, he says, owns 47½% of "West Side Story" and "World of Suzie Wong," 80% of "Panic Button" (Maurice Chevalier and Jayne Mansfield), 70% of "Main Attraction" (Pat Boone and Nancy Kwan), 40% of "Gigot" (Jackie Gleason).

Seven Arts, of course, bankrolled Stanley Kubrick's "Lolita" when most money men thought it too risky. Its investment in that was $1,900,000, says Pyke, who adds that Chesler controls film rights to Canadian novelist Hugh Maclennan's Montreal-set "Watch That Ends the Night," but won't shoot it in Canada—he prefers the U.K. subsidy for shooting there.

Chesler, son of a Lithuanian immigrant, was born in Peterborough, Ont., went to U. of Toronto but never graduated and soon made a pile in mining stocks. After buying Warners' pre-'50 film backlog for $21,000,000, for tv sales, he started Seven Arts in a suburban Toronto tannery, as a holding company for his show biz purchases. Then he bought later Warners pictures and some from 20th, for $15,200,000. He's also in realestate in Florida and the Bahamas, and owns American Totalisator, which runs tote machines at racetracks; as well as other companies making coinboxes, cables and an assortment of products.

Death of James T. Hamada, Hawaii Times film reviewer, prompted Honolulu Advertiser to note editorially that "something warm, human, delightful and irreplaceable went out of the Island newspaper scene," with his death, adding: "More than one newsman has wished he had said on purpose some of the things Jimmy said by accident."

Editorial noted one of his classic offbeat film reviews, which started: "We didn't go to the theatre last night. We went to Waianae instead. But judging from what we saw in the trailer last week, the picture is an amusing comedy."

Of an actress, he once commented: "She is a hearty eater. She has strong, solid teeth and eats like she's enjoying every morsel of the food."

Another actress drew this note: "In angry dramatic scenes she enlarges her eyes to twice their normal size, making her characterization particularly effective although slightly hammy."

Alfred H. Tamarin, formerly with United Artists, first in its film publicity and later with the disk subsidiary, is plaintiff in a unique lawsuit reported in the dailies last week. He is suing Dr. Anthony T. Totero, Manhattan psychoanalyst, claiming undue influence upon himself and his former wife, now herself a psychoanalyst. The action is believed somewhat precedental in that the doctor is charged to have broken the marriage, but without the conventional alienation of affections angle, and also to have "foisted" upon Tamarin his (the doctor's) own son as partner in a publicity shop Tamarin established after his UA period. Ephraim London is attorney for Tamarin. Doctor's attorney, Jay Leo Rothchild, sought to have case immediately dismissed, also to have the papers sealed against press disclosure. Both motions were denied.

U.S. military close liaison with the Hollywood producers, standard operating procedure for years but especially critical to the Pentagon brasshats in the present fierce jockeying by the services, was spotlighted last week by a Wall Street Journal frontpage feature headlined, "Armed Forces Trade Aid to Film Makers for Influence Over Themes."

One instance cited was the squeezeout by the Air Force of other services in technical participation for Disney's "Moon Pilot." According to the story, an Air Force colonel (lobbyist) after scanning the screen treatment, suggested to the studio, "Let's make it all Air Force." Disney & Co. assented, thus eliminating participation of the Navy, Army and NASA. Film, thus, glorified the Air Force space effort, partly by making the moon-bound pilot an Air Force man.

Timetable for the Los Angeles County Hollywood Museum is on schedule, per word from Sol Lesser who's spearheading the project. Edifice, on a tract opposite the Hollywood Bowl, when completed by June of '64, as skedded, will house memorabilia pertinent to the Hollywood amusement industry comprising film, tv, radio and recording fields. Lesser, by the way, has asked VARIETY for its history, to be included in the museum's library. Official also relays that formulation of an eastern branch of the cultural activities committee is underway. These areas cover music, the literati, education and science —all, of course, in terms of pertinence to the evolution of entertainment.

Official tabulation shows Music Corp. of America secured 1,241,815 shares from Decca holders, or just about 81% of the diskery's outstanding capital stock. MCA subsequently purchased additional Decca shares on the market to hike the total to 1,254,915. Number of Decca issues outstanding prior to the swap deal was 1,602,501, of which about 75,000 was held in the company treasury.

PAR PROBING MARKET DATA

By VINCENT CANBY

Paramount is again seeking the answer to the age-old industry questions as to how much money there is in reissues and just how many reissues can the market absorb in a fairly limited amount of time.

With the exception of Universal, Paramount is the only major not to have leased any of its post-1948s to commercial tv, apparently preferring to wait until the tollvision situation became more definative. Now, however, the company has launched an intensive campaign to get as much "found money" as possible from the theatrical reissue of its post-48s or, at least, those post-48s which are deemed to have value in the present market.

Following the pattern which was used so successfully (a $3,000,000 rental) several years ago in the reissue of DeMille's "Samson and Delilah," Par is giving their reissues new campaigns, often new prints and playing them off as if they were new pix, that is, starting in "A" houses in the keys. Giving new heart to the program is the current success of the Jerry Lewis combo, "Sad Sack" and "The Delicate Delinquent."

On the basis of the dates played so far, the Lewis package is expected to bring in as much as $2,000,000 in new revenue, and that on a reissue investment of between $300,000 and $400,000. Due to get national rerelease in September is Alfred Hitchcock's "Rear Window," to be followed in October by "Roman Holiday" and in November by "War and Peace."

Cheering

What has proved most heartening to the Par execs re the Lewis package is fact that the returns have been so big in face of competition from other post-48s which are now to be seen all over the free tv map. The Par execs are assuming the "Sack"-"Delinquent" receipts are not necessarily the results of a unique combination of factors, though they admit that Lewis' two-week stint on NBC-TV's Tonight show obviously hypoed the boxoffice. In one town, they say, the Lewis combo featured at a local driveln "did just a couple of bucks less than a new picture playing a successful downtown firstrun."

To promote "Rear Window," Par plans to get Hitchcock to make some new tv spots, taking advantage of the comic ghoul image which was so effective in the selling of "Psycho." There will also be a new emphasis on the performance by the Princess of Monaco, Grace Kelly, who was recently forced to giveup a Hitchcock comeback because of the exigencies of international politics.

Slower Playoff

While the Lewis package is being pushed through comparatively fast to take advantage of the summer drivein season, the "Rear Window" reissue will be handled much more slowly, which, of course, means fewer prints will be required and thus cuts the overall reissue cost. In this case, some of the Par execs are apparently acting as if they really were handling a new film, since the suggestion has gone out to branches that managers should try to arrange for "sneak previews" prior to openings. (Just how patrons will react to a "sneak" of a reissue is not yet known, especially if the title is not billed outside the theatre.)

Another point in Par's reissue thinking is the fact that for sometime now, many circuits in the west and midwest have been successfully pairing quality reissues with new "A" product, on the assumption that the public would rather see a good old picture than a second-rate new one with the "A" feature.

While the phenomenally successful reissues ("Gone With the

(Continued on page 15)

A Trend to Philippines Location?

Increase in U.S.-Financed Features—Weather a Factor —Also Local Film Industry Resources

By AARON PINES

Manila, July 17.

An American film outfit, Kingman Productions, will join hands with a Filipino setup in shooting a feature, "Across the Mekong." Story deals with the travail of soldiers defending Red-beleaguered democracy. It will be shot in selected locales in the Philippines where the terrain approximates that of Laos and Vietnam, setting of the story.

Marshall Thompson, president of the American company, will play the lead, supported by Filipino talent. Except for a soundman, all members of the technical staff—from cameraman to clapper-boy—are Filipinos.

Also slated to roll here is "WIA," (wounded in action) by the team of Samuel Serinsky and Irving Sunasky, a couple of American producers from Manhattan. Tale is based on actual experiences of an American soldier during the liberation of the Philippines. Although the action took place in Lingayen, for reasons of proximity to Manila where business can easily be transacted, Batangas—about four hours' drive away—has been picked as the place for the shooting. A low-budget production feature may use some U.S. television players teamed with Filipino performers. This one is the first project of Myriad Productions Ltd., a newly-set-up company.

L.V.N. Studio in Manila is closed at present, in something of a domestic film crisis, for which aid is being sought from the authorities. High import tax on raw stock is at issue, ditto the 25% boxoffice admission tax.

Both "Across the Mekong" and "WIA" will be shot in their entirety in the Philippines. Earlier in 1962 Petramonte Productions, headed by Joe Steinberg lensed

(Continued on page 16)

Experts on Leisure

Washington, July 17.

The two sides of Kim Novak will be a feature of the U.S. exhibit this fall at the International Trade Fair in Yugoslavia.

Included in photo murals carrying out the American theme, "The Constructive Use of Leisure Time," will be shots of Miss Novak before the cameras, working as an actress, and with her easel, as an artist.

She will be in heady company selected by the Commerce Department for the Sept. 8-23 exhibit in Zagreb. Other leisurely Americans are Supreme Court Justice William O. Douglas; Mrs. Pierre Salinger, wife of the presidential press secretary; scientist Vannevar Bush; U.S. Reclamation commissioner Floyd Dominy, and Brooklyn police Lt. Jesse Plutzer.

British Exhibs Worried Anew Re Pix on TV

London, July 17.

Sale of a number of "Scotland Yard" shorts to tv has brought to a head the feeling held in certain sections of the trade that the pix-to-tv situation should be looked at afresh. Cinematograph Exhibitors Assn. believes the time has come for an "extensive review" of the whole question of films on tele, and has set up a special subcommittee to examine the situation.

Leading exhibs feel that the Film Industry Defense Organization, which buys up tv rights to feature pictures, should be far more selective in what it picks up. While FIDO by no means snaps up everything that it is offered, some exhibs opine that it is just not discriminating enough. CEA is expected to approach FIDO for talks to find a formula by which each is in contact with the others views on acquisition of tv rights to certain feature pix.

Some CEA member are pushing for the association to seek governmental action on certain aspects of the film-on-tele situation. At the moment, the exhibs are considering a request for representations to the government calling for legislation which would prevent the sale to tele of any film which has received a subsidy from the Eady fund.

LICENSE REVOCATION UP

Zee Zee From Burly Gets House Into Trouble

Indianapolis, July 17.

Indianapolis Safety Board is planning action against the Ritz Theatre with a view to possible revocation of the theatre's city license. This is an aftermath of a vice squad raid on June 11, when a burlesque performer billed as Zee Zee Martine was arrested. Allegedly risque films were confiscated at that time, and Leroy Griffin, manager, charged with possession of an indecent film.

Safety Board members agreed they should view the films, after receiving several complaints from the citizens and similar recommendations from police officials, because the theatre is still continuing its similar type of film offerings.

Elmo Elizondo named manager of the Corral Drive-In at Raymondville, Tex., recently taken over by John Flacke.

Britain's Variety Tent To Hit $2,800,000 Next Sept.; All for Charity

London, July 17.

By next September, the Variety Club of Great Britain (Tent 36) will have raised 1,000,000 pounds sterling ($2,800,000) for charity, but will not have a penny in the bank when that total is notched. Funds are passed over to needy causes serving under-privileged children as soon as they are raised, and the club's accounts are usually in the red.

The club was formed in 1949 with a handful of members spearheaded by a few enthusiasts, notably C. J. Latta, Lou Wilson, Robert S. Woolf and Val Parnell, and immediately launched an intensive fund-raising program. The proceeds have been used to finance boys' clubs throughout the country, said the Duke of Edinburgh's Playing Fields appeal and the Sunshine Home for Blind Babies of which Princess Margaret is patron, among others.

Tent 36 has twice won the Heart Award, and has two international officers in C. J. Latta and James Carreras. Among the distinguished honorary gold-card holders in membership of the club are the Duke of Edinburgh and Earl Mountbatten.

Both Mates Hospitalized; Village Cinema Closed

Albany, July 17.

Two mishaps closed, temporarily, the Strand in Old Forge, Adirondack Mountains village. G. Harry Brown, husband of the proprietress of the theatre, was struck by a truck and was taken to a hospital, in serious condition. Then Mrs. Brown became ill, and darkening of the house was necessary.

She has conducted the Strand for 30 years.

'Lolita' Sockeroo $19,000, Hub; 'Boys' Boff 40G; 'Advise' 12G; 'Mink' 17G, 4

Boston, July 17.

Big boxoffice takings in Boston this week were sparked by Ben Sack's opening of two theatres, the new Capri Wednesday (11) and Boston Music Hall, the former Metropolitant Thursday (12). "Boys' Night Out" at Music Hall looks smash $40,000 or more. "Lolita" at much smaller Capri is headed for a socko $19,000. Cool wave on Saturday night (14) helped all around.

"Jack the Giant Killer" looks good at Orpheum. "Advise and Consent" is boffo in third round at Beacon Hill. "Touch of Mink" is wow in fourth at Memorial. "Hatari" is holding nice in third at the Paramount.

Estimates for This Week

Astor (B&O) (1,170; 90-$1.50)—"Bon Voyage" (BV) (3d wk). Okay $6,800. Last week, $7,500.

Beacon Hill (Sack) (900; $1-$1.50)—"Advise and Consent" (Col) (3d wk). Sock $12,000. Last week, $14,000.

Boston (Beacon Ent.) (1,354; $1.75-$2.65)—"Holiday in Spain" (Nat'l Th.) (11th wk). Nice $10,000. Last week, same.

Capri (Sack) (850; 75-$1.80)—"Lolita" (MGM). Smash $19,000 in new house (this is first pic) constructed within the walls of the former Strand and sparked by personal of Sue Lyon. This new Sack theatre takes place of the former Capri now being torn down to make way for tollroad extension.

Exeter (Indie) (1,376; 90-$1.49)—"Only Two Can Play" (Col) (8th wk). Seventh week good $4,000. Last week, same.

Fenway (Indie) (1,300; $1.50)—"Jules and Jim" (Janus). Firm $4,500. Last week, "Whistle Down Wind" (Pathe) (2d wk), $3,000.

Gary (Sack) (1,277; $1.50-$3)—"West Side Story" (UA) (37th wk). Surging upwards again to socko $12,000. Last week, $10,000.

Kenmore (Indie) (700 $1.50)—"Taste of Honey" (Cont) (8th wk). Hot $6,000. House closed Sunday (15) to be torn down.

Memorial (RKO) (3,000; 90-$1.49)—"Touch of Mink" (U) and "Inside Information Received" (U) (4th wk). Wow $17,000 or near. Last week, $19,000.

Music Hall (Sack) (2,100; 75-$1.50)—"Boys' Night Out" (MGM). Terrific $40,000 or over opening Ben Sack's reconstructed $500,000 showplace, the former Met. Smash Hollywood style preem Thursday (12), with George Jessel emcee, Zsa Zsa Gabor and others plus 55-piece orch, drew 7,000. House sold balcony seats (1,786) at $1.50 for affair while 2,100 floor seats went to invited guests and celebs. House to run for films at 2,100 capacity.

Orpheum (Loew) (2,900; 90-$1.49)—"Jack, Giant Killer" (UA). Good $16,000 or near. Last week, "Hobbs Takes Vacation" (20th) (2d wk), $11,000.

Paramount (NET) (2,357; 70-$1.25)—"Hatari" (Par) (3d wk). Nice $10,000. Last week, $13,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Vikings" (UA) and "Trapeze" (UA) (reissues). Oke $5,500. Last week, "Merrill's Marauders" (WB) and "Make Way for Lila" (Indie), $5,000.

Saxon (Sack) (1,100; $1.50-$1.80)—"Miracle Worker" (UA) (4th wk). Fine $11,000. Last week, $14,000.

State (Trans-Lux) (730; 75-$1.25)—"Affair in Kamakura" (Indie) and "On Any Street" (Indie). Slick $5,500. Last week, "Scantease" (Indie) and "Illicit Love" (Indie) (2d wk), $4,800.

'Death in Family' to Roll In James Agee Homeland

Knoxville, July 17.

A film version of the novel by James Agee, "Death in the Family" (later a Broadway play) will be cast here by David Susskind for his production being made under Talent Associates-Paramount Limited.

Local talent will be used in some of the scenes. Agee was a former resident of Knoxville and called the mountains his home.

Key City Grosses

Estimated Total Gross

This Week $2,540,100
(Based on 22 cities and 275 theatres, chiefly first runs, including N.Y.)

Last Year $1,920,600
(Based on 19 cities and 236 theatres).

'Mink' Still Tops In Pitt, $11,000

Pittsburgh, July 17.

"That Touch of Mink" in fourth week at Gateway continues to set boxoffice pace here currently. "Tartars" and "Ride the High Country" is not getting far at the Penn. "Mr. Hobbs Takes Vacation" at Fulton did better in second week than first.

New product due in this week includes "Music Man" and "My Geisha." Holdovers of "Bon Voyage" and "Counterfeit Traitor" are offish in final weeks.

Estimates for This Week

Fulton (Assoc.) (1,530; $1-$1.50)—"Hobbs Takes Vacation" (20th) (2d wk). Word-of-mouth sending this one to good $7,500 after $6,500 in first week.

Gateway (Assoc.) (1,900; $1-$1.50)—"Touch of Mink" (U) (4th wk). Still potent at $11,000. Third was $12,600. Stays on indef.

Nixon (Rubin) (1,760; $1.50-$2.75)—"West Side Story" (UA) (23d wk). Still remarkable with $8,000, same as last week.

Penn (UATC) (3,300; $1-$1.50)—"Tartars" (MGM) and "Ride High Country," (MGM). Dullish $8,000. Last week, "Boys' Night Out" (MGM), $10,500.

Squirrel Hill (SW) (834; $1.25)—"Five Finger Exercise" (Col) (2d wk). Holding up well at $3,700 after $4,000 in initial week.

Stanley (SW) (3,700; $1-$1.50)—"Bon Volage" (BV) (3d wk). Oke $7,000 in five days. Last week, $11,000. "Music Man" (WB) opens July 19.

Warner (SW) (1,200; $1-$1.50)—"Counterfeit Traitor," (Par) (3d wk). Acceptable $7,000 in blowoff, same as last week. "My Geisha" (Par) opens July 19.

L'ville Lusty; 'Boys' Hep $7,000; 'Hobbs' Fast 9G; 'Mink' Big $6,000, 4th

Louisville, July 17.

Downtown houses are all doing nicely this week despite torrid temperatures. Most situations have stout holdovers. "West Side Story" shapes for solid in third round at the Brown. "That Touch of Mink" in fourth at the Kentucky looms big. "Windjammer" on seventh at Rialto is not slackening. "Boys' Night Out," sole new product, at the Ohio, is solid.

Estimates for This Week

Brown (Fourth Avenue) (75-$1.25)—"West Side Story" (UA) (3d wk). Resonant $9,000 after second weeks $10,500.

Kentucky (Switow) (900; 75-$1.25)—"Touch of Mink" (U) (4th wk). Big $6,500 following third week's $8,000.

Mary Anderson (People's) (1,100; 75-$1.25) — "Delicate Delinquent" (Par) and "Sad Sack" (Par) (reissues). Okay $6,000 or near.

Ohio (Settos) (900; 75-$1.25)—"Boys' Night Out" (MGM). Tall $7,000 or over. Last week, "Big Red" (BV) and "Huckleberry Finn" (MGM) (reisue) (3d wk), $5,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50)—"Windjammer" (NT) (7th wk). Neat $7,000 after $7,200.

United Artists (Fourth Avenue) (3,000; 75-$1.25) — "Mr. Hobbs Takes Vacation" (20th) (2d wk). Strong assist from Saturday (14) sneak preview, lusty $9,000 or close.

'Road' Dull $6,000 In Buff; 'Geisha' Good 7G

Buffalo, July 17.

Firstrun trade shapes very sluggish in current round, with exhibitors at loss to know why biz suddenly has weakened. Most newcomers shape surprisingly slow. "Road to Hong Kong" is dull at the Buffalo while "Notorious Landlady" looms modest at Century. "My Geisha" is fairly good on opener at Center. "That Touch of Mink" still looks nice in fourth at Lafayette.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"Road to Hong Kong" (UA). Dull $6,000 or less. Last week, "Boys' Night Out" (MGM) (2d wk), $5,000.

Center (AB-PT) (2,500; 90-$1.25)—"My Geisha" (Par). Good $7,000 or near. Last week, "Hobbs Takes Vacation" (20th), $6,800 in 8 days.

Century (UATC) (2,700; 90-$1.25)—"Notorious Landlady" (Col). Modest $7,500. Last week, "Advise and Consent" (Col) (2d wk-9 days), $7,000.

Lafayette (Basil) (3,000; 90-$1.50)—"Touch of Mink" (U) (4th wk). Nice $7,000. Last week, $7,500.

Paramount (AB-PT) (3,000; 90-$1.25)—"World of Comedy" (Cont). Fair $8,000 or close. Last week, "Merrill's Marauders" (WB), $8,200.

Teck (Loew) (1,200; 70-$1.25)—"Lolita" (MGM) (2d wk). Okay $4,800. Last week, $5,000.

Cinema (Martina) (450; 90-$1.25)—"Only Two Can Play" (Col) (3d wk). Good $1,000. Last week, $1,200.

'Hobbs' Great $14,000 In Cincy; 'Landlady' $7,000, 'Lolita' 8G; 'Mink' 9½G, 4

Cincinnati, July 17.

A winning session is in prospect for firstruns here currently. "Mr. Hobbs Takes Vacation" looms great at Twin Drive-In to pace the town's newcomers. Other openers are "Notorious Landlady," good at Capitol, and "My Geisha," okay at Palace. Holdovers retaining sturdy stride are "Touch of Mink" at Keith's on fourth, "Lolita" at the Grand in third, and "Boys' Night Out" at Albee, nearly okay. "West Side Story" still strong in 17th round at the Valley on hardticket.

At the arties, "Advise and Consent" looks solid in moveover to the Esquire. Itto for "Taste of Honey" in transfer to Hyde Park Art. "Through Glass Darkly" rates good in second at Guild.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Boys' Night Out" (MGM) (3d wk). Okay $6,000 after $7,800 for second week.

Capitol (SW-Cinerama) (1,340; $1-$1.25)—"Notorious Landlady" (Col). Good $7,000. Last week, "Advise and Consent" (Col) (3d wk-5 days), $4,500, at $1.25-$1.50 scale.

Esquire Art (Cin-T-Co) (500; $1.25)—"Advise and Consent" (Col) (m.o.). Solid $2,000. Last week, "Taste of Honey" (Cont) (3d wk), $1,500.

Grand (RKO) (1,300; $1-$1.50)—"Lolita" (MGM) (3d wk). Big $8,000 or close. Last week, $9,000.

Guild (Vance) (300; $1.25)—"Through Glass Darkly" (Janus) (2d wk). Good $1,600. Last week, $2,000.

Hyde Park Art (Cin-T-Co) (500; $1.25)—"Taste of Honey" (Cont) (m.o.). Nice $1,300. Last week, "Purple Noon" (Indie) (reissue), $800.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"Touch of Mink" (U) (4th wk). Boffo $9,000 after $11,000 for third. Holding a fifth round.

Palace (RKO) (2,600; $1-$1.50)—"My Geisha" (Par). Okay $7,000. Last week, "Counterfeit Traitor" (Par) (2d wk), $6,800.

Twin Drive-In (Cin-T-Co) (800 cars each side; 90c)—West: "Hobbs Takes Vacation" (20th). Great $14,000. Last week, "Son of Samson" (Indie) and "Last of Vikings" (Indie), $9,000. East: "Cape Fear" (U) and "Mardi Gras" (U) (subruns). So-so $4,500. Last week, "Road Hong Kong" (UA) and "Unforgiven" (UA) (subruns). $5,000.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"West Side Story" (UA) (17th wk). Good $6,500. Last week, $6,800.

'Voyage' Fine $7,000, Philly; 'Mink' Boffo 14G, 'Lolita' Rousing 12G

Philadelphia, July 17.

Little real action this round at cinema boxoffice with exhibs blaming "conditions" more than time of year or lineup of product. However, there are some strong to good spots. "Bon Voyage" is fine in third at the Goldman, but standout continues to be "That Touch of Mink," with a socko week in prospect for fourth Randolph stanza.

"Hatari" looks big in fourth at Stanton while "Lolita" is rated boff in third at 500-seat Trans-Lux. "Notorious Landlady" is neat in third at Fox. "Boys' Night Out" looms quiet in fourth at Stanley while numerous other holdovers are sagging in current round.

Estimates for This Week

Arcadia (S&S) (622; 95-$1.80)—"Advise and Consent" (Col) (4th wk). Okay $7,000. Last week, $10,000.

Boyd (SW) (1,536; 95-$1.80)—"Hobbs Takes Vacation" (20th) (4th wk). So-so $6,000. Last week, $7,000.

Fox (Milgram) (2,200; 95-$1.80)—"Notorious Landlady" (Col) (3d wk). Neat $10,000. Last week, $12,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Bon Voyage" (BV) (3d wk). Fine $7,000. Last week, $13,000.

Midtown (Goldman) (1,200; $2-$2.75)—"West Side Story" (UA) (36th wk). Holding at hep $10,000. Last week, $10,500.

Randolph (Goldman) (2,200; 95-$1.80)—"Touch of Mink" (U) (4th wk). Socko $14,000. Last week, $16,000.

Stanley (SW) (2,500; 95-$1.80)—"Boys' Night Out" (MGM) (4th wk). Quiet $6,800. Last week, $8,000.

Stanton (SW) (1,483; 95-$1.80)—"Hatari" (Par) (4th wk). Big $10,000. Last week, $13,000.

Studio (Goldberg) (383; 95-$1.80)—"Nero's Mistress" (Indie) and "Prehistoric Women" (Indie). Good $4,000. Last week, "Life of Hitler" (Indie) and "Confessions of Opium Eater" (Indie), $3,000.

Trans-Lux (T-L) (500; 95-$1.80) "Lolita" (MGM) (3d wk). Sharp $12,000. Last week, $14,000.

Viking (Sley) (1,000; 95-$1.80)—"Escape From Zahrain" (Par) (3d wk). Slow $4,500. Last week, $5,000.

World (R&B-Pathe) (499; 95-$1.80)—"Tomorrow Is My Turn" (Show). Oke $3,200. Last week, "Jules and Jim" (Janus) (2d wk), $2,500.

'BIRDMAN' HOTSY 16G, ST. L.; 'MINK' 19G, 2D

St. Louis, July 17.

Two new, strong entries this week will help the downtown gross setup. "Birdman of Alcatraz" is rated solid at State while "Lolita" shapes socko at the Shady Oak. "Advise and Consent" is hotsy in third at Ambassador while "That Touch of Mink" at the huge Fox still is great in second.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Advise and Consent" (Col) (3d wk). Hep $14,000. Last week, $15,000.

Apollo Art (Grace) (700; 90-$1.25)—"Taste of Honey" (Cont). Good $3,000 or near. Last week, "Last Year at Marienbad" (Astor) (3d wk), $1,500.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Notorious Landlady" (Col) (2d wk). Fancy $12,000. Last week, $15,000.

Fox (Arthur) (5,000; 90-$1.25)—"Touch of Mink" (U) (2d wk). Great $19,000 or close. Last week, $25,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Bon Voyage" (BV) (3d wk). Okay $8,000. Last week, $9,000.

State (Loew) (3,600; 60-90)—"Birdman of Alcatraz" (UA). Solid $16,000. Last week, "Boys' Night Out" (MGM) (2d wk), $10,000.

Pageant (Arthur) (1,000; $1.25-$1.50)—"Judgment at Nuremberg" (UA) (3d wk). Nice $9,000. Last week, $10,000.

St. Louis (Arthur) (3,800; 75-90)—"Sad Sack" (Par) and "Delicate Delinquent" (Par). Mild $8,000. Last week, "Counterfeit Traitor" (Par) (2d wk), $13,000.

Shady Oak (Arthur) (760; 90-$1.25) — "Lolita" (MGM). Boff $5,000 or close. Last week, "Only Two Can Play" (Indie), $3,000.

Broadway Grosses

Estimated Total Gross

This Week $596,400
(Based on 28 theatres)

Last Year $639,700
(Based on 29 theatres)

'Hatari' Nice 7G, Balto; 'Mink' 8G

Baltimore, July 17.

Holdovers are leading here this week with new films making only a fair showing. "Hatari" is nice in third round at Hippodrome. "Advise and Consent" shapes smart in third at the Town.

"That Touch of Mink" is holding nicely in fourth session at the Stanton. "Mr. Hobbs Takes a Vacation" looms lively in third at Mayfair. "Road to Hong Kong" is fair in second at the New.

"World of Comedy" is oke in openér at the Charles. "Cash on Demand" is slow on its bow at the Little.

Estimates for This Week

Avalon (Freedman) (860; $1.50)—"Paradisio" (Fanfare) (3d wk). Down to $1,500. Last week, $3,000.

Aurora (Rappaport) (367; 90-$1.50)—"One, Two, Three" (UA) (reissue). Oke $1,700. Last week, "After Mein Kampf" (Indie) and "Karate" (Indie) (2d wk), $1,700.

Charles (Fruchtman) (500; 90-$1.50)—"World of Comedy" (Cont). Nice $3,000. Last week, "Black Tight$" (Magna) (2d wk), $2,000.

Cinema (Schwaber) (460; 90-$1.50)—"Viridiana" (Kings). Okay $2,000. Last week, "Valiant" (UA), (2d wk), $1,000.

Hippodrome (Rappaport) (2,200; 90-$1.50)—"Hatari" (Par) (3d wk). Nice $7,000. Last week, $8,000.

Five West (Schwaber) (435; $1.50-$2)—"Judgment at Nuremberg" (UA) (13th wk). Holding at $2,300. Last week, $2,400.

Little (Rappaport) (300; 90-$1.50)—"Cash on Demand" (Col). Mild $1,600. Last week, "Whistle Down Wind" (Pathe) (3d wk), $1,800.

Mayfair (Fruchtman) (700; 90-$1.50)—"Hobbs Takes Vacation" (20th) (3d wk). Warm $4,000. Last week, $5,000.

New (Fruchtman) (1,600; 90-$1.50)—"Road To Hong Kong" (UA) (2d wk). Modest $4,000. Last week, $6,000.

Playhouse (Schwaber) (355; 90-$1.50) — "Only Two Can Play" (Kings) (4th wk). Okay $2,200. Last week, $3,000.

Rex (Freedman) (500; $1.50)—"Not Tonight, Henry" (Indie). Good $4,000. Last week, "Paradisio" (Fanfare) (3d wk), $4,000.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Touch of Mink" (U) (4th wk). Good $8,000. Last week, $10,000.

Town (Rappaport) (1,125; 90-$1.50) — "Advice and Consent" (Col) (3d wk). Nice $7,000. Last week, $9,000.

'Reprieve' Rich $15,000, Det.; 'Hell' 10G, 'Mink' Wham 19G, 'Boys' 14G

Detroit, July 17.

Grosses at downtown deluxers are spotty this week. Biggest coin is going to "That Touch of Mink," still great in fourth session at the Mercury. "Boys' Night Out" looms lofty in third at the Adams. "Reprieve" is rated big in first at Fox.

"Hell Is For Heroes" is only good for opener at the Palms. "Holiday In Spain" still is socko in eighth round at Music Hall.

Estimates for This Week

Fox (Fox Theatre of Detroit) (5,041; $1.25-$1.49) — "Reprieve" (AA) and "Big Wave" (Indep). Big $15,000. Last week, "Premature Burial" (AI) and "Guns of Black Witch" (AI) (2d wk), $8,500.

Palms (United Detroit) (2,995; $1.25-$1.49)—"Hell Is For Heroes" (Par) and "Geronimo" (UA). Good $10,000 or over. Last week, "Hatari" (Par) (3d wk), $8,5[illegible].

Madison (UD) (1,408; $1.50-$2.65)

(Continued on page 11)

Chi Perks Up; 'Viridiana' Wow $9,000; 'Hatari' Socko 22G, 'Voyage' Boffo 20G in 3d; 'Lolita' 24G, 'Mink' 25G

Chicago, July 17.

Rain, cool weather is helping to much bigger biz all around since there was not the usual exodus for the outdoors over weekend. "Viridiana" is preeming to a sock take at the World while the Monroe tandem of "Girls of Night" and "Love Is a Day's Work" shapes trim.

"Hatari" is heading for a potent third frame at the Roosevelt. "Notorious Landlady" is sturdy in third at the Chicago. Same sesh of "Lolita" wow at the Loop.

"Bon Voyage" shapes sharp in third State-Lake lap. "Taste of Honey" continues socko in its Cinema third, and "Stowaway in the Sky" is bright for the same Surf Stanza.

"Boys' Night Out" is still holding up great in the fourth Oriental frame while "My Geisha" is lively in its Esquire fourth. Fifth round of "Touch of Mink" remains torrid at the United Artists, and sixth round of "Advise and Consent" is tapering at the Woods.

On hardticket: "Judgment at Nuremberg" is fair in its eighth Cinestage canto, and "West Side Story" looks loud in its Todd 21st.

Estimates for This Week

Carnegie (Telemt) (495; $1.25-$1.80)—"Last Year at Marienbad" (Astor) (subrun) (2d wk). Nice $2,900. Last week, $3,500.

Chicago (B&K) (3,900; 90-$1.80)—"Notorious Landlady" (Col) (3d wk). Excellent $23,000. Last week, $21,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Judgment at Nuremberg" (UA) (8th wk). Okay $8,500. Last week, $12,500.

Cinema (Stern) (500; $1.50)—"Taste of Honey" (Cont) (3d wk). Fancy $7,000. Last week, $8,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"My Geisha" (Par) (Continued on page 11)

'Marauders' Tall $7,500 In Port.; 'Mink' 7G, 4th

Portland, Ore., July 17.

City is loaded down with holdovers and longruns this session, but trade is holding up in great shape. "Merrill's Marauders" is rated loud in first at Fox while "El Cid" shapes big in sixth at Orpheum. Probably the best showing of pix playing regular scale is "That Touch of Mink," with resounding session at Broadway in fourth stanza. "Judgment at Nuremberg" looms lofty in third at Irvington.

Estimates for This Week

Bagdad (Sullivan) (1,400; $1.25)—"Counterfeit Traitor" (Par) and "Cape Fear" (U) (3d wk). Sturdy $4,000. Last week, $3,100.

Broadway (Parker) (1,890; $1-$1.50)—"Touch of Mink" (U) and "Information Received" (U) (4th wk). Lusty $7,000 or close. Last week, $7,200.

Esquire (Cruikshank) (460; $1.25)—"Hobbs Takes Vacation" (20th) and "The Trumpet" (Indie) (2d wk). Brisk $3,000. Last week, $2,700.

Fox (Evergreen) (1,600; $1-$1.49)—"Merrill's Marauders" (WB) and "Pajama Game" (WB) (reissue). Loud $7,500. Last week, "Advise and Consent" (Col) (2d wk), $6,800.

Hollywood (Evergreen) (1,180; $1.49-$2)—Seven Wonders of World" (NT) (14th wk). Hefty $13,000. Last week, $8,500.

Irvington (Smith) (650; $1.50)—"Judgment at Nuremberg" (UA) (3d wk). Lofty $6,500. Last week, 7,300.

Laurelhurst (Tebbetts) (700; $1.25)—"Boys' Night Out" (MGM) and "World in Pocket" (MGM) (3d wk). Oke $2,500. Last week, $2,900.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (UA) (18th wk). Strong $6,500. Last week, $6,100.

Orpheum (Evergreen) (1,536; $1.49-$1.75)—"Al Cid" (AA) (6th wk). Big $6,300. Last week, $6,600.

Paramount (Port-Par) (3,006; $1-$1.50)—"Road to Hong Kong" (UA) and "Nun and Sergeant" (UA) (3d wk). So-so $4,000. Last week, $5,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Birdman' Socko $17,000, D.C.; 'Lolita' Hot 9½G; 'Voyage' Big 9½G, 3d

Washington, July 17.

Mainstem fluctuated like the weather this frame, with openers hot and holdovers cooling off. "Only Two Can Play" is breaking house records at the MacArthur. "Birdman of Alcatraz" at Keith's looks socko, also on initial round.

"Touch of Mink" is showing up three local reviewers with a fourth hot session at the Town, biz pushing ahead of last week. "Bon Voyage" shapes big in third, daydating two houses. "Lolita" is rated strong in third round at the Ontario.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Bon Voyage" (BV) (3d wk). Big $9,500 after $10,800 last week.

Apex (KB) (940; $1.25-$1.40)—"Summer to Remember" (Union) (2d wk). Fancy $7,000 after $8,500 opener.

Capitol (Loew) (3,420; $1-$1.49)—"Hatari" (Par) (3d wk). Okay $10,000. Last week, $12,700.

Dupont (Mann-KB) (400; $1-$1.65)—"Miracle Worker" (UA) (3d wk). Fancy $7,000, same as last round.

Keith's (RKO) (1,839; $1-$1.49)—"Birdman of Alcatraz" (UA). Smash $17,000. Last week, "Road to Hong Kong" (UA) (3d wk), $9,500.

Mac Arthur (KB) (900; $1.25-$1.40)—"Only Two Can Play" (Col). Great $14,000. Last week, "Whistle Down Wind" (Pathe) (7th wk), $5,000.

Ontario (KB) (1,240; $1-$1.49)—"Lolita" (MGM) (3d wk). Nice $9,500. Last week, $10,700.

Palace (Loew) (2,360; $1-$1.49)—"Boys' Night Out" (MGM) (3d wk). Okay $8,000. Last week, $10,400.

Playhouse (TL) (459; $1.49-$2)—"Advise and Consent" (Col) (6th wk). Fine $6,300. Last week, $8,500.

Plaza (TL) (278; $1.49-$1.80)—"Sky Above" (Embassy) (3d wk). Big $6,100. Last week, $6,900.

Town (King) (800; 90-$1.25)—"Touch of Mink" (U) (4th wk). Hotsy $11,000. Last week, $9,800.

Trans-Lux (TL) (599; $1.49-$2)—"Advise and Consent" (Col) (6th wk). Great $7,500. Last week, $9,800.

Uptown (SW) (1,300; $1.49-$2.75)—"West Side Story" (UA) (35th wk). Tall $9,500 after $9,000 last week.

Warner (SW) (1,250; $1.25-$1.60)—"El Cid" (AA) (5th wk). Sock $13,000 after $14,500 last week.

'Music' Terrif $26,000, Frisco; 'Voyage' 17G

San Francisco, July 17.

"Music Man," heading for a smash session at the Coronet for opener, and "Bon Voyage," strong at Fox, will pace an okay session here this round. "Lolita" still is sock in third at Stagedoor while "Geronimo" is okay in first at Esquire. "That Touch of Mink" shapes lively in fourth at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"That Touch of Mink" (U) and "Night Creatures" (U) (4th wk). Lively $11,000. Last week, $12,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Bon Voyage" (BV) and "East of Kilimanjaro" (Indie). Strong $16,000 or near. Last week, "Hobbs Takes Vacation" (20th) and "Air Patrol" (20th) (2d wk), $9,000.

Warfield (Loew's) (2,656; $1.25-$1.50)—"Boys' Night Out" (MGM) (Continued on page 11)

'Road' Fancy $7,000 In Seattle; 'Hobbs' 8G, 2d

Seattle, July 17.

Bob Hope is going great guns at the Aqua Theatre in person and doing remarkably well with "Road To Hong Kong" in which he is starred at the Blue Mouse. More folks in town for World's Fair, and the cinemas are getting more trade from these visitors than in previous weeks. "Mr. Hobbs Takes Vacation" is boff in second at Coliseum while "Touch of Mink" is rated trim in fourth at Music Hall.

Blue Mouse (Hamrick) (739; $1.25-$1.50) — "Road To Hong Kong" (UA). Big $7,000 or near. Last week, "Boys' Night Out" (MGM) (2d wk-6 days), $3,300.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "Hobbs Takes Vacation" (20th) and "Air Patrol" (20th), (2d wk). Sock $8,000. Last week, $10,500.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50) — "Advise and Consent" (Col) (3d wk). Fair $5,500. Last week, $9,800.

Music Box (Hamrick) (738; $1.50-$3) — "West Side Story" (UA) (21st wk). Good $6,000. Last week, $7,700.

Music Hall (Hamrick) (2,200; $1.25-$1.50) — "Touch of Mink" (U) (4th wk). Trim $5,500. Last week, $6,900.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50)—"Bon Voyage" (BV) and "Two Little Bears" (20th) (2d wk). Okay $7,000 or near. Last week, $10,400.

'Advise' Boff 15G, Prov.; 'Voyage' 7G

Providence, July 17.

Strand's "Advise and Consent" shapes boff on first round. State's "Miracle Worker" looms fair, also on opener. "Advise and Consent" was launched with a long invite headed by senators. Majestic's third of "Bon Voyage" looms nice. Albee's fourth of "Touch of Mink" is solid.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Touch of Mink" (U) and "Information Recieved" (U) (4th wk). Solid $5,500. Third was $6,500.

Elmwood (Snyder) (724; $2-$2.50)—"West Side Story" (UA) (14th wk). Moderate $3,500. The 13th was $3,600.

Majestic (SW) (2,200; 65-90)—"Bon Voyage" (BV) (3d wk). Nice $7,000 or near. Second week was $8,000.

State (Loew) (3,200; 65-90)—"Miracle Worker" (UA). Fair $9,000. Last week, "Road Hong Kong" (UA) and "Mary Hat a Little" (UA) (2d wk), $5,000.

Strand (National Realty) (2,200; $1.25-$1.50) — "Advise and Consent" (Col). Sock $15,000 or near. Last week, "Counterfeit Traitor" (Par) (2d wk), $7,000.

'BOYS' BRISK $14,000, DENVER; 'MUSIC' 29G, 2

Denver, July 17.

Some fresh product is helping biz generally here this round. "Boys' Night Out" shapes sharp on opener at Centre while "Hatari" still is socko in second session at the Denver. Second week for "Music Man," daydating the Crest and Paramount continues great albeit pic is down considerably from opener at Crest. "Bon Voyage" is rated trim in third at Towne.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$1.45)—"Black Tights" (Indie) and "Oklahoma" (20th) (reissue) (2d wk). Fair $2,800. Last week, $4,000.

Centre (Fox) (1,270; $1.25-$1.45)—"Boys' Night Out" (MGM). Sharp $14,000. Last week, "Hobbs Takes Vacation" (20th) (3d wk), $7,000.

Cooper (Cooper) (814; $1.65-$2.50)—"Cinerama Holiday" (Cinerama) (7th wk). Big $16,000. Last week, $16,500.

Crest (Wolfberg) (700; $1.25-$1.75)—"Music Man" (WB) (2d wk). Fine $8,000. Last week, $15,000. Daydating Paramount.

Denham (Indie) $1.25-$2.50) — "West Side Story" (UA) (11th wk). Sturdy $8,000. Last week, $8,500.

Denver (Fox) (2,432; $1.25-$1.45) (Continued on page 11)

B'way Okay; 'Hatari' Smash $45,000; 'Mink'-Stageshow Mighty 195G, 5th; 'Lolita' Boffo 52G, 'Advise' 37G

Despite a dearth of newcomers and some overly extended longruns, Broadway firstrun biz is holding at a fairly high level. Lone big newcomer is "Hatari," which is heading for a smash $45,000 in opening stanza at the DeMille. "End of Desire," also new, landed an okay $8,600 in first week at the arty Fine Arts.

Still outstanding among the high grossers is "That Touch of Mink" plus stageshow with a mighty $195,000 expected in current (5th) session at the Music Hall, first time in the run that "Mink" has dipped below $200,000 in weekly totals. However, this will give the Doris Day-Cary Grant starrer better than a $1,000,000 take on the five weeks, first pic to ever gross that much at the Hall in its first five stanzas.

"Lolita" looks to hit a sockero $52,000 in current (5th) round daydating the State and the Murray Hill. "Boys' Night Out" is heading for a fine $24,000 in fourth stanza daydating the Victoria and Guild.

"Advise and Consent" held with solid $37,000 in sixth week daydating the Criterion and Sutton. "Sky Above" continued lofty with $21,700 for fourth session daydating the Forum and Normandie.

"Birdman of Alcatraz" moves into the Astor and Trans-Lux 85th St. today (Wed.). Astor wound a splendid eight-week run of "Miracle Worker," with an okay $16,000 or close in final week. Paramount brings in "Adventures of Young Man" July 25. It currently is just marking time with "Mr. Hobbs Takes a Vacation" in fifth round.

"El Cid" looks like a good $15,000 in current (31st) stanza at the Warner, as pic nears end of its engagement. Warner will get "Spiral Road" Aug. 3.

Both hardticketers continue well. "Judgment at Nuremberg" wound its 30th stanza at the Palace with a hefty $23,500. It's due to end its run late in August. "West Side Story" looks to hold with smash $44,000 in 38th session at the Rivoli.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) — "Birdman of Alcatraz" (UA). Opens today (Wed.). In ahead, "Miracle Worker" (UA) (8th wk), okay $16,000 after $18,000 for seventh week, and highly successful run.

Criterion (Moss) (1,520; $1.25-$2.50)—"Advise and Consent" (Col) (7th wk). Sixth round completed yesterday (Tues.) was excellent $24,000 or near after $25,500 for fifth week. "Notorious Landlady" (Col) opens July 26.

DeMille (Reade) (1,463; 90-$2.75)—"Hatari" (Par) (2d wk). Initial session completed yesterday (Tues.) was smash $45,000 or close.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"World of Comedy" (Cont) (7th wk). The sixth week ended Sunday (15) was nice $6,000 after $8,000 in fifth.

Palace (RKO) (1,642; $1.50-$3.50)—"Judgment at Nuremberg" (UA) (31st wk). The 30th round completed yesterday (Tues.) was big $23,500 or close after $24,000 for 29th week which took in July 4.

Forum (Moss) (813; $1.25-$1.80)—"Sky Above" (Embassy) (5th wk). Fourth week ended Monday (16) was lofty $14,700 after $18,000 in third, including July 4. Daydating with Normandie.

Paramount (AB-PT) (3,665; $1-$2) — "Hobbs Takes Vacation" (20th) (5th wk). This stanza ending tomorrow (Thurs.) looks to hit good $20,000 or near after $20,200 for fourth week. "Adventures of Young Man" (20th) opens July 25.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Touch of Mink" (U) with stageshow (5th wk). This session ending today (Wed.) is heading for mighty $195,000 or near after $205,870 for fourth, making $1,017,907 for first five weeks of run here. Holds indef. "Music Man" (WB) is due in next, but not opening as early as expected.

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (38th wk). This round ending today (Wed.) looks to hold with wow $44,000 with daily matinees helping. The 37th was $7,000. Continues indefinitely.

State (Loew) (1,900; $1.50-$2.50)—"Lolita" (MGM) (5th wk). Current stanza finishing today (Wed.) looks like great $39,000 or near after $40,000 for fourth. Stays. Daydating with Murray Hill.

Victoria (City Inv.) (1,003; $1.25-$2)—"Boys' Night Out" (MGM) (4th wk). This session winding today (Wed.) is heading for fine $15,000 or close after $16,000 for third. Also playing the Guild. Continues.

Warner (SW) (1,813; $1.50-$2.50)—"El Cid" (AA) (31st wk). This sixth week of three-a-day is heading for good $15,000 or close after $17,500 in previous round. Stays, with "Spiral Road" (U) due in Aug. 3 before "Longest Day" (20th) opens in October.

First-Run Artles

Fine Arts (Davis) (468; $1.80-$2)—"End of Desire" (Cont) (2d wk). First frame concluded Sunday (15) was okay $8,600.

Beekman (Rugoff Th.) (590; $1.50-$2) — "World of Comedy" (Cont) (7th wk). Sixth week ended Sunday (15) was okay $6,000 after $7,000 in fifth. Daydating with Embassy. "Notorious Landlady" (Col) opens July 26.

Carnegie Hall Cinema (F&A) (300; $1.50-$2) — "Last Year at Marienbad" (Astor) (19th wk). This session ending today (Wed.) is heading for good $4,700 after $5,500 in 18th round. Holds.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "Through Glass Darkly" (Janus) (m.o.) (7th wk). Sixth stanza finished Sunday (15) was okay $4,500 after $4,800 for fifth. "Shoot Piano Player" (Astor) opens July 23.

Normandie (T-L) (592; $1.25-$2)—"Sky Above" (Embassy) (5th wk). Fourth round finished Monday (16) was nice $7,000 after $8,700 for third.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "Money, Money, Money" (Times). Opened yesterday (Tues.). In ahead, reissues.

Guild (Guild) (450; $1-$1.75) — "Boys' Night Out" (MGM) (4th wk). This session winding today (Wed.) is heading for stout $9,000 after $11,000 for third week. Daydating with Victoria. Holds again. "A Matter of Who" (Indie) opens July 24.

Murray Hill (Rugoff Th.) (563; $1.50-$2) — "Lolita" (MGM) (5th wk). This week ending today (Wed). looks to hit big $13,000 after $15,000 for fourth. Also playing at State.

Paris (Pathe Cinema) (568; $1.50-$2) — "Taste of Honey" (Cont) (12th wk). The 11th stanza finished Sunday (15) was rousing $9,000 after $10,000 for 10th week.

Plaza (Lopert) (525; $1.50-$2)—"Stowaway in Sky" (Lope) (5th wk). Fourth round completed Sunday (15) was okay $6,500 after $9,000 for third week.

Cinema One, Cinema Two (Rugoff Th.) (700; 300; $1.50-$2)—"Boccaccio '70" (Embassy) (4th wk). Third stanza ended yesterday (Tues.) was great $33,000 or close after $38,000 in second.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Advise and Consent" (Col) (7th wk). Sixth session ended yesterday (Tues.) was sturdy $13,000 after $15,000 for fifth week. Daydating with Criterion.

72d St. Playhouse (Baker) (440; $1.50-$2)—"Jessica" (UA) (subrun). Opens today (Wed.). Last week, "Counterfeit Traitor" (Par) (11th wk), okay $5,000 after $5,500 for 10th week.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Miracle Worker" (UA) (9th wk). The eighth week finished yesterday (Tues.) was fine $7,700 after $7,000 for seventh. "Adventures of Young Man" (20th) opens July 25, daydating with Paramount.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Birdman of Alcatraz" (UA). Opens today (Wed.). In ahead, "Road To Hong Kong" (UA) (3d wk), was mild $5,200 after $7,400 for second round. "Birdman" is daydating with Astor.

World (Perfecto) (390; 90-$1.50)—"Many Ways To Sin" (Mishkin) (16th wk). Current round finishing tomorrow (Thurs.) looks like big $7,000 or over after $7,500 for 15th week. Holding.

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Screenplay by
CHARLES BENNETT, IRWIN ALLEN and ALBERT GAIL

CINEMASCOPE
COLOR by DE LUXE

Mpls. Fine; 'Hobbs' Sock at $8,000, 'Marauders' Oke 17G, 'Mink' Wow 12G

Minneapolis, July 17.

Again a few newcomers are being tossed in against the continuing nonpublication of the struck daily newspapers and long home stand of the local contending Twins ball team in the American League. However, only three of these fresh entries, "Mr. Hobbs Takes a Vacation," "I Like Money" and the reissued "Oklahoma!" are in regular firstruns. "Hobbs" is sock.

"Merrill's Marauders" is making its local bow in what ordinarily are subsequent-run neighborhood spots, with seven of them doing okay.

In the face of the numerous hardships, such strong holdovers as "That Touch of Mink," "Lolita," "Counterfeit Traitor," "Boys' Night Out" and "Bon Voyage" still are doing surprisingly well. Standout is "Mink."

Estimates for This Week

Academy (Mann) (1,000; $1.25-$1.75)—"Oklahoma" (20th) (reissue). Good $6,000. Last week, "Judgment at Nuremberg" (UA) (6th wk), $5,000.

Avalon (Frank) (800; $1)—"Like-Wow" (Indie) and "Bachelor Party" (UA) (reissue). Good $2,000. Last week, $2,500.

Boulevard, Edina, Hollywood, Hopkins, Richfield, Riverview, Terrace (Frank-Mann-Rubenstein-Engler-Mans-Volk-Volk) (800; 1,000; 900; 1,100; 800; 900; 1,200; $1.25)—"Merrill's Marauders" (WB). Satisfactory $17,000.

Century (Par) (1,300; $1.25-$1.50)—"Advise and Consent" (Col) (4th wk). Fair $5,000. Last week, $5,500.

Coon Rapids Drive-In, Rits (Levy) (600; 900; $1)—"Hitler" (AA). Slender $2,000.

Gopher (Berger) (1,000; $1-$1.25)—"Hobbs Takes Vacation" (20th). Sockeroo $8,000. Last week, "Big Red" (BV) (4th wk), $3,000.

Lyric (Par) (1,000; $1.25-$1.50)—"Boys' Night Out" (MGM) (3d wk). Fast $7,000. Last week, $7,500.

Mann (Mann) (1,000; $1.50-$2.75)—"West Side Story" (UA) (22d wk). Great $7,000. Last week, $8,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Bon Voyage" (BV) (3d wk). Sturdy $6,000. Last week, $7,500.

Park (Field) (1,000; $1.50)—"Lolita" (MGM) (2d wk). Hefty $6,000. Last week, $8,000.

State (Par) (2,200; $1.25-$1.50)—"Touch of Mink" (U) (4th wk). Sensational $12,000. Last week, $13,000.

Suburban World (Mann) (800; $1.25)—"I Like Money" (20th). Nice $3,000. Last week, "Last Year Marienbad" (Astor) (2d wk), $2,000.

Uptown (Field) (1,000; $1.25-$1.50)—"Counterfeit Traitor" (Par) (3d wk). Nifty $6,500. Last week, $8,000.

World (Mann) (400; $1.25-$1.50)—"My Geisha" (Par) (2d wk). Moderate $3,000. Last week, $4,000.

SAN FRANCISCO

(Continued from page 9)

(3d wk). Mild $7,000 or close. Last week, $8,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Hatari" (Par) (4th wk). Okay $10,000. Last week, $13,000.

St. Francis (Par) (1,400; $1-$1.75) — "Advise and Consent" (Col) (4th wk). Nice $10,500 or less. Last week, $12,000.

United Artists (No. Coast) (1,151; $1.50-$3) — "West Side Story" (UA) (31st wk). Fancy $14,500. Last week, $15,000.

Vogue (S.F. Theatres) (346; $1.50) — "Through Glass Darkly" (Janus) (10th wk) and "Devil's Eye" (Janus) (4th wk). Fair $1,600. Last week, $1,800.

Stagedoor (A-R) (444; $1.50) — "Lolita" (MGM) (3d wk). Socko $7,500. Last week, $9,000.

Presidio (Art Theatre Guild) (774; $1.50) — "Taste of Honey" (Cont). (7th wk). Neat $2,700. Last week, $3,300.

Metro (United California) (1,000; $1.50-$1.80)—"Whistle Down Wind" (Indie) (3d wk). Nice $2,900. Last week, $3,400.

Esquire (No. Coast) (846; 90-$1.25) — "Geronimo" (UA) and "War Hunt" (UA). Okay $6,000 or near. Last week, "El Cid" (6th wk), $6,400.

Alexandria (United California) (1,610; $1.49-$1.75)—"My Geisha" (Par) (3d wk). Weak $4,000. Last week, $5,000.

Coronet (United California) (1,250; $2)—"Music Man" (WB). Rousing $26,000. Last week, "Oklahoma" (20th) (2d wk), $5,000.

DETROIT

(Continued from page 8)

—"West Side Story" (UA) (22d wk). Big $10,500. Last week, $11,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Notorious Landlady" (Col) (2d wk). Fine $9,000. Last week, $11,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Boys' Night Out" (MGM) (3d wk). Tall $14,000. Last week, $15,000.

United Artists (UA) (1,667; $1.25-$1.50)—"Advise and Consent" (UA) (3d wk). Okay $6,500. Last week, $7,353.

Music Hall (Beacon Enterprise) (1,213; $1.20-$2.65) — "Holiday in Spain" (Nat'l Th.) (8th wk). Torrid $14,000. Last week, $14,500.

Mercury (UM) (1,465; $1-$1.80)—"Touch of Mink" (U) (4th wk). Great $19,000. Last week, $21,000.

Trans-Lux Krim (Trans Lux) (980; $1.49-$1.68) — "Sky Above" (Embassy) (3d wk). Good $2,300 in five days. Last week, $3,000.

'Birdman' Fat 14G, Cleve.; 'Mink' 15G, 4

Cleveland, July 17.

Some new screen fare is shaping up well here currently, and helping the whole firstrun setup. "Birdman of Alcatraz" looms good at State while "Notorious Landlady" is equally satisfactory on opener at Hipp.

Pair of oldies, "Sad Sack" and "Delicate Delinquent" is rated okay at Stillman. Still outstanding is "Touch of Mink," rated socko in fourth round at Allen.

Estimates for This Week

Allen (Stanley-Warner) (2,855; $1-$1.50—"Touch of Mink" (U) (4th wk). Sock $15,000 or over. Last week, $16,500.

Colony Art (S-W) (1,354; $1-$1.50)—"Carry On Teacher" (Indie) (2d wk). Hot $7,500. Last week, $8,500.

Continental (Art Theatre Guild) (950; $1-$1.25)—"Jules and Jim" (Indie). Mild $2,300. Last week, $1,600.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"Taste of Honey" (Cont) (3d wk). Big $2,900. Last week, $3,500.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50) — "Notorious Landlady" (Col). Hep $15,000. Last week, "Bon Voyage" (BV), $9,000.

Ohio (Loew) (2,700; $1-$1.65)—"Advise and Consent" (Col). Fair $5,000. Last week, "Counterfeit Traitor" (Par), $7,400.

Stillman (Loew) (2,700; $1-$1.65)—"Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues). Okay $7,500. Last week, "Advise and Consent" (Col), $8,200.

State (Loew) (3,700; $1-$1.50)—"Birdman of Alcatraz" (UA). Good $14,000 or near. Last week, "Boys' Night Out" (MGM), $8,000.

Westwood Art (Art Theatre Guild) — (955; $1.25-$1.50)—"Jules and Jim" (Indie). Fair $2,100. Last week, "Devil's Eye" (Indie), $2,000.

DENVER

(Continued from page 9)

—"Hatari" (Par) (2d wk). Sock $14,000. Last week, $18,000.

Esquire (Fox) (600; $1.25) — "Heat of Summer" (Indie) and "Three Murderesses" (Indie). Mild $1,800. Last week, "La Dolce Vita" (Astor) (rerun) (2d wk), $1,800.

Orpheum (RKO) (2,690; $1.25-$1.45) — "Advise and Consent" (Col) (3d wk). Good $6,000. Last week, $8,500.

Paramount (Wolfberg) (2,100; $1.25-$1.75)—"Music Man" (WB) (2d wk). Great $21,000, also at Crest. Last week, $35,000.

Paris (Art Theatre Guild) (350; $1.25)—"Last Year at Marienbad" (Astor) (rerun). Good $1,000. Last week, "Only Two Can Play" (Col) (2d wk), $1,200.

Towne (Indie) (600; $1.25-$1.45)—"Bon Voyage" (BV) (3d wk). Trim $6,000. Last week, $7,000.

Vogue (Art Theatre) (450; $1.25)—"Only Two Can Play" (Col) (3d wk). Good $1,200. Last week, $1,700.

'Lolita' Torrid $10,000, K.C.; 'Landlady' Fat 9½G; 'Voyage' Lively 9G, 2d

Kansas City, July 17.

Rash of newcomers here in current session with "Lolita" at Capri and "Notorious Landlady" at the Plaza in sharp boxoffice focus. "Merrill's Marauders" in a 9-theatre hookup is in for a substantial gross. "Black Tights" brings spurt in trade to the Kimo. Holdovers continue generally good on several fronts to round out a bullish week at firstruns. "Bon Voyage" at Uptown and Granada Shapes brisk. "Mr. Hobbs Takes a Vacation" are both notable in holdovers. Streak of humid weather continues.

Estimates for This Week

Brookside (Fox Midwest-Nat. Theatres) (800; $1-$1.25) — "Hobbs Takes Vacation" (20th) (3d wk). Goes with single theatre after two weeks of coupling with Granada. Handsome $5,000; holds. Last week, in two houses, $9,000.

Capri (Durwood) (1,260; 75-$1.50)—"Lolita" (MGM). Changes theatre from its hardticket policy to continuous run, sparkling $10,000; holds. Last week, "Oklahoma" (20th) (reissue) (5th wk), $2,000.

Empire (Durwood) (1,200; 90-$2) — "Windjammer" (NT) (reissue) (5th wk). Okay $3,000 or near. Last week, $3,200.

Isis, Fairway, Vista (FMW-NT) (1,360, 700, 700). Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars), Hiway 40 (General) (1,000 cars), Overland, Aztec (Dickenson) (500, 500) ($1 each)—"Merrill's Marauders" (WB) combined with various second runs. Moderate $22,000. Last week, sub-runs.

Kimo (Dickinson) (504; $1.25-$1.50) — "Black Tights" (Magna). Sprightly $2,000; stays. Last week, "Les Liaisons" (Astor) (9th wk), $1,000.

Paramount (Blank-UP) (1,900; $1-$1.25) — "Counterfeit Traitor" (Par) (2d wk). Mild $4,000. Last week, $4,800.

Plaza (FMW-NT) (1,630; $1-$1.50)—"Notorious Landlady" (Col). Nice hefty $10,000; holding. Last week, "Road Hong Kong" (UA) (3d wk-6 days), $4,000.

Roxy (Durwood) (850; 75-$1.50)—"Boys' Night Out" (MGM) (3d wk). Pleasing $5,000; stays on. Last week, $6,000.

Rockhill (Little Art Theatres) (750; $1-$1.25) — "Only Two Can Play" (Col) (3d wk). Steady $1,400. Last week, $1,500.

Saxon (Durwood) (1,600; 75-$1.50)—"Advise and Consent" (Col) (3d wk). Nifty $6,500. Continues. Last week, $8,000.

Studio (Durwood) (150; $1.25-$1.50)—"Two Women" (Embassy) (9th wk). Oke $1,000. Last week, $1,200.

Uptown, Granada (FMW-NT) (2,043; 1,217; $1-$1.25) — "Bon Voyage" (BV) and "Bashful Elephant" (BV), 2d week Uptown, first at Granada. Bright $9,000; holds. Last week, Uptown only, $10,000.

'GRIMM' READYING START

Minneapolis, July 17.

It'll be $1.65-$2.50 hard ticket prices locally for "The Wonderful World of the Brothers Grimm" (MGM) when it makes its Aug. 8 bow here as well as in a number of other cities. It tees off the new local Cinerama home, the Cooper Theatre, representing an approximate $1,000,000 expenditure and construction of which just has been completed.

Unlike at the former local Cinerama theatre, the loop Century, operated by Cinerama itself, there'll be a single admission price prevailing over the entire house for all showings, although all seats again will be reserved. It'll be $2.50 for Friday and Saturday nights, $2.25 for all others and for Sunday matinees, and $1.65 for the other daily matinees. The Century had a balcony; the Cooper has none.

First ads for the theatre and attraction have appeared in the new Herald newspaper here. Mail orders are being received and ticket sales also have started in a temporary ticket office at the theatre and in a Minneapolis and St. Paul leading department store.

The Cooper circuit has brought Jack Marshall from Denver to manage the theatre. In the Colorado metropolis he was assistant managing director of its Cinerama house. Col. Norman Sproul, who handled publicity for a long period at the Century, will be in the same capacity for Cooper.

L.A. Lags But 'Terror' Loud $17,000, 'Judgment' OK 13½G; 'Birdman' Big 15G, 2d; 'Lolita' Torrid 10G, 4th

Los Angeles, July 17.

Firstruns are off this week after last stanza's hefty upbeat although some multiple runs are helping to swell the overall gross total. "Tales of Terror" should hit a lusty $17,000 in two theatres while "Judgment at Nuremberg," in first general release, looks okay $13,500 in two spots.

Among regular holdovers, "Birdman of Alcatraz" is holding fine $15,000 in second at Fox Wilshire. "Boys' Night Out" is rated fair $16,000 or near in three locations, second session.

"Advise and Consent" shapes socko $14,000 in sixth Warner Beverly stanza. "Mr. Hobbs Takes Vacation" is thin for second in three houses. "Hatari" looms hefty $11,000 in third Egyptian while "Lolita" is smash $10,000 in fourth at Beverly. "West Side Story," only remaining hardticket pic, looks wow in 31st Chinese round.

Estimates for This Week

Warren's, Hollywood (Metropolitan-FWC) (1,757; 856; 90-$1.50)—"Tales of Terror" (AI) and "Burn, Witch, Burn" (AI). Lus $17,000. Last week, Warren's with Hawaii, "The Humanoids" (Emer), "Scavengers" (Indie), $8,800. Hollywood, "Sweet Bird of Youth" (MGM), and "Jessica" (UA) (m.o.), $4,600.

Orpheum, Pix (Metropolitan-Prin) (2,213; 756; 90-$1.50)—"Judgment at Nuremberg" (UA) (1st general release) and "Incident in Alley" (UA). Okay $13,500. Last week, Orpheum, Pix with El Rey, "Road To Hong Kong" (UA) (2d wk), various second feature pix, $11,900.

Fox Wilshire (FWC) (1,990; $1.49-$2.40)—"Birdman of Alcatraz" (UA) (2d wk). Fine $15,000. Last week, $21,700.

Hillstreet, Iris, El Rey, Baldwin (Metropolitan-FWC-State) (2,752; 825; 861; 1,800; 90-$1.50)—"Big Red" (BV) (2d wk, Hillstreet, Iris; 1st wk, El Rey, Baldwin) and various second features. Dull $12,000. Last week, Hillstreet, Iris, $9,800. Baldwin with Pantages, State, Wilterm, "Boys' Night Out" (MGM), "Ride High Country" (MGM), $28,200.

Pantages, State, Wiltern (RKO-UATC-SW) (1,512; 2,404; 2,344; 90-$2)—"Boys' Night Out" (MGM) and "Ride High Country" (MGM) (2d wk). Fair $16,000 or close.

Los Angeles, Vogue, Loyola (Metropolitan-FWC) (2,017; 810; 1,298; 90-$1.50)—"Hobbs Takes Vacation" (20th) (2d wk) and assorted 2d feature pix. Slim $13,000. Last week, $15,000.

Hawaii (G&S) (1,106; 90-$1.50)—"Road To Hong Kong" (UA) (m.o.) and "Facts of Life" (UA) (reissue). Soft $3,300.

Egyptian (UATC) (1,392; $2-$2.40)—"Hatari" (Par) (3d wk). Hefty $11,000. Last week, $14,900.

Beverly (State) (1,150; 90-$2)—"Lolita" (MGM) (4th wk). Hotsy $10,000. Last week, $11,000.

Hollywood Paramount (State) (1,468; $1-$1.80)—"Bon Voyage" (BV) (4th wk). Trim $9,000. Last week, $10,000.

Four Star (UATC) (868; 90-$1.50)—"Lisa" (20th) (4th wk). Dim $1,800. Last week, $2,400.

Warner Beverly (SW) (1,316; 90-$2.40)—"Advise and Consent" (Col) (6th wk). Boffo $14,000. Last week, $15,000.

Lido (FWC) (876; $2)—"Taste of Honey" (Cont) (6th wk). Stout $5,200. Last week, $5,300.

Crest (State) (750; 90-$1.50)—"Carry On, Teacher" (Gov) (7th wk). Sturdy $2,500. Last week, $2,900.

Fine Arts (FWC) (631; $1.49-$2.40)—"Miracle Worker" (UA) (8th wk). Brisk $4,200. Last week, $5,200.

Music Hall (Ros) (720; $2-$2.40)—"Only Two Can Play" (King) (13th wk). Tepid $2,500. Last week, $3,000.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (31st wk). Wow $26,000. Last week, $23,200.

CHICAGO

(Continued from page 9)

(4th wk). Tall $11,000. Last week, $10,250.

Loop (Telem't) (606; $1.25-$1.80)—"Lolita" (MGM) (3d wk). Great $24,000. Last week, near $22,000.

Monroe (Jovan) (1,000; 65-90)—"Girls of Night" (Indie) and "Love Is Day's Work" (Indie). Trim $5,000. Last week, "Michael Strogoff" (Cont) and "Sorcerer's Village" (Cont), $4,500.

Oriental (Indie) (3,400; 90-$1.80)—"Boys' Night Out" (MGM) (4th wk). Lusty $18,000, Last week, $14,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Hatari" (Par) (3d wk). Big $22,000. Last week, $24,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Bon Voyage" (BV) (3d wk). Boff $20,000. Last week, $19,500.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Stowaway in Sky" (Lope) (3d wk). Light $3,600. Last week, $6,400.

Todd (Todd) (1,089; $2.20-$3.50)—"West Side Story" (UA) (21st wk). Tall $28,000. Last week, $25,000.

Town (Teitel) (640; $1.25-$1.80)—"Jules and Jim" (Janus) (3d wk). Neat $3,500. Last week, $4,000.

United Artists (B&K) (1,700; 90-$1.80)—"Touch of Mink" (U) (5th wk). Snappy $25,000. Last week, $22,000.

Woods (Essaness) (1,200; 90-$1.80) — "Advise and Consent" (Col) (6th wk). Tepid $9,000. Last week, $13,000.

World (Teitel) (606; 90-$1.25)—"Viridiana" (Indie). Loud $9,000. Last week, "Through Glass Darkly" (Janus) and "Virgin Spring" (Janus) (reissue) (5th wk), $3,700.

'Hobbs' Hotsy 28G, T'r'nto; 'Boys' 15G

Toronto, July 17.

"Mr. Hobbs Takes a Vacation" is big at three-house Rank combo. But standout currently is "Boys' Night Out," with a wow total at Loew's in second session. "Bon Voyage" is rated fine in second at the Univerity while "Taste of Honey" still is solid in fourth at Towne.

"West Side Story" continues lusty in ninth session at Tivoli. "Hatari" shapes okay in third round playing two houses. "Counterfeit Traitor" looks just okay in fifth at the Hollywood.

Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; $1-$1.50) — "Hobbs Takes Vacation" (20th). Big $28,000.

Eglinton (FP) (918; $1.50-$2.50)—"Windjammer" (NT) (reissue) (2d wk). Upsurge to fast $4,500. Last week, $4,000.

Hollywood (FP) (1,080; $1-$1.50)—"Counterfeit Traitor" (Par) (5th wk). Okay $4,000. Last week, $6,000.

Hyland (Rank) (1,373; $1-$1.50)—"In Doghouse" (20th) (2d wk). Hefty $5,500. Last week, $7,000.

Imperial, Norton (FP) (3,206; 959; $1-$1.75)—"Hatari" (Par) (3d wk). Okay $9,000. Last week, $13,000.

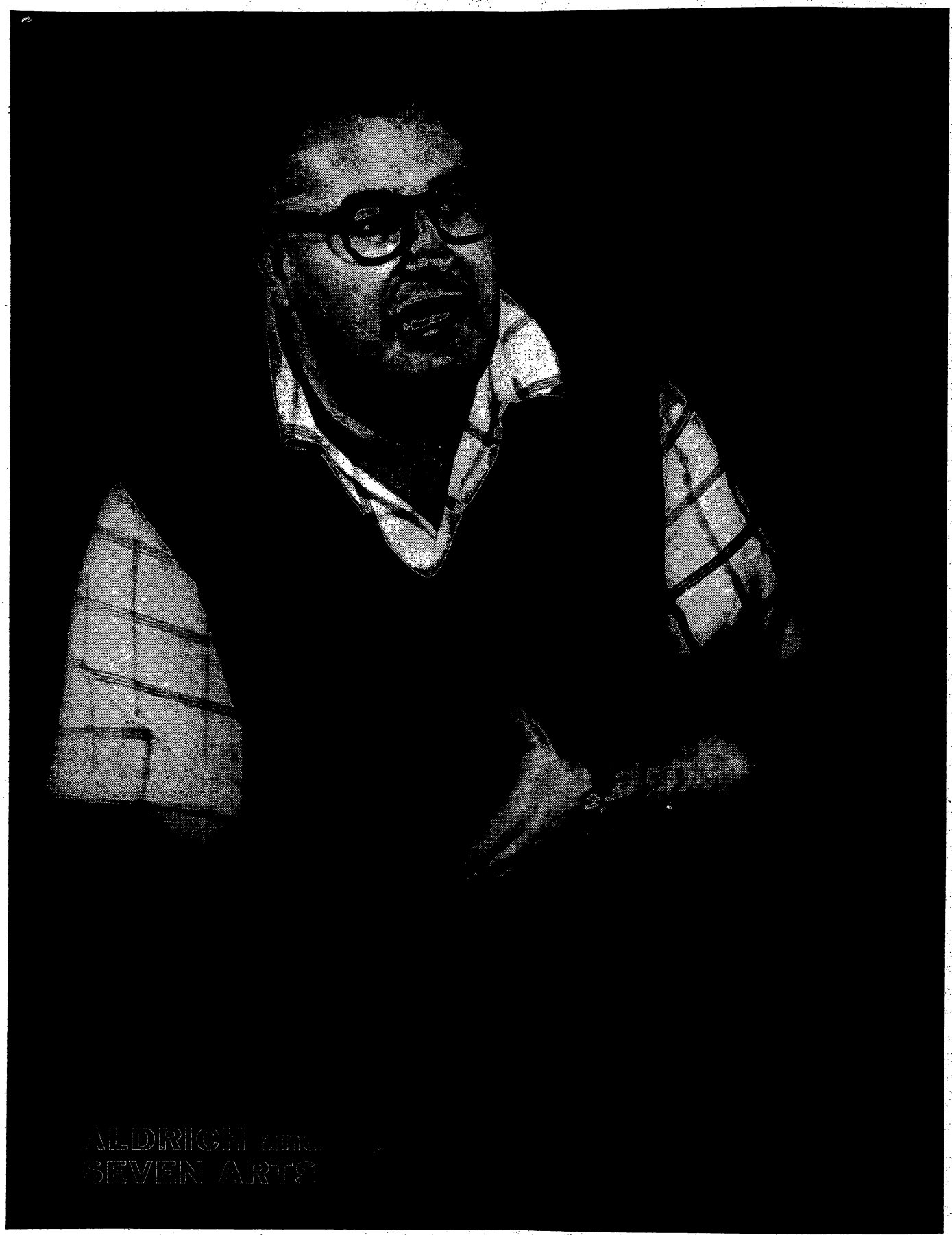
International (Taylor) (557; $1-$1.25)—"Through Glass Darkly" (Indie) (3d wk). Fine $2,500. Last week, $3,000.

Loew's (Loew) (1,641; $1-$1.50)—"Boys' Night Out" (MGM) (2d wk). Wham $15,000. Last week, $17,000.

Tivoli (FP) (935; $1.50-$2.50)—"West Side Story" (UA) 9th wk). With continuing weekend turnaways; lusty $11,000. Last week, same.

Towne (Taylor) 693; 90-$1.25)—"Taste of Honey" (IFD) (4th wk). Sweet $4,000. Last week, $5,000.

University (FP) (1,393; $1.25-$1.50)—"Bon Voyage" (BV) (2d wk). Fine $11,000. Last week, $11,500.



Robert Aldrich will produce and direct "WHAT EVER HAPPENED TO BABY JANE?"—an unforgettable story of suspense starring Bette Davis and Joan Crawford...for Seven Arts.

SEVEN ARTS PRODUCTIONS

Amusement Stock Quotations

Week Ended Tues. (17)

N. Y. Stock Exchange

1962 High	Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	13	ABC Vending	128	16⅜	14¾	15¼	+ ⅛
47½	22¾	Am Br-P'r Th	193	29⅜	26½	26¾	— ½
20⅝	10	Ampex	1092	14⅝	12⅛	13¾	+1⅜
43⅞	31½	CBS	274	35¾	34⅞	35⅛	+ ⅛
33⅞	11	Chris Craft	182	15¾	13¾	14⅞	+ ⅞
31	14	Col Pix	104	18	16¼	16⅞	+ ½
51⅜	34½	Decca	102	38⅞	37½	38	+ ½
40⅝	26	Disney	100	29¼	28⅛	28½	..
115⅞	85	Eastman Kdk.	456	95⅞	91½	94⅛	+ ⅛
6¼	4⅜	EMI	234	5⅛	4⅞	4⅞	— ⅛
14⅝	8⅜	Glen Alden	513	11⅛	9¼	10⅜	+ ⅛
47½	20¼	Loew's Thea.	401	24⅞	21⅞	22	— ⅜
78⅞	33	MCA Inc.	373	41⅞	36⅛	36⅛	—2¾
15⅛	10⅜	Metromedia	67	15½	13⅛	13⅛	—2½
58⅛	27⅛	MGM	374	33⅞	29¾	31¼	—1½
9¼	5⅞	N't G'n Crp.	100	7⅛	6⅞	6⅞	+ ¼
25½	19	Outlet	†1690	20⅞	19	20¾	+ ⅜
58½	36½	Paramount	80	42¾	40⅛	40⅛	— ¼
221	81½	Polaroid	3051	115⅞	106¼	110¼	+2⅛
63⅞	38⅜	RCA	1104	47¼	44⅛	45¼	+1
12⅜	7⅜	Republic	79	8¼	8⅛	8½	+ ¼
17	13	Rep. pfd.	9	15	14½	14¾	..
40¼	19½	Stanley War.	74	22¼	21¼	21½	..
33¼	27¼	Storer	15	30⅞	30⅛	30⅜	+ ⅛
39⅜	18	20th-Fox	173	25½	22¼	23⅛	+ ⅞
35⅜	24⅝	United Artists	60	27⅜	26¼	27½	+ ⅜
20¾	11¼	Warner Bros.	124	13⅛	12⅞	12⅞	..
75⅞	44	Zenith	1747	54	51	51⅛	—1⅛

American Stock Exchange

6⅝	2½	Allied Artist	46	3½	3⅛	3⅛	— ⅛
9	3⅝	BalM'nt GAC	26	5⅜	4⅞	5⅜	+ ½
21⅜	10¼	Cap. Cit. Bdc.	25	14½	13½	13¾	+ ⅛
20⅜	9⅛	Cinerama Inc.	2023	16⅞	15⅛	15⅛	—1
12	6½	Desilu Prods.	266	9½	7⅝	9½	+1⅜
9⅜	4½	Filmways	19	5⅝	5¼	5½	..
14⅜	6	MPO Vid.	25	7⅞	7½	7¾	..
14	7¼	Movielab	5	9¾	8⅞	8⅞	— ⅞
2¼	1	Nat'l Telefilm	33	1⅝	1⅛	1⅛	— ⅛
5⅛	2½	Reeves Bdcst.	12	3	2¾	3	..
7½	2¾	Reeves Snd.	214	4½	4⅛	4⅛	— ¼
12⅜	10¼	Rollins Bdcst.	4	11⅛	11	11	— ⅛
22¾	13	Screen Gems	25	16¾	14¼	16¼	+1⅜
26⅜	8½	Technicolor	1662	14⅜	11	12¼	+1⅜
16⅜	6⅛	Telep'mpter	61	9	8⅛	9	+1
3	1⅛	Tele Indus	10	1⅜	1⅛	1⅜	+ ⅛
18¾	10⅜	Trans-Lux	47	11⅞	10½	10½	—1⅛

*Week Ended Mon. (16).
†Actual Volume.
(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2⅛	2½	+ ⅛
Commonwealth Theatres of Puerto Rico	6½	7⅜	+ ½
Four Star Television	13¾	15⅛	+ ¾
Gen Aniline & FA	190	227	+15
General Drive-in	8½	9¾	— ¼
Magna Pictures	1⅞	2⅜	+ ¼
Medallion Pictures	4	4⅝	..
Official Films	⅞	1¼	..
Premier Albums	7¼	8⅛	— ⅛
Rapid Film Technique	1¼	2	..
Seven Arts Productions	10⅛	11	+2
Sterling Television	1⅝	2	..
Transcontinent Television	8½	9½	+ ⅛
U. A. Theatres	6½	7⅝	— ⅛
Universal Pictures	52	58½	+1
Universal pfd.	90	97	..
Wometco Enterprises	193¾	213¼	+1
Wrather Corp.	3¼	4½	+ ¼

(Source: National Assn. of Securities Dealers Inc.)

New York Soundtrack

Continued from page 4

of United Nations, with Joseph Schenck Enterprises and Seven Arts Productions, with **Bob Hope** starred . . . **Warren Beatty** into "Coco-Beach." **Robert Rossen** production for Columbia Pictures.

Publicist **Renee Furst** and her husband **Peter** off on a five-week trip to Europe . . . Rogers & Cowan's **Marilyn Reiss** left New York Saturday (14) for a six-month stay at the R & C Coast office . . . Producer **Burt Balaban** is negotiating for screen rights to **Kathy** and **Jean Godfrey's** "A Genius in the Family" . . . **Ernie Anderson** to Europe to coordinate exploitation on four Seven Arts pix now in progress there . . . **Richard Widmark** has flown to Japan for preproduction huddles with **Harold Hecht** re "Flight from Ashiya" which starts there Aug. 5.

Local American International Pictures rep reports that starting in September AIP will make one pic a month in Hollywood for the following six months . . . **Lionel Lober**, former exec assistant to **Max Youngstein** at UA, is leaving that company to form his own indie production firm, Sharon Productions. First pic is "The Optimist," to start in Israel this fall.

Director **John Sturges**, quoted by **Peter Bogdanovich** in the current Esquire, on pace in films: "For some reason, in America they think you can't begin a picture slow. They want to hook the audience before they get bored. . . . **Charlie Brackett** summed it up beautifully, I think, when he said that in Europe you could open a picture with clouds, dissolve slowly to clouds, and dissolve again to more clouds. In America, though, he said, you open with clouds, you then dissolve to an airplane, and in the next shot the airplane's gotta explode."

Communique from Madrid has some of the locals petitioning city councilmen to name a street in honor of **Tyrone Power**. Star died there in '59 while filming UA's "Solomon and Sheba" this scenes were re-shot with **Yul Brynner** . . . **Anthony Mann**, who will direct **Samuel Bronston's** "Fall of the Roman Empire," which has a November start pencilled, has been talking with **Laurence Olivier** for the Emperor Marcus Aurelius role . . . **Orson Welles** deposited his family at Malaga for the summer and is now back in Paris editing "The Trial" . . . Warners has bought **Helen Brown's** "Sex and the Single Girl" with the announcement that the screen version will stress the "comedy" aspects . . . **Burl Ives** arrived from a Bahamas holiday, will pitch in with "Spiral Road" bally . . . **Rick Colitti**, young N.Y. actor, did a recent "Car 54" teleshow episode playing a pickpocket, now doing likewise for Barbro's "The Truant," **Lee Grant** starrer shooting in Gotham.

Frankenheimer Thinks Out Loud About 'Other Ways' To Finance Films

The only way for "creative" producer-directors to retain complete control of their features is to produce "away from" a distributor, but to be able to do this new sources of financing must be found. Director John Frankenheimer, in New York last week for talks at United Artists, reported he already has explored the possibility of exhib financing abroad.

One idea, according to Frankenheimer, would be to get a group of—say—Italian or French exhibs to put up production coin (if you were going to produce a pic in Italy or France), in return for which the exhibs would get distribution rights in their native country, leaving rights to the rest of the world (including the U. S.) to producer-distrib. Under such a deal the filmmaker would (1) have had his production freedom, (2) be able to make a Stateside distrib deal at much more favorable terms than would be the case if the distrib had risked his dough, and (3) start release in the U. S. and most major costs free and clear.

Frankenheimer emphasized that he didn't expect to launch into any such deal in the immediate future. For one thing he had been very happy in his association with United Artists, which is releasing his "Birdman of Alcatraz" and "Manchurian Candidate" (both of which he directed) and for whom he has a commitment to do "Lie Down in Darkness" as producer-director.

Coming Up

For another thing, Frankenheimer is not particularly keen to work abroad, as such a deal as the one outlined above would require. It's not that he is "overly patriotic," he says, just that he is primarily interested in "American themes." The fact that he hopes to do "The Flowers of Hiroshima" for "Birdman" producer Harold Hecht in Japan, is not inconsistent, he adds. This love story about an American man and a Japanese girl who was in the Hiroshima atom attack is "American, as well as international, in theme," he says. For the most part he expects to be working the U. S., however.

"Lie Down," based on William Styron's novel, will be done on location in and around New York and Virginia. He is also dickering to do a new property by William Inge, first as a play on Broadway, then as a film. This would be his second attempt to crack the Broadway theatre as a director. His first attempt was Joseph Hayes' ill-fated "Midnight Sun," which Frankenheimer left while it was in Boston and which eventually collapsed before reaching Broadway. That was a rather grim experience as he remembers it, saying that he should have known it was a doomed project. "However," he says now, "it attempted to say something about the impossibility of some relationships and I was involved in an impossible relationship (with a wife), and so I tried it."

Which of these projects will go first, Frankenheimer doesn't know yet, but it could be the Inge play. The second would probably be "Hiroshima," depending on what arrangements Hecht may make for the coproduction of the film with a Japanese company. (At the moment, Hecht is busy in Japan prepping the start of the Yul Brynner-Richard Widmark "Flight from Ashiya," in cooperation with the Daiei Co.). The Styron film won't go until some time next year.

National Boxoffice Survey

Trade Stout; 'Mink' First for 4th Round, 'Story' 2d, 'Lolita' 3d, 'Boys' 4th, 'Hatari' 5th

Despite the fact that few new pictures are being launched around the country this week, biz continues at a high level in most key cities covered by VARIETY. Weather has been variable with some spots enjoying a mild, rainy weekend which helped.

"That Touch of Mink" (U) is taking place for fourth week in a row. This Cary Grant-Doris Day starrer is playing in fourth sessions in numerous keys currently, and will hit the $1,000,000 gross mark at the N. Y. Music Hall in present week.

"West Side Story" (UA) is winding up second, same as last round. "Lolita" (MGM) is pushing up to third position. It was fourth last stanza.

"Boys' Night Out" (MGM) is climbing to fourth spot. "Hatari" (Par) will finish fifth as compared with sixth a week ago. "Bon Voyage" (BV) is taking sixth money as against seventh last round.

"Advise and Consent" (Col) will capture seventh spot. It has been much higher. "Mr. Hobbs Takes a Vacation" (20th) is finishing eighth, same as a week ago. "Notorious Landlady" (Col), new this round, is winding up ninth. "Judgment at Nuremberg" (UA) will land in 10th place.

"Miracle Worker" (UA) is taking 11th position while "Taste of Honey" rounds out the Top 12 pictures. "Counterfeit Traitor" (Par) and "Only Two Can Play" (Col) are the runner-up pix this session.

"Music Man" (WB) due next at N. Y. Music Hall, still is sock in second round in Denver and rated rousing on opener in Frisco. "Birdman of Alcatraz" (UA), also new, shows high promise, being socko in Washington, solid in St. Louis, good in Cleveland and fine in L. A.

"My Geisha" (Par), another newcomer, looks good in Minneapolis and Buffalo and hotsy in Chi. It's also okay in Cincy. "Reprieve" (AA) is rated big in Detroit. Another newie, "Tales of Terror" (AI) looks lusty in L. A.

"World of Comedy" (Cont), big in Balto, shapes solid in N. Y. and fair in Buffalo. "El Cid" (AA), only in few major keys currently, is big in Portland, smash in Washington and good in N. Y.

"Merrill's Marauders" (WB), okay in Minneapolis, looks modest in K. C. and lusty in Portland. "Road to Hong Kong" (UA) generally is disappointing this stanza, being fair in Balto, dull in Buffalo and L. A. and mild in N. Y.

Holiday in Spain" (Nat'l Th.) shapes great in Detroit and nice in Boston. "Marienbad" (Astor) looms nice in Chi and N. Y.

(Complete Boxoffice Reports on Pages 8-9-11)

Many-Faceted Jerry Wald Dies

Continued from page 4

role of the producer in the complex art of moviemaking."

Prolific Producer

Doubtless in the minds of many in the industry, the loss of Jerry Wald was not merely premature in terms of the mortality tables, but also because it removes possibly the most prolific individual filmmaker in the business. A look at his output and the projects in his production hopper certify the point.

He was a voluble personality in a business of personalities, and so he was perforce divisive in terms of loyalists and detractors. He had his share of both; but more pertinent to his epitaph was the undiminished enthusiasm he had for the picture medium for someone who had been a part of it for so long.

His undeniable love for the business (and for most of the people in it) was reflected, for instance, in the zeal with which he pronounced himself on the subject. He was, always, epistolary-minded—his future biographers (if, as and when) have their researching cut out for them tracking down the literally hundreds of missives (let alone interoffice memoranda) dashed off over the years to the press, and to tradesters near and far. He loved to write, simply, perhaps as an echo of his professional incubation with that $12.50 a week N.Y. Graphic radio beat column around 1930.

It was the column, of course, which put him on the track to Hollywood. And, to be sure, it was to figure in the pro and cons of the longrun Sammy Glick legend, not forgetting author Budd Schulberg's repeated gainsaying of Wald as the "What Makes Sammy Run?" prototype.

Though much less publicized, Wald's business ability was rated by many as sharp as any of his other talents, and some even thought it his forte, as mirrored in his knack for putting together a film package of sensible proportions in an era of ballooning budgets. If, in short, he spent as much as $2,000,000 on a pic, that was a lot, and perhaps even, in his view, downright excessive. Usually his negatives came in for substantially under that.

That Wald was earlier stricken with ulcers appeared logical to his business intimates, observing the man diffuse his energies, physical and mental. Wald as a producer ran the show much more than most of his counterparts, and it seldom was just one show—usually he had several or more projects juggling at once. In recent years he added the job of producing the spring Oscar shindig for the Motion Picture Academy.

Spiritually, at the least, doubtless his prized encomium over the long career was the 1948 Irving Thalberg award. Wald remains the youngest producer ever to receive it.

His latest film, due for release via 20th-Fox in August, is "Hemingway's Adventures of a Young Man." In current production is "A Woman in July," and in preparation were "The Enemy Within" (filmization of Attorney-General Robert F. Kennedy's crime-spotlighting book), "A High Wind in Jamaica," the classic by British author Richard Hughes; and James Joyce's "Ulysses." This last was the plum of his eye at the time of his death, and was slated to roll next spring in Dublin. It may, of course, still shoot, as may the others.

Wald's latest release, "Mr. Hobbs Takes a Vacation," James Stewart-starrer, copped the best-picture accolade at the recent Berlin Film Fest.

The by-now well-told Wald saga, from screenwriter to producer, dates back to '33 when he first hit Hollywood to prep "20 Million Sweethearts," based on a Russ Colombo profile he had successfully peddled to a mag. Warners released the pic the following year.

Subsequently, there was the associate producer stripe hung on him at Warners in '41, and then his 1950 deal with Howard Hughes and the evolution of Wald-Krasna Productions as an RKO production mill, soon to be aborted. Wald joined Columbia in '52, and four years later switched to the Skouras lot as his own boss.

The Hoodlum Mentality

Honolulu, July 17.

Unable to pry their way into the office which houses the safe, burglars had to settle for something less at the nabe Varsity theatre.

They looted the cigaret machine.

Floating Audience

Continued from page 1

tors. The gross was a record $203,069. Originally, the unit was booked for eight shows, but because of the SRO houses, an extra matinee Saturday (14) was added. Hope's fee was a straight $100,000.

In Hope's unit were Juliet Prowse, Jimmie Rodgers & The Fairmount Singers. Marquis Chimps and Francis Brunn.

Hope told VARIETY that he did not refund $5,000 to promoter Franklin Geltman for a concert two weeks previous at Randall's Island Stadium, N.Y. Hope says he got his full fee. Attendance was off there because of false storm warnings.

Little Messages to Film Producers

IN AN INFLATED WORLD, A BONA FIDE BARGAIN...

Costs rise in nearly every area in which you operate as a producer of feature films. Money costs more, stars cost more, 100 men in uniform, widely spaced to look like 500 men, cost more.

But trade paper advertising remains one of your most reliable values at the same old moderate costs. The sensible, experience-hardened producer has long since learned how much promotional impact he buys for his dollar in

VARIETY

The Paper With The International Impact

Rogers Sar Collection in Drive-Ins

Will Use Wishing Wells for Coins—But After Hardtops Basket-Passing Ends

Albany, July 17.

A variation of the traditional audience collections, in the annual drive to raise funds for the Will Rogers Hospital at Saranac Lake, will be the placement of "wishing wells" in Albany area drive-ins. These are not to be installed until the "takeup" in conventional houses has ended, and will be kept in use until the end of the year.

The new idea was advanced at a meeting of distributor representatives and of exhibitors, held in the screening room of the 20th Century-Fox office and addressed by John G. Wilhelm, Fox branch manager and distributor chairman of the Albany area for the second consecutive year.

Wilhelm is a dedicated worker for the Will Rogers Hospital, where his wife, a registered nurse, received treatment last winter. She finally underwent a bronchoscopy at the Saranac Lake General Hospital. There Will Rogers Hospital patients requiring surgery are given care and soon after was able to rejoin her family.

The "wishing wells" are to be set, in a fixed position, within automobilers' concession stands, where patrons may throw in coins. George Lourinia, manager of Fabian's Mohawk Drive-in, on Albany-Schenectady Road, has been working on a prototype, which cost about $10 for materials.

Adrian Ettelson, district manager for Fabian, is exhibitor co-chairman, serving with Joe Miller, operator of the Menands Drive-in, on Albany-Troy Road, and a veteran of 43 years in the motion picture industry. Miller is Allied regional coordinator.

20th's Open Deals

Continued from page 3

Whether or not a deal with 7A would satisfy Zanuck is not known, but it's presumed the prexy's principal allegience is to his longtime associate and former studio production chief, Zanuck. The trade does not hold out much hope for a 7A deal, pointing out that 7A has just made an extensive production deal with Metro for 20 pictures (see separate story), and a merger with 20th would involve long period of negotiating to iron out all the complexities. According to one source, the price which 7A wants is in the neighborhood of $20,000,000.

Meanwhile, on a more parochial level, last Wednesday's (11) exec committee meeting sent out instructions to all department heads for new economies in the New York homeoffice.

Accordi[illegible] one source this move is actually a continuation of economy drive which started last September. Why, then, the new order? Said the exec: "Board chairmain Samuel I. Rosenman has now studied the homeoffice setup and given his weight to more stringent economy measures." Also, "Now that we're probably only going to be handling about 15 pictures a year, instead of about 30, we will obviously need a lot less people around." According to this exec, this new order will also give added authority to department heads to institute measures which, for one reason or another, they haven't been able to do previously.

Last year an effort to cut down the company's ad department was successfully blocked by the Publicists Guild. Management had wanted to farm out more of its ad work, in order to facilitate bookkeeping in this day of more and more indie producer deals. It's now expected there will be a renewed effort in this direction.

Wexley Wants His Credits

Hollywood, July 17.

Writer John Wexley has demanded $150,000 damages from United Artists Corp. in superior court on breach of contract suit which claimed he was to receive advertising and publicity credit on "The Last Mile," picturization of his play of same title.

Such credit had been withheld in both theatrical and tv exhibition since October, 1960, it was charged.

Pat Notaro's Shift

Hollywood, July 17.

Pat Notaro, longtime Stanley Warner exec and its western zone manager, is leaving for the new post of director of Pacific Drive-in Theatres theatre operations. Switch is effective Aug. 15. Notaro has been with SW and its predecessor Warner Circuit for 30 years.

No replacement was named, but SW execs Nat Lapkin and Harry M. Kalmine are expected to pow on a new appointment during their current Coast tour.

Loew's Theatres: Take Off, Net Up

Loew's Theatres reported a dip in income but a rise in profits for the 39-week period ended last May 31.

Circuit's gross was $29,619,000, for a net of $1,661,900 after taxes and depreciation allowance. Earnings equaled 62c. per share of common stock. For the comparable period last year, gross revenues amounted to $30,082,000 and the net was $1,628,800, or 61c. a share.

Net income for the third quarter came to $493,300, against $675,100 for the comparable previous period.

CARLTON, TORONTO, TO 70M WITH 'BARABBAS'

Toronto, July 17.

Carlton here, 2,318-seater and Odeon showplace in Canada, will assertedly become the largest theatre in the world offering giant-screen film fare, commencing next Oct. 4, with the first 70m—and North American preem—of Columbia's "Barabbas."

On a reserved seat policy, cost will be in excess of $50,000, this including projectors and ancillary equipment, with a screen width of 58 feet, all of which is being imported from Britain. Frank Fisher, veepee and g.m. of Odeon Theatres (Canada) Ltd., revealed the facts.

CORDIAL DEPARTURE

Merlin Lewis Out As Sec'y of Congress of Exhibs

Merlin Lewis is winding up his four-year stint as administrative secretary with the American Congress of Exhibitors, having turned in his "cordial" resignation last Friday (13). He continues as exec secretary of Theatre Equipment and Supply Manufacturers Assn. (TESMA).

Lewis joined the C. of E. at its founding in '58. His future plans are undisclosed.

Gossip Columnist

Continued from page 1

run a good selection each day. Some readers criticized us for the Elizabeth Taylor story on Monday's front page. This newspaper is never against the person. Regardless of the messes may have been in before, this was a story of her efforts to do something worthwhile—an intention of devoting herself to her children.

"On Tuesday we featured a story on one of the movie pages concerning the determination of Xavier Cugat and Abbe Lane to stay married. If these are agent stories, and we're not a bit naive, we still willing to maintain a hopeful posture.

"Perhaps there are no perfect people in the entertainment world. But we think it's commendable when they try. And that's the kind of news we shall be looking for."

Many of the Freeman column items related domestic difficulties some of the screen and television performers allegedly are experiencing.

Reissue Absorption

Continued from page 1

Wind," "Samson and Delilah") are few and far between; the Par execs emphasize that if you can get a new rental of $500,000, at least one-third of this is profit gravy (that is, if the picture paid off in its first release). There have also been cases where a pic which did not make its money back on its initial release, has been able to erase the red ink on reissue. At the moment, Par is concentrating on the pix which were successful in the first go-round.

While there are some industry execs who say that too many reissues obviously are a reflection of lack of power of new pix, the Par people argue that most of the majors have been too quick to part with their post-48s to free tv. There is also the thought that a successful and well-publicized reissue, whether or not it brings in a goldmine, serves to enhance the tv value of the filb.

In addition to Par, United Artists also has a promising reissue package going for it: the combo of "Trapeze" and "The Vikings." Package is being geared for saturation openings of which there have been 214 so far. And while no new [illegible] made, a new ad campaign ("How much excitement can the big screen hold?") was designed. According to one estimate, on the current ad allocation of not more than $50,000, the package may bring in as much as $500,000.

MCA War of Nerves

Continued from page 3

complaint, was named the sole defendant. The complaint named as "co-conspirators" five MCA subsidiaries and two talent unions, Screen Guild and Writers Guild.

To prevent conflicts of interest, the unions prohibit talent agencies from engaging in production except where a special waiver is granted, the complaint stated. It said MCA obtained a contract from the unions granting it a long term unlimited waiver to produce filmed tv shows.

Attorney-General Robert F. Kennedy, announcing the suit in Washington, said MCA's actions assertedly constituted "a conspiracy to restrain trade and to monopolize in violation of Sections 1 and 2 of the Sherman Antitrust Act."

Kennedy noted the complaint alleges that talent has been deprived of adequate representation, that producers and program buyers have been required to purchase unwanted items and that producers and program sellers were prevented from selling their products.

Justice Dept. said MCA now owns more than 700 feature films and about 2,500 filed tv programs.

MCA began business in 1924 as a talent agency representing bands and musicians.

Beefed-Up 7 Arts

Continued from page 5

titled film to be directed by Vittorio De Sica, Robert Rossen's production of "The Hostage," the Stanley Kubrick-James Harris production of "Dr. Strangelove—Or How I Learned to Stop Worrying and Love The Bomb," Richard Brooks' "The Streetwalker," Brynston's "Sammy Goes South" and Tony Richardson's "The Loneliness of The Long Distance Runner," already committed to Continental Distributing for Stateside release.

As well as all this, the report lists 13 more properties "under development," including such titles as "Casablanca," a Broadway musical version of the old Warner Bros. film, to be produced in association with David Merrick; a film version of "Oh Dad, Poor Dad, Mama's Hung You in The Closet and I'm Feeling So Sad," and Carson McCullers' "Reflections in a Golden Eye."

A single, terse sentence in the report also states that "as noted in our 1960 annual report, negotiations are still continuing for the acquisition of Famous Arts Agency."

The breakdown of the company's total 1961 income of $18,495,569 shows that tv distribution accounted for $12,783,245; theatrical distribution $4,968,250 and producer fees, interests, etc. $744,074.

Venice's Secondary Festivals' Needs; Why Not Kids on Children's Pix Jury?

Venice, July 17.

As the Venice feature film festival needs the hypo which stars and personalities provide, so do such "minor" Venice facets as the just-concluded documentary and children's film events, according to Donald E. Baruch, U.S. Defense Dept. official who has served as delegate to these affairs five times. Baruch expressed the hope that future festival budgets (and perhaps increased aid from the Italo government) and could result in such personalities as Walt Disney, Louis De Rochemont, etc. coming to Venice to spotlight the importance of the documentary-children's film fest.

Concerning this year's just-wound affair, Baruch said the U.S. can be content with the five prizes it copped in the documentary section and the two (actually three, considering one major "outside" kudo) it took in the moppet event.

Yank delegate also regretted that those to whom the moppet event was dedicated—namely the children—were not represented on the jury. "After all, he said, who better than they can judge a child's likes and dislikes?" (In this connection, fest director Domenico Meccoli keynoted his closing speech at event with a reference to a plea contained in a letter from a junior spectator who, among other suggestions, asked that next year adults be forbidden admission to the Fest Palace children screenings, as they "inhibited and suppressed" spontaneous and exhuberantly vocal moppet reactions.)

Apropos this year's change in format, which saw Documentary and Childrens Film events run off separately, one after another, rather than concurrently, as last year, Baruch felt a return to previous format would be better, and for a number of reasons.

Principally, he opined, screening childrens films at night led to inaccurate audience reactions, as well as depriving attending kids of interesting fare, but also provided fest officials with programming headaches in trying to find appropriate fare for what ended up by being a predominantly adult audience. The true audience reaction was still that at a.m. and afternoon screenings, SRO events attended by an enthusiastic and spontaneous youth quorum. Previously, childrens films had been unspooled in afternoons, with documentaries more aptly shown in mornings and afternoons to more receptive adult viewers.

Also, according to Baruch, previous concentrated pattern allowed more delegates to attend at same time than did this year's two-week span covered by two events, thus allowing for more fruitful exchanges and meetings.

Regarding selection of United States product, the Yank official felt that this year's group (made up of government films, "CINE" selections, and a few commercial entries, such as Warner Brothers' "Lad: a Dog" and "The Road Runner") was a good one, but that it could still be improved upon. He admitted that in certain categories, the Eastern state-owned motion picture industries had a decided advantage on the US merely because they could and did produce films of that type, which might be hard or impossible to find in the US, where commercial or other considerations would nip such projects in the bud. But Baruch felt sure that more and more suitable product both for the documentary and for the childrens events could be found with a more thorough scouting job. "I'm sure we have films in the US which could easily beat some of these winners from other areas. But the problem remains how to hear about them in the first place, more than in breaking them down and getting them to the Festival."

Goldwyns in Bevhills

Frances and Samuel Goldwyn returned to their Beverly Hills base Friday (13) after seven weeks abroad, shuttling between London and Paris.

Producer finally firmed up the desired showcases for his "Porgy and Bess." It follows "South Pacific," now in its fifth season, into the Dominion, London, and follows "West Side Story" into the Cinema George V, on the Champs-Elysees, Paris. Latter may not be until next January or February; "WSS" is currently in its 20th week there.

London preem will be sooner, probably in October.

Sack's Big Week; Opens 2 Theatres

By GUY LIVINGSTON

Boston, July 17.

Ben Sack, the golden boy of today's Boston film exhibition, whooped-de-doed it for his new $500,000 rebuilt Boston Music Hall, the former Metropolitan Theatre on Thursday (12), with 7,000 fans clustered to glimpse celebs, "Boys' Night Out" opened the house even the 1,786-seat balcony was sold out first night. On the 2,100-seat floor, which the house will run at, an array of film celebs, producers, directors, a Hollywood and New York contingent, and top politicos, including the governor and mayor, heard the giant Wurlitzer Grand Organ, valued at $100,000 when the theatre opened 25 years ago, sound again, and saw the 55-piece orch, directed by Ruby Newman, come rising up from the pit in the grandiose style of presentation days.

Following the preem, a party at the Statler Hilton numbered near 1,000 invited guests, with sparkling burgundy and choice groceries dispensed to formally attired guests.

George Jessel performed as paid master of ceremonies. Zsa Zsa Gabor, Sue Lyon, Joseph E. Levine were present. From the stage Levine congratulated Sack for what he "has done in bringing beautiful theatres into being and especially for the great theatre we are opening here tonight."

For Sack, it was a big week. The previous night, Wednesday (11), he had opened his new Capri Theatre, the former Strand, which he had rebuilt from wall to wall, to take the place of the former Capri, closed awaiting demolition to make way for a toll road extension.

The two theatres represent somewhere around $850,000, Sack said, around $500,000 in the new Music Hall, and $350,000 in the Capri.

Jessel recalled that he had played the house over 20 years ago and his then wife, Norma Talmadge, was on the screen. Others in New York contingent were: Leonard Lightstone, Embassy Pictures; Robert Mochrie, Morris Lefko, Emery Austin, MGM; William Heineman, James Velde, UA; Rube Jackter, Milton Goodman, Columbia; Mr. and Mrs. Glen Norris, Mr. and Mrs. Abe Dickstein, 20th.

There was television, radio and motion picture coverage. Sack ordered complete short feature on the opening night's festivities.

NAT'L FILM SHIPS AND INSPECTS MGM PRINTS

Metro, which recently effected a sharp reduction in studio overhead, is extending the economizing kick by placing its field shipping operations with National Film Service. Pact incepts Aug. 19 in each branch excepting New Haven, where NFS is already handling M-G prints, and Philadelphia, where the company is part of a centralized shipping group.

The new deal means, of course, that National will take over en toto on prints, meaning inspection as well.

Barry Harmon's cartoonery and recently-formed BLH Prod. have merged.

Broaden Gillis' Duties

Herb Gillis, who heads the Paramount branch in D.C., upped to regional supervisor covering the Philadelphia, Pittsburgh, Cleveland and Cincinnati exchanges. He continues to base in Washington.

He joined Par in '50 and has been D.C. exchange boss since '55.

Film Reviews

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Guns of Darkness

pregnant young wife around the president's death bed.

Film is full of glaring implausibilities but offers some well directed sequences. The opening, for instance, is full of sharp foreboding, with the uprising taking place during a wryly observed and somewhat foolish New Year's Eve party at the plantation. A high-spot, which happens rather too early, is when Niven, Miss Caron and the prexy (David Opatoshu) are trapped in their auto in a river filled with quicksand. Another chill moment is when she ventures into an apparently deserted village and is menaced by a bunch of sinister youngsters.

Taken as an adventure yarn there are not enough thrills once the film gets underway. As a study of marital problems it is insufficiently developed. And taken as a peek at a man's conscience, it seems too glibly portrayed. Niven's charm seeps through his mask of boorishness but he manages skilfully to keep up an illusion of high voltage danger. Opatoshu gives an excellent show as the disillusioned, yet philosophical president. Miss Caron, however, in a bid to get away from her "Gigi" image, seems uncomfortable, with her role coming over as curiously colorless.

Casting of James Robertson Justice, that magnificent extrovert, as a mealymouthed, sycophantic plantation boss, is a crass error. But Derek Godfrey fares well as the brains behind the uprising. Richard Pearson, Sandor Eles and Eleanor Summerfield contribute useful cameos. Ian Hunter scores briefly as a cynical doctor.

Robert Krasker's camerawork, the location sequences and the studio matching are all okay. Benjamin Frankel has chipped in with an unobtrusive but sound score. "Guns" is a clear case of a lot of talent failing to jell. If blame can be laid firmly it must be at the doorstep of scriptwriter Mortimer.

Rich.

Ellis Kadison exited 20th-Fox after studio decided not to produce "Bride in the Hand."



Film Editor for Sale

Latest Model, forced to sacrifice because of business recession.

Here is the producer's dream — a film editor with impressive experience, who is still flexible and inventive.

The five years wasted cutting TV commercials (two of them at Elliot, Unger and Elliot, as supervising editor), and the seven years of cutting shooting, writing every other kind of picture (including several features) so addled his brain that he went into business for himself a few years ago. That's where I come in: I was his employer during those years.

Fortunately, years of analysis have taken their toll, and he's finally come to realize that you have to be *really* crazy to go into this business. He retrenched from that elaborate office to the cutting rooms. They're air conditioned, you know, with a nice view of the building across the street (and you can see a few inches of Broadway). Now he's "sane" (?) . . . and in reduced circumstances.

He has some nutty thing about wanting to work on pictures that give him "satisfaction" or something crazy like that. I don't know. He's been this way ever since that picture he put together for Morris Engel won a couple of prizes at Venice. And the film he did for the State Department, that excited the Russians so much, that helped. Or the picture that played last month at Cannes . . . I think that one unnerved him most of all.

Anyway, crazy or not, he's available. He *wants* projects that "place a demand on his talents" (whatever the hell that means). *I'll sell him for less than his usual rate if you'll just give him something interesting to work on.*

STAN RUSSELL
245 West 55 Street, New York 19
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Tiara Tahiti
(BRITISH-COLOR)

Sharp acting duel between John Mills and James Mason. Lush color locations in Tahiti plus good performances add up to more than useful boxoffice bet.

London, July 10.

Rank release of an Ivan Foxwell production. Stars James Mason, John Mills; features Rosenda Monteros, Claude Dauphin, Herbert Lom, Libby Morris, Gary Cockrell, Madge Ryan, Peter Barkworth, Roy Kinnear, Jacques Marin. Directed by William T. Kotcheff. Screenplay, Geofrey Cotterell, Ivan Foxwell, from Cotterell's novel; camera, Otto Heller; editor, Antony Gibbs; music, Philip Green. At Odeon, Leicester Square, London. Running time, 100 MINS.

Brett Almsley	James Mason
Lt. Col. Clifford Southey	John Mills
Henri Farengue	Claude Dauphin
Chong Sing	Herbert Lom
Belle Annie	Rosenda Monteros
Desmoulins	Jacques Marin
Adele Franklin	Libby Morris
Millie Brooks	Madge Ryan
Joey	Gary Cockrell
Lt. David Harper	Peter Barkworth
Capt. Tom Enderby	Roy Kinnear

Teaming of James Mason and John Mills in a subtle clash of personalities between two offbeat characters is a useful boxoffice stroke. It also helps the idea of the film a great deal. Add the lushness of rich Tahiti locations and throw in the nubile Rosenda Monteros for romantic measure, and this has the ingredients of a pic which has something to offer most film patrons. This one has a polish and an intriguing situation which spells success.

Action stems from Germany, just after the war. A jumped up, pompous lieutenant colonel with a king size inferiority complex (John Mills) clashes with a sophisticated, carefree junior officer (James Mason). Pre-war Mills had been a clerk in the stockbroker's office in which Mason had been a junior partner. Mason still has the effect of making Mills feel like a cheap jerk. Mills stops Mason when he tries to smuggle loot back to London, and Mason is cashiered.

He finds a life of dissolute ease and enchantment in Tahiti, with a native girl and no worries. Mills, well after the war, arrives to negotiate a deal to build a hotel in Tahiti, comes across Mason and finds to his intense irritation that Mason still has the same effect on him, that of reducing him to fumbling ineptitude and humility.

Situation resolves when Mason is nearly murdered by a thug employed by a local shopkeeper who covets Mason's girl friend (Rosenda Monteros). Mills is accused of the crime and, from lighthearted revenge, Mason wipes off the old score by seeing that the tetchy upstart is deported in disgrace from the South Seas paradise, the hotel mission stillborn.

The two male stars in this pic have a field day. Mason is fine as the mocking wastrel while Mills is equally good in a more difficult role that could have lapsed into parody, but for the thesp's shrewd observation and professional know-how. Every inflection, every gesture is supremely right for the cocky, affected character with a chip on his shoulder.

These two carry the main burden of the film but get affectionate alliance from a string of people. As Mason's girl friend, the newly introduced Rosenda Monteros is attractive, though it is unlikely that she will be a contender for top acting honors for quite awhile. Claude Dauphin coasts along in a minor guest role as the local boss of tourism. Jacques Marin offers some choice bits as the local police officer with a yen for writing thrillers.

Herbert Lom (skilfully made up as a Chinese) has a serio-comic role as the local tradesman who is the frustrated rival for the affections of Miss Monteros, and does it up brown. Madge Ryan and Libby Morris chip in with neat cameos as a couple of typical Yank femme tourists out to live it up. Gary Cockrell, Peter Barkworth and Roy Kinnear effectively handle the three other significant parts.

Screenplay has many moments of amusing wit, but is never egg-head. In fact, the script and the direction of William A. Kotcheff, a tele director making his screen debut, both offer bonuses to Mason and Mills which are deftly grabbed. Phil Green backs the film up with a score that smacks of the lazy surfiness of Tahiti. Otto Heller's camerawork doesn't miss a trick in giving strangers to Tahiti a vicarious kick.

On the rare occasions that the script gets slightly flabby and attention may wander there are plenty of local young femmes to augment the scenery. And there is a belly dance sequence preceding the credit titles which is a dilly.

Rich.

Kohayagawake No Aki
(Late Summer)
(JAPAN—COLOR)

Berlin, July 3.

Toho production and release. Stars Ganjiro Nakamura and Setsuko Hara. Directed by Yasujiro Ozu. Screenplay, Takago Noda and Ozu; camera, Asaichi Nakai; music, Toshiro Mayuzumi. At Berlin Film Fest. Running time, 103 MINS.

Manbei Kohayagawa	Ganjiro Nakamura
Akiko Kohayagawa	Setsuko Hara
Noriko Kohayagawa	Yoko Tsukasa
Hisao Kohayagawa	Keiju Kobayashi
Fumiko Kohayagawa	Michiyo Aratama
Tsune Sasaki	Chieko Naniwa
Yanouske Kitagawa	Daisuke Kato

A sincere and sensitively made picture, "Late Summer" is a fair example of the stylish pictures coming out of Japan. It is tastefully and artistically directed. Though it is not without merit, this pix will probably have only limited appeal to Western audiences.

It is the story of a man in the late summer of his life, who had been something of a rake in his time. He'd had his own mistress, and fondly believes that her teenage daughter is his. Now, the family brewing business is in a decline, and there are family problems to be resolved before it is too late. For instance, a new match must be made for his widowed daughter, and a husband found for another daughter.

In a gentle way, the story unfolds leisurely as the characters come vividly to life. The old man renews his association with his former mistress to the anger of his family, but their annoyance is forgotten when he suffers a heart attack. He recovers from that attack, but shortly afterwards has a fatal one. And so, the decisions concerning all the family's future can be no longer postponed.

Film has been professionally lensed in Aefacolor, and the acting is universally good. The two stars, Ganjiro Nakamura as the man, and Setsuko Hara as the widowed daughter, make a particularly fine impression.

Myro.

La Stepna
(The Steps)
(ITALIAN—COLOR)

Berlin, July 3.

Columbia release of a Morris Ergas (Zebra) production. Stars Charles Vanel, Daniele Spellone, Marina Vlady. Directed by A. Lattuada. Screenplay, Lattuada and Pinelli Curelli; camera, Scafini; music, Turchi. At Berlin Film Fest. Running time, 110 MINS.

A Chekhov short story has been expanded into a full-length film in this Morris Ergas production. But it has been given largely a documentary flavor with little thought to narrative development. It can only have small playoff chances outside its native territory. And it lacks the essential qualities that give this type of film an arty flavor.

There is little substance to the tale, and therefore director Lattuada has been obliged to make this virtually into a travelog showing the hazards that were encountered when horse-drawn caravans crossed the Russian steppes. But since this was filmed on location in Yugoslavia it hasn't the authenticity that such a treatment demands.

The story, such as it is, concerns a small peasant boy who is sent away from home in the care of his uncle to go and study in the big city. And for its entire running time, the film describes his adventures on the way. Some are quite diverting, such as the folk dancing sequence, though that's a bit overlong, and another showing the male travellers harpooning fish in a stream. But by and large, it's conventional stuff, and has been better done in many Westerns.

Though Lattuada has tried to give the film some impetus, he's been handicapped by the very flimsy material put at his disposal. His direction, however, captures the period atmosphere, and the scenic effects in color and scope are attractive. Marina Vlady, an Italian actress with good looks, is given star billing, but has nothing more than an insignificant role which calls for about two brief appearances and one line of dialog. Other principal roles are ably filled by Charles Vanel and Daniele Spellone.

Myro.

Das Leben Von Adolf Hitler
(The Life of Adolph Hitler)
(WEST GERMAN)

Karlovy Vary, July 10.

Transocean release of Walter Koppel-Real Film production. Directed and edited by Paul Rotha, assisted by Helga Koppel. Robert Neumann; commentary by Neumann, spoken by Hans Paetsch, Horst Fleck, Heinz Piper. At Karlovy Vary Film Fest. Running time, 105 MINS.

British film historian, filmmaker and pic critic Paul Rotha has compiled a life of Adolph Hitler from old German, and other national newsreels, films and shorts. Coming after "Mein Kampf," it may seem to have some of the bloom off, but it does have enough new footage, biographical coherence and scenic and editing solidity to give it arty and general playoff possibility abroad.

Hitler's early life is sketched midway in the pic. First comes a general look at the times and then the Nazi rise to power and the horrors it left in its wake. A knowing commentary, excellent visual counterpoint, associations and thoroughness in this montage film make it an imperative look at the terrible Nazi scourge and the misery it caused.

It raises the question of why the Germans went along blindly alone on the whole, in spite of the opposition, but can not quite answer it. The reasons are there, as is the lesson.

Shots of the Hitler machine in action, war stuff, meetings with Franco and Mussolini are primarily new, at least not as familiar as those used in the many films of this type. It is a tribute to Rotha's astuteness and patience. This is a necessary and important film, and should take place in the theatre as well as video spots internationally.

Mosk.

Phillipines

Continued from page 7

"To Be A Man," loosely based on Benjamin Appel's war novel, "Fortress in the Rice." Starring Van Heflin, Rita Moreno, James MacArthur and four Filipino stars, Leopoldo Salcedo, Liza Morena, Oscar Roncal, and Marilou Munoz, this Irving Lerner-directed release took three months to complete with location shooting done in such places as Montalban, Canlubang, and Taal, three picturesque towns in Luzon.

About the same time as "To Be A Man," a joint effort of Gold Coast Productions, an American firm, and Tararaw Pictures, a Filipino-owned entity, produced "No Man Is An Island," a war picture with setting in Guam during the Pacific War. Then not long from his stint in the Madrid-made "King of Kings," in which he portrayed Christ, Jeffrey Hunter assumed the principal part supported by Marshal Thompson and Paul Edwards Jr., Ronald Remy, Barbara Perez, Joseph de Cordova. Scenes were shot in Subic, Olongapo and in Intramuros, Manila.

Previously in 1961, Warner Bros. sent a party to the Philippines to film under the direction of Sam Fuller, "Merrill's Marauders" with the since deceased Jeff Chandler handling the main role. Two Filipino stars were cast in prominent roles—Pancho Magalona and Luz Valdez, the only actress in an otherwise all-male cast. Prior to "Merrill's Marauders," the only foreign production that had been undertaken in the Philippines was 20th-Fox's "An American Guerrilla in the Philippines," based on Ira Wolfert's novel that included Tyrone Power, and French actress Michelline Presle. Fritz Lang directed.

Yank producers find the Philippines a convenient locale for filmmaking for a number of reasons. One, there is no language barrier between American and Filipinos since they both use English; secondly, production costs are not prohibitive. Thirdly, the climate includes a long stretch of dry season, ideal for location shooting. Finally acting and technical talent is available in local studios, which produce some 100 native features annually. Filipino government gives notable cooperation.

Esther Ruenes' New House

San Benito, Tex., July 17.

Construction is nearing completion here on the new theatre being constructed by Esther Ruenes. The house will be known as the Juarez.

Formal opening is slated for August.

La Bellezza Ippolita
(The Beautiful Ippolita)
(ITALIAN)

Berlin, July 3.

Cineriz (Alfred Bini) production and release. Stars Gina Lollobrigida; features Enrico Maria Salerno, Milva. Directed by Giancarlo Zagni. Screenplay, Elio Bartolini, Pasquale Festa Campanile, Massimo Franciosa, Zagni; camera, Aldo Scavarda; editor, Flavio Mogherini; music, Carlo Rustichelli. At Berlin Film Fest. Running time, 90 MINS.

Ippolita	Gina Lollobrigida
Luca	Enrico Mario Salerno
Ardiana	Milva

An invited entry to the Berlin festival, "The Beautiful Ippolita" is little more than a comedy vehicle for Gina Lollobrigida, and as such it has marquee values to help the boxoffice. That, however, is going to be the main basis of its appeal for it is thin in story values, and its humor is neither original nor very strong.

Sporting a blonde wig, the star plays a vaudeville artist who gives up her life in a secondrate troupe to marry a garage owner and look after the pumps. Miss Lollobrigida has a twinkling eye for all the customers calling at the filling station, and that makes him jealous. When she accepts an invitation to a dance, he takes advantage of her absence to make love to her friend, but she discovers them in bed and pays him back in her own coin.

There's not much subtlety in the proceedings and it depends almost entirely on the lively, earthy performance of the star, who wears a wide range of revealing and provocative costumes to offer some obvious exploitation angles. There are a couple of amusing sequences, notably the star's performance in a tango contest when she partners one of the filling station's patrons. And another when she takes a day off to accompany a young Viennese who had come specially to take her off to Venice.

Giancarlo Zagni's direction is short on vitality and inspiration. Miss Lollobrigida infuses a certain amount of gusto into the proceedings. Enrico Mario Salerno makes a fair showing as the husband who cannot stand his wife's flirtatious nature. The other girl is nicely played by Milva while smaller roles are adequate.

Myro.

Polnocna Mse
(Midnight Mass)
(CZECH)

Karlovy Vary, July 10.

Czech State Film production and release. With Margit Bara, Josef Kroner, Ladislav Chudnik, Hanjo Hasse, Ivan Mastnik, Emilia Vasaryova. Directed by Jiri Krejcik. Screenplay, Peter Karvas, Albert Marencin; camera, Rudolf Stahl; editor, Josef Dobrichovckey. At Karlovy Vary Film Fest. Running time, 90 MINS.

Valentin	Josef Kroner
Marian	Karol Machata
Palo	Ladislav Chudnik
Angela	Margit Bara
Brecker	Hanjo Hasse
Durko	Ivan Mistrik
Katka	Emilia Vasaryova

This film recounts the terrible dilemma of a collaborationist family during the last war when a wounded partisan son comes home. It is well mounted and a taut drama despite the familiar subject matter. There could be some playoff mileage abroad in this because of the suspenseful and sleek treatment. But it lacks the penetration for many arty theatre chances.

As the Russians approach a family in a small Southern Czech village, one son is revealed as a local Nazi sympathizer, the daughter making love to a German major and one young son a partisan. The latter is wonded and hidden in the house over the Nazi son's objections.

It is Christmas Eve and a midnight mass has been allowed. The local priest is ordered to tell the people to give up the escaped partisan, for he is known to be hiding somewhere, but rather than do this informs the major where the partisan is.

Lensing is properly crisp and direction manages to get suspense into this. Acting is uniformly acceptable if some are sterotypes.

Mosk.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
CARY GRANT · DORIS DAY
"THAT TOUCH OF MINK"
In Eastman Color
On Stage: "SUMMERTIME"

MCA Under Justice Dept. Gun

Continued from page 3

Leonard Posner, who has been handling the MCA investigation for the Justice Dept., told Judge Mathes that to lift the restraining order would be to remove the agency from court jurisdiction, and, he added, many of the same persons alleged to have violated monopoly practices in the Government complaint would be running the talent agency.

Buttressing the MCA arguments was an affidavit from Wasserman, who stated MCA has kept the Justice Dept. advised of the status of its agreements with Screen Actors Guild, the arrangements for exchange of stock for Decca Records and had furnished copies of its prospectus anent the Decca stock situation to the Dept of Justice on June 28. Government was also reminded MCA planned to dispose of its talent agency by July 18, he said.

Department asked for additional info, and it was sent on July 5, along with an offer to discuss the matter with the Department in Washington at the earliest possible time, Wasserman said.

Wasserman's Plea

"In view of the July 18 date, time requirements are important," said Wasserman, suggesting a meeting date of July 9 or 10. Nothing was heard from the Government until MCA's Washington counsel was asked to appear at the Department July 13, and he was then furnished a copy of the complaint being filed in L. A. seeking divestiture of the company, said the exec.

MCA counsel was not advised a temporary order would be sought, he stated, adding at no time did the Government say it objected to the disposition of the agency or method desired to accomplish it, he contended. "It was MCA's desire to accomplish the disposition in an orderly and fair manner which has as its salient purpose the preservation of employment for some 300 MCA employes," the affidavit said.

Wasserman, in his affidavit, contended that if the Government's temporary order remains in effect beyond tomorrow, the Government will have accomplished by indirection and prior to any opportunity to MCA to refute charges made by the Government its purpose of dissolving the agency. "Government action could prevent an 'orderly' transfer of those rights which may properly be transferred and preserved," he said. If the order remains in effect beyond tomorrow, "it does not preserve the status quo, it destroys it for all time," he contended.

Wasserman denied that MCA is guilty of violations as charged. He also denied "conspiracies" and "abuses." He labeled the proposed plan for divestiture not bona fide, wholly without merit and based on "unjustified, unsupported and untrue conclusions." There's not one iota of truth to the contention MCA is not acting in complete good faith in its effort to preserve jobs for its employees, he said, categorically denying the various Government allegations.

Wasserman charged that negotiations have been "irreparably" harmed by filing of the Government action and its subsequent restraining order. MCA should have the opportunity to arrive at arrangements for disposition of its talent agency business in an orderly and responsible fashion whether with those with whom it has been negotiating or with others. If accomplishable at all, it must be done by July 18," he said obviously referring to the spinoff.

Lawyer Lacked Data

Judge Mathes repeatedly hammered away at the question—does the spinoff of the agency have to take place by tomorrow. Susman said it was important in order to comply with its agreement with SAG to surrender its franchise by that date. Asked how many clients MCA has, the attorney said he didn't know, and, he added, he did not know if the Government figure of 1,400 was correct or not.

The jurist said he didn't see how failure to meet the SAG deadline could be harmful since MCA was going out of the agency biz anyway, to which the lawyer responded MCA was trying to preserve the employment of the people involved through an orderly transfer.

Obviously a bit puzzled by the ramifications of show biz, the judge asked, "what does MCA have to sell? What does a buyer buy?" Susman replied "he gets these things — MCA is giving up its rights to act as an agent for those people not members of a given Guild." The judge repeated his question, and this time another MCA lawyer, Lawrence Beilenson, rose to say, "Although the Government wants us to get out of the agency business, we are enjoined from surrendering our franchise to SAG. We are restrained from taking any action of divestiture. MCA's clients canont be assigned without the client's consent," he said. MCA was giving up its talent agency without asking a nickel for it, he said.

Damage Done

Beilenson contended that "a lot of damage has been done that can't be undone" by the Government's restraining order. He explained the relationship of an agent and a client, compared it to that of a lawyer and his client.

Judge Mathes, hammering on the SAG situation, asked, "what do you do (to comply with the agreement)—send in a piece of paper?" Beilenson answered "that's right," but Susman interjected the franchise is automatically surrendered.

Beilenson then said that although MCA has no similar agreement with other actor unions, AFTRA is involved, that it and other actor unions had been told of the MCA intent.

The judge said he couldn't see where there's any restraint on individuals in the agency, and Beilenson replied agent employes can form any corporation they want. "We want it understood some agency execs are remaining with the agency, some going into production, and getting out of the agency business," he said.

Beilenson said MCA seeks an opportunity for the agency people to continue in competition in that field. The talent agency couldn't transfer a single agency contract without written consent of the various clients, he said. The judge commented, "You need that anyway." Such a transfer is prevented by the restraining order, argued the attorney. He said, too, MCA was trying to protect its profit-sharing trust for employes, and said it was hoped the agency would buy up one of the subsidiaries for a nominal sum, adding, "We're not giving them anything." He then said MCA Inc. was not trying to make any money out of the spinoff of the agency, but sought to preserve it for the people who had been in it so long.

Judge Wonders

When the judge asked if there really would be any "prejudice" if July 18 came and went, Susman replied MCA should have no limitations on going out of business, but that under the restraining order could not do it. A talent agency can't be operated without a SAG franchise, he stated, adding, "We can't be in between—we're either in or we're out."

Without elaborating, Beilenson said, "Negotiations are at such a stage damage may already be done," and he said action would have to be taken today "if it's done." He said the order put a "cloud" on this.

The judge took the SAG deadline more calmly than MCA, commenting, "What is to be will be," and Susman replied, "I'll accept that as far as SAG is concerned, but the Government order apparently wants us to remain in the agency business—at least half of it." The judge suggested the agency could still rep Equity members even if it didn't have a SAG franchise, a point the MCA reps argued as unworkable.

"The Government is inconsistent. They want us to be out of the agency business, but the order prevents us from getting out. The temporary order is premature. If anything, it's harmful," said Susman, accusing the Government of "pre-judging" its case with such an order.

Posner, taking over on behalf of the Government, said he didn't agree with MCA's contention it would be half out of the agency biz if the restraining order remained. The judge interjected he would have guessed a lot more than 50% of MCA clients were actors, but that was the estimate of the MCA lawyers.

Posner Suspicious

Posner said the question involved was one of "irrevocable damage" and that was why the U.S. moved so fast to obtain the order. MCA was attempting to sell off its talent agency biz as a going concern to its own employes, he charged. He asked why an agency which on a gross annual biz of $8,400,000 was being handed over to ex-employes "without MCA taking a nickel for it." He said the restraining order and a prelim injunction are needed, it's felt by the U.S., because some of the same people involved in alleged violations over a period of years would be involved in the agency.

Posner said re the argument over what the agency would lose if it had no franchise with SAG that split representation is a "quite frequent arrangement" in show biz, saying Eddie Fisher was repped by the Kurt Frings office, in pix, and, he believed, by William Morris in tv. The judge said maybe this applied only to highly paid actors and he didn't know if Fisher came in that category. "Oh yes," said Posner.

Posner emphasized he urged the restraining order be kept until next Monday because he felt that all arguments should be heard. "Don't decide until you know all the facts," he urged. "There is no need for a decision now as to what should be done ultimately," he contended.

"We say MCA Artists is the crux and leverage on which MCA has made its violations. If a huge part of the name talent is transferred en masse, it would be the same basis or leverage as in the past," he asserted.

He declared if the temporary order is dissolved, MCA intended transferring its entire clientele to the spinoff agency, which brought a quick rebuttal from Susman that this couldn't be done without the clients' permission, and that no agreement had been reached with anybody. He declared it would not be an "en masse" transfer in any event.

Sees Power Shift

Posner reiterated that he felt there was no doubt such a transfer was contemplated, assigning contracts of clients willing to go along with the deal, and, he told Judge Mathes, it would be very difficult to put people out of the agency biz involved later.

"What we really want is to dissolve this mammoth corporation and turn these actors free to whomever they want," he said, adding Beilenson was "frank" when he said the agency would be transferred without MCA getting a nickel.

The U. S. attorney also said last August he began investigation of SAG files, and it was not until then that SAG began negotiating an agreement with MCA anent the spinoff. Posner explained that in the SAG-MCA agreement of last October, there was a proviso whereby MCA told the Guild if it bought a motion picture production company before next September's deadline to get out of the agency biz, it would terminate its franchise with SAG 30 days after such an acquisition. MCA acquired the controlling interest in Decca June 18, hence the July 18 deadline.

When Posner argued a spinoff now would allow many of the vet employees responsible for alleged violations to continue, Judge Mathes wryly remarked *"they may turn over a new leaf."*

Susman in his final argument said retention of the restraining order creates "confusion and utter chaos," that "we're neither fish nor fowl unless this order is lifted."

Wasserman and George Chasin flew to N. Y. yesterday after a top echelon meeting in Hollywood at which Wasserman told other execs of details of the spinoff, and which personnel would remain with the talent agency, and which would join MCA, Inc., the parent company which has as its subsids Universal-International, Decca records, Revue Studios and MCA-TV Ltd.

Wasserman travelled to N. Y. to personally tell MCA brass there the details of the spinoff. Significance was seen in Chasin's accompanying him, since he's the talent agency exec most prominently mentioned as the successor to Wasserman as head of the agency, with Wasserman exiting since he is proxy of MCA Inc.

Jules Stein, MCA founder and board chairman, when contacted for details on the spinoff, tersely replied "our official statement will be issued in proper time." He said "I'm not going to say anything," when tasked again for details, also about the amount of MCA's profit sharing trust fund.

Reports were that agents Jay Kanter and Mike Levee as well as MCA-TV veepee Berle Adams and Revue prexy Taft R. Schreiber are among those moving to the Revue lot. It was also expected that Arthur P[illegible] Herman Citron, Chasin and story editor Ned Brown are among those remaining with the talent agency.

Home Entertainment of Santa Monica Yet to Put Up Phone Line Guarantees

BRAY-FERNANDEZ PARTNER

Hope to Roll Hard — to Adapt Jiminez Work

Madrid, July 17.

Dawson Bray, Mexico-based Yank producer, who entered "Pueblito" at the recent San Sebastian Film Festival, has revealed plans to team again with Emilio (El Indio) Fernandez to film "Platero y Yo" in Spain later this year.

Screen rights to "Platero" are owned by Ed Mann, who has been associated in various efforts to bring the Juan Ramon Jiminez prose poem to the screen over the past three years. Until recently, primary handicap has been screenplay adaptation from this modern Spanish-language literary classic.

Bray, Fernandez and Mann left to survey the Andalucian town of Moguer where "Platero" will be filmed.

Norelco Demo Of Lamp at Ossining

By JACK PITMAN

North American Philips (Norelco) and Skouras Theatres fetched three busloads of exhibition and press reps from Manhattan to Ossining, N.Y. Monday (16) for a firsthand scrutiny of Norelco's new discharge lamp projector.

The refurbished Skouras theatre, the Victoria, which incidentally was to relight Monday evening with a gala, is the first Western Hemisphere situation to install the new equipment. "New," however, is relative, since the booth gear has been operative for several years in other parts of the world (267 installations in Britain and the Continent alone).

Radical to the Norelco projector is its switch from conventional arc lamp and shutter to a stroboscopic pulse lamp (about three and a half inches long) which produces a flicker-free screen image of exceptional intensity. The average filmgoer, with less attuned retina, may appreciate this less than the fact the pulse lamp eliminates the image "fade" tendency common to conventional projectors. Not lost, also, is that absence of the usual arc lamp increases the safety factor. When a lamp burns out, a fresh one automatically drops into place.

While officials of Norelco aren't pushing the point, the more technically astute on such matters figure the new lamp for other applications anon, such as in the amateur and professional motion picture photography fields. The thought is that it could be adapted to eliminate the necessity for lugging conventional floodlight gear along on, say, newsreel assignments. But according to a Norelco spokesman, this is still only a concept for the nonce.

For the present, the "pulsed lamp" is only available for 35m and CinemaScope projection. For 70m beaming it's still "a few years off." New projector, by the way, is priced slightly under the conventional equivalent.

Skouras circuit has additional installations pending, but apparently there's no rush to convert.

Hollywood, July 17.

Completely divergent views of Home Entertainment's possible launching of its toll-vision system in Santa Monica were offered here with an HE exec predicting it would not only be September, 1963, as announced, but possibly sooner, while a telephone company exec said it could not begin in September of next year unless Home Entertainment met its financial obligations under its contract immediately.

Veepee Oliver Unger said the firm was in the "happy" position of having a choice of financial deals to launch the system, that while it was shooting for installation in September, 1963, "I really have my eye on April of 1963." He added, "we will have the financing pretty well in hand by August."

However, Ernest W. Watson, veepee with General Telephone which would put in such installations, took a different view. While emphasizing the company has nothing to do with Home Entertainment's financing, he said, "we could make the date of September, 1963, only if we started construction right now." And the firm will not start until it sees coin.

Under terms of pact with General Telephone, Home must meet certain financial requirements, none of which has been met as yet. "As a public utility, we can't speculate with capital funds," Watson pointed out.

Money would have to be provided the carrier in two ways—one, a substantial amount toward construction of lines for such a system, the other a substantial amount as a guarantee so that the firm doesn't wind up putting up lines for a system which may not be a success, Watson said. This is called a termination bond, he said.

Phone company charge to Home Entertainment is in two parts, one based on 1/4 mile per cable, the other a charge for each service drop which HE orders, Watson said.

1,351-CAR DRIVE-IN FOR LITTLE FERRY, N.J.

Eastern Management Theatres is starting construction of a 1,350-car drive-in at Little Ferry, N.J. Ozoner should be ready for next season.

Eastern Management operates a number of al fresco situations in the Jersey-New York area.

Reds at Shorts Fest

Continued from page 3

ception which followed at the Quattro Fontane on the Lido.

Despite the heavy preponderance of awards to red belt nations, prize awards were generally well received by those here who had seen the entries. With some exceptions, there was no doubt that the eastern awards were well deserved, and that the commie entries had been well selected with an eye to quality rather than quantity. Russia, for example, sent only three pix, won a Grand Prize and a first prize in recreational films with two of them.

Yanks fared less well in the moppet event, but scored in previous documentary fest with five wins, bringing total of U.S. awards at two events to seven — eight if one counts the out-of-festival CIDALC "Silver Gondola."

It was generally opined here, too, that Czechoslovakia, which dominated the moppet prize list, might easily have added another item if their feature pic, "Trapeni" (Torments) had been admitted into competition instead of being projected, as it was, out of the running. Pic had already been screened at other fests this year. Pic nevertheless managed to cop two sideline awards which took into consideration all pix screened at Venice, in and out of competition.

Host country, Italy, failed to cop a single prize in the event.

Due to a three-day strike of all Italian newspapers, none of the above information will be known to Italian readers until next week, thus practically nullifying the local efforts of the large corps of Italian newsmen and critics assembled to cover final phases of event.

Serious Friction Developing Between France, Italy on Common Mart Setup

Paris, July 17.

The Common Market has extended to films in a definite working order by increased coproductions, easier exchanges and upped quotas mainly between the big three signatories France, Italy and West Germany. But there now is friction on several points, especially between France and Italy, that is considered serious by informed sources.

In fact, Eitel Monaco, head of the Italo governmental film setup ANICA, was here this week for top secret huddles with Michel-Fourre-Cormeray, head of the French national film lineup, the Centre Du Cinema. Main problem seemed to be Film Aid.

With West Germany, one of the top markets for both France and Italy, firmly holding out against aid, except for quality detaxation, both France and Italy had decided to do away with aid. It was to be done over a period of years for France with cuts each year till 1967 when it would be finished and take a new form of bank loans and quality handouts.

Italy, however, recently renewed its picture aid till late 1963. In the midst of a film renaissance, with growing foreign take and talented newcomers, the Italians felt it was no time to stop aid but to keep it going to allow full flowering of their new and proven talents.

The French had reduced their percentages of local and foreign take to producers towards their next pix but did not give the full cut this year. It was to go from 6% to 5% on home grosses and from 23% to 20% on foreign pix takes. However, this year it only went down to 5.5% and 21% respectively.

But it seems the French still wanted to do away with it and were angered by the Italo continuation. The freeing of film quotas in Italy also was felt a hazard here for French quotas were still an integral part of their bilateral foreign agreements.

So there seems to be some dissension in the CM film setup but it was being discussed and insiders felt it would be worked out. The Italians had also given U.S. producers relief on dubbing visas which the French still upheld. These problems will be occupying the CM nations till a modus vivendi is worked out.

Yanks are watching closely because future greater production here, investment in and distrib of French films are at stake.

BFPA DECIDES VS. CEILING ON EADY LEVY

London, July 10.

British Film Producers Association has decided to toss out proposals for a ceiling on the Eady levy put up by the Cinematograph Exhibitors Assn. After examining figures from the National Film Fund Agency, producers decided that the little "surplus" to be gleaned from a cut-off would make only significant difference to the less successful pix.

Filmmakers feel that a ceiling would also curtail producers' incentive. Also that Eady coin from one successful film must be calculated against a whole production program. BFPA decision is in line with the Federation of British Film Makers, which rejected the same proposal earlier this year.

'El Cid' Wows Manila

Manila, July 17.

Samuel Bronston's "El Cid," which is being distributed by Columbia Pictures in Manila, in its super roadshow engagement, has broken the record of every theatre, every picture, every company since motion picture started in the above city. Never in memory has a picture attracted such standing room and line-up as "El Cid" at the Galaxy Theatre, which is showing this picture at advanced admission prices to capacity since it opened on June 28th.

The picture has beaten "Ben-Hur," "King of Kings," "The Ten Commandments," and "Guns of Navarone,"

Irving Allen Launching 'Long Ships' Next Feb.

London, July 17.

Producer Irving Allen denies a report from Belgrade that Avala Films had decided to withdraw from the projected coproduction of "The Long Ships" with Allen's Warwick Films and Columbia.

The film is "definitely" scheduled to start in February, 1963, says Allen.

2 Yank Pix Being Made in Greece

Athens, July 10.

Greece has become one of the producers' most favorable spots for film production. Just now many cameras are grinding under the Greek sun in the islands or out in the picturesque countryside. Producer John Haussman and director Robert Stevens now are shooting exterior scenes at Delphi on the Metro production "In the Cool of the Day," with Peter Finch, Jane Fonda and Angela Lansbury, in the leading roles.

It was almost like an invasion when they first started shooting in the lobby of the biggest hotel here, the Grande Brecagne. After completion of the scenes here, the unit moved to Delphi. It will wind up in Myconos island for final scenes.

Morton Da Costa is shooting at Hydra on the Warner picture, "Not On Your Life," with Robert Preston, Tony Randall and Georgia Moll in the leads. This Technicolor production also features Walter Matthau and Basil Labrinos. Greek actress Miranda Myrat has a minor role as does a Greek girl, just signed to a seven year contract by WB. She is Lilian Miniati, who will be introduced to world audiences via this picture.

After completion of the shooting in Hydra and on the nearby island of Spetses and 20 days' shooting in Athens, the company will return to Hollywood for interior work.

Gonzalez's 4-Film Sked; One in Argentina; Montiel, Joselito and Toro Features

Madrid, July 17.

Film producer Cesario Gonzalez has four projects in production or in advance stages of preparation for early filming.

His coproduction with Argentina-Sono Films is now before cameras in Buenos Aires where Juan Antonio Bardem is filming "Los Inocentes" (The Innocents) with Spain's Paloma Valdez and an Argentine cast.

Reviving the colorful epoch of music-hall Madrid during World War I, the veteran producer is now starring Sarita Montiel in "Reina del Chantecler" (Queen of Chantecler Music Hall) which Rafael Gil is directing in color and wide screen. "Reina" will feature the customary Sarita Montiel songalog of past pop tunes.

Up for early production is "Botas de Oro" (Golden Cleats) in which the producer is starring one of the world's foremost soccer players, Alfredo Di Stefano. Gonzalez started his filmmaking career 20 years ago with a film similarly themed to a great goal pusher.

In September, Gonzalez will again unleash his juve crooner Joselito in "El Caballo de Anny" (Annie's Horse) in which the young Spanish screen star will play the role of a jockey in addition to piping his customary half dozen tunes or more.

Another recent Gonzalez move put the popular bullfighter "El Cordobes" under contract for two toro pix. The young corrida star made his film debut last year in "Aprendiendo a morir" (Learning to Die) to heavy support at the boxoffice as well as to favorable reviews. Simultaneously, Cesario Gonzalez picked up world distribution rights to "Aprendiendo" from producer Nazario Belmar.

Auric Runs Opera Pair

Paris, July 10.

Georges Auric has assumed his position as new head of the state-subsidized Opera-Comique here in Paris. He informed pressmen he would both maintain the best of the old repertoire and prestige of the two houses as well as try for modern items in opera and dance. He also stated that many new talents would be asked to join and regulars would be more severely controlled since there had been notorious "absenteeism."

Auric said that most of the contracts signed before he took over would probably be honored. This could mean that Gian-Carlo Menotti's new opera will be done as well as Roland Petit's ballets. He also expressed assurance that the Comique would be kept up and given back its more intimate fare to the bigger mate operas which had been house.

Friction Aplenty, Still Zurich June Fest Prospers

Zurich, July 17.

Although the 1962 Zurich June Festival at Stadttheatre (opera, ballet) and Schauspielhaus (legit) started on a discordant note with a hassle between conductor Otto Klemperer and the Zurich Tonhalle symphony and the ensuing cancellation of the "Fidelio" opening performance and followed by resignation of Zurich opera chief, Herbert Graf (although other, more complex reasons also contributed to the latter action), festival still managed to emerge a winner in the long run. For seldom has such an accumulation of top artistic quality, both in the legit and opera sector, been registered here within a four-week period.

Out of a total of 38 shows in both houses, not less than 25 were sellouts, in spite of generally stiff tabs which, in some cases, went as high as $4.65 for legit and $10.50 for some operas with guest singers. And even the remaining 13 shows were only slightly below par, with not a single real miss.

Schauspielhaus reverted to the "Theatre in Four Languages" formula this year, in view of disappointing experiences in the past two years with attempts at restricting legit contributions to only French and German, respectively. The inking of five top guest troupes from abroad this year proved a happy choice. In the English sector, the Royal Shakespeare Theatre Co.'s "entertainment by and about the Kings and Queens of England," "The Hollow Crown," with Peggy Ashcroft, Max Adrian, Richard Johnson and John Barton, as well as the Old Vic's Franco Zeffirelli production of "Romeo and Juliet," with costumes by Peter Hall, went 100% SRO. Both shows scored resoundingly with the public and press alike.

Same is true of France's contributions, consisting of the Comedie-Francaise with the Henry de Montherlant drama, "Le Cardinal d'Espagne," and a troupe from the French provinces, the Comedie de l'Est of Strasbourg, with an only recently re-discovered comedy by Victor Hugo, "Mille Francs de Recompense" (1000 Francs Reward), staged by the troupe's founder and artistic topper, Hubert Gignoux, whose imaginative production along with his company's youthful exuberance and high professionalism won plaudits.

Italy scored with a thought-provoking and impeccably staged Pirandello drama, "Enrico IV" (Henry IV), whose strikingly modern ideological substance made it hard to believe that the play dates from as far back as 1922. In the title role, Tino Carraro deservedly registered a personal hit. The Schauspielhaus' own contribution was a new production of the once-provocative Frank Wedekind tragedy, "Lulu," staged by this theatre's artistic Manager, Kurt Hirschfeld, with sets by Teo Otto. Although the audience and press reaction were mixed (some found the play outdated), it nevertheless went clean at the boxoffice thanks

(Continued on page 20)

International Sound Track

London

More diversification by the Rank Organization. The group is to launch a chain of coin operated self-service laundries, starting in London and spreading to the Home Counties and key provincial cities. The first will open next month in southwest London . . . "Der Rosenkavalier," filmed by **Paul Czinner** at the Salzburg Festival, started its London season last week at the Royal Festival Hall, and after playing six consecutive days, is to continue on a Sundays-only basis until the end of August . . . A new film on **Dylan Thomas**, sponsored by Television Wales and the West, has been chosen as one of Britain's two short entries at the upcoming Cork Festival. It was produced and directed by **Jack Howells** and features **Richard Burton** . . . The "Lawrence of Arabia" unit has made its final location move from Spain to Morocco, where the 1916-18 Arab-Turk desert war will be recreated. The battle sequences, which will take 20 days to complete, involve 600 cavalry, 500 members of the Camel Corps, 800 foot soldiers and 180 miles of the Royal Moroccan Army, loaned by **King Hassan**. On completion of the location, the unit returns to London to ready the pic for its royal preem in December.

Norman Wisdom has started a new comedy, "On the Beat," at Pinewood Studios. It's his ninth for the Rank Organization . . . **Alan Bates**, costar of "A Kind of Loving," the grand prix winner at the recent Berlin Film Fest, has been signed by **Carol Reed** with **Laurence Harvey** and **Lee Remick** in "The Ballad of the Running Man." Pic, which is for Columbia release, started rolling in Malago, Spain, yesterday (Tues.) . . . British shorts and documentaries are having a good run at international events.

At the Venice Documentary Fest, BBC-TV's "Scott's Last Journey," collared the tele documentary grand prix, and awards also went to "London for a Day," "Nuclear Power Reactors," "Mr. Marsh Comes to School" and "The Ever Changing Motor Car." At an international electronics exhibition in Rome, two shorts sponsored by the Central Office of Information, were among the prize-winners. Another short in the news is "Seawards the Great Ships," which won a Hollywood Oscar earlier in the year. Formal presentation of the award was made at an American Embassy reception in London last week, when **Ambassador David Bruce** handed over the Oscar to **Sir Alexander B. King**. Latter is chairman of Films of Scotland. Foreign secretary **Lord Home** attended the ceremony.

Paris

Darryl Zanuck's "The oLngest Day" (20th) to opn in two Gaumont firstruns, Ambassade and Richilieu, next October. Gaumont has guaranteed 500,000 admissions, or roughly over $1,000,000 . . . Incidentally, "Longest Day's" world preem at the Paris Opera in September may possibly have General Eisenhower attending . . . **Raoul Levy** says he will begin his bogged down "Marco Polo" in September with the same cast and director . . . Retarding more intense Common Mart coproduction, easier exchanges of pix, material and technicians are continuing squabbles over film aid, with Germany not too keen as yet and France and Italy finding help a necessity, as well as greater Yank investments in C. Market production companies especially in Italy . . . "Mutiny on the Bounty" (MG) to have an Xmas unveiling in Paris . . . An Italo-Hispano-French coproduction "Madame Sans-Gene," starring **Sophia Loren**, getting the nod as the best French pic at the recent Vichy Referendum where the public votes . . . **Pila Pellicer**, Mexican actress seen in **Marlon Brando's** own "One Eyed Jacks" Par, making the rounds here. If she does not land a role she likes here she heads for Italy . . . **Romy Schneider**, after her brief Gotham hop for the opening of "Boccaccio 70," says she may do a musical on Broadway next season, "Yes, Monsieur" . . . **Alex Joffe** will have a segment of the oldie musical "Phi Phi" in his new pic "Red Shorts." **Andre Brouseiller** directs the musical within the film . . . **Louis Malle**, director of "The Lovers" and "Zazie," says that most of the so-called New Wavers have one great flaw, they can not tell a story. He thinks they have talent, filmic knowhow and verve but all that is not enough if there is no sense of narration. He thinks that only **Francois Truffaut**, of the new bunch, has that quality. He feels his last two pix were not successful because of this lack. He is now shooting footage on the French bike race, Les Tour De France, which may be a documentary or used as part of a feature pic if he can find the right story and be able to tell it . . . Pop song hit "La Clair De Lune a Maubeuge" will be used as a pic title with the old fashioned tango air also used in the pic. Penned by a taxi driver, **Pierre Perrin**, it is one of biggest hit ditties since the war. Spoof song, waxing poetic about the beauties of a fairly grim industrial town in the North, has been the object of much highbrow study and analysis. It remains mainly a catchy nostalgic bit of corn that has caught on . . . **Richard Quine** getting a week of his product shown at the French Film Museum, the Cinematheque Francaise. He is doing a pic here "Paris When It Sizzles" (Par.)

Tokyo

"Blue Hawaii" (Par) has boffed at Hibiya with about $190,000 in first seven weeks, but is expected to be pulled on July 20 to meet general release dates . . . Hibiya topped Tokyo roadshow houses in earnings for June, followed by Piccadilly ("West Side Story" in long smash), Yuraku-za ("El Cid" holding nicely) and new entry, Miyuki-za, which ranks with coin from "Quelle Joie de Vivre" and "The Hustler" . . . For same period in Kansai area (Osaka-Kyoto-Kobe), OS Gekijo ("Windjammer") led list followed by Nangai ("El Cid") and New OS ("The Hustler") . . . **Raoul Walsh** here with scripter **John Twist** talking co-production . . . Metro Japan manager **Francisco Rodriguez** off on global biz-vacation trip . . . Delegation in from ROK to bally Korean films and capitalize on winning of ninth Asian Film Fest prize by Seoul's Shin Films with "My Mother and the Roomer" . . . **Dino DeLaurentiis** and aide **Luigi Luraschi** expected back in coupla weeks to finalize co-production deal with Daiei for "Zachery," slated to roll here later this year. Understanding is that a top British star has applied for title role, with provision that Japan's **Toshiro Mifune** also appears . . . Here now is **Pierpaolo Pineschi**, head of foreign section for Titanus, who is also huddling with local industryites on for upcoming Venice Film Fest, for which he's p.r. director . . . Of 100 imports two released in Tokyo area during first half of year this was breakdown: U.S. 65; France, 12; Italy, 9; England, 5; Germany, 3; Russia, 3; and one each from Yugoslavia, Hong Kong and Czechoslovakia . . . Doubleheader of oaters "Stagecoach" and "Shane" topped daily b.o. record for Kansai Which Chain on June 24, beating previous high of "Jungle Cat" . . . On Kansai Red Chain, weekly record was set by twin-bill of "Lcepi Nell 'Abisso" and "Lu Temps du Ghetto," bettering "Main Kampf" mark . . . **Jules Levey** in Tokyo checking possible deals . . . In new promotion stunt Shochiku has comic quartet playing at its houses to bally lineup of circuit . . . In for advance work meetings on **Harold Hecht's** UA-Daiei co-pro "Flight From Ashiya."

(Continued on page 20)

New, Strong Entries Boost West End; 'Hobbs' Stout $11,000, 'Reprieve' Hep 10½G, 'Mink' Rousing 14G in 6th

London, July 10.

There are only two newcomers to the West End firstrun scene this stanza, and both have got off to a good start. At the Carlton, "Mr. Hobbs Takes a Vacation" is heading for a stout $11,000 opening while at the Odeon, Marble Arch, "Reprieve" looks to hit a healthy $10,500 or close.

"West Side Story" at Astoria and "That Touch of Mink" at the Odeon, Leicester Square, continue to display solid stamina. Former grossed a tall $18,000 in 19th frame, at upped scale while "Mink" looks a fancy $14,000 in its sixth round.

"Barabbas" is also holding well at the Odeon, Haymarket, with fifth week a sturdy $8,700. "Escape from Zahrain" at the Plaza was shaping to get a fine $11,000 or more in its first holdover sesh. "World of Comedy" looks lusty in third week for two houses.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75)—"West Side Story" (UA) (19th wk). Lively $18,000.

Carlton (20th) (1,128; 70-$1.75)—"Hobbs Takes a Vacation" (20th). Brisk $10,800.

Casino (Indie) (1,155; $1.20-$2.10)—"Seven Wonders of the World" (Robin) (reissue) (7th wk). Fine $12,100.

Coliseum (MGM) (1,795; $1.05-$2.08)—"Boys' Night Out" (MGM) (3d wk). Moderate $4,200. Second was $5,900. "I Thank a Fool" (MGM) follows July 18.

Columbia (Col) (740; $1.05-$2.50)—"Harold Lloyd's World of Comedy" (BLC) (3d wk). Okay $6,400. Second was $7,000. Day-dating with Ritz. Stays one more week, with "I Love You Love" (BLC) opening July 19.

Dominion (CMA) (1,712; $1.05-$2.20)—"South Pacific" (219th wk). Useful $10,800, remarkable for length of run.

Leicester Square Theatre (CMA) (1,375; 50-$1.75)—"Five Finger Exercise" (BLC) (2d wk). Fair $5,800 following opening week $6,400.

London Pavilion (UA) (1,217; 70-$1.75)—"Follow that Dream" (UA) (4th wk). Neat $8,100. Stays another round, with "Pirates of Blood River" (BLC) as next film.

Metropole (CMA) (1,394; 70-$1.75)—"El Cid" (Rank) (31st wk). Steady $6,200.

Odeon, Haymarket (CMA) (600; $1.05-$2.80)—"Barabbas" (BLC) (5th wk). Fancy $8,700.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"That Touch of Mink" (U) (6th wk). Heading for tall $14,000 or near after $14,800 in fifth week. "Tiara Tahiti" (Rank) opens July 11.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75)—"Reprieve" (WP). Likely $11,000 or near, above average for house.

Plaza (Par) (1,889; $1.05-$2.20)—"Escape from Zahrain" (Par) (2d wk). Fine $11,000 or close after $15,000 opening round.

Rialto (20th) (529; 70-$1.25)—"Seven Year Itch" (20th) (reissue) (2d wk). Solid $5,000 after $5,300 opening frame.

Ritz (MGM) (430; 70-$1.75)—"World of Comedy" (BLC) (3d wk). Fine $5,700 after $6,100 in previous stanza. Also at Columbia.

Studio One (Indie) (556; 50-$1.20)—"Bon Voyage" (Disney) (5th wk). Steady $4,400.

Warner (WB) (1,785; 70-$1.75)—"Guns of Darkness" (WB) (2d wk). Fair $7,800. Opener was $10,000. "Music Man" (WB) preems July 12.

8 Brit. Newspapermen Given Libel Damages As Result of BBC Show

London, July 17.

Eight journalists who work in the Beaverbrook group of newspapers have received substantial (but undisclosed) damages for libel as a result of a "scathing" and "completely unjustified" attack on their personal integrity by Lord Boothby in a BBC Radio program.

Journalists sued Lord Boothby, panel member John Laurence Longland and BBC. The defendants explained that the offending statements were made in the heat of an unscripted discussion. They accepted there was no foundation for their attack.

Oldtime French Prod. Buys Golon Book Series

Paris, July 10.

Oldtime producer Raymond Borderie has bought the film rights to the bestselling Golon series of books starting with "Angelique." Published in the U. S., as well as most Continental countries, Borderie wants to make this into a French-Italo-West German coproduction. Jane Fonda is being approached to play the sensual 18th Century heroine.

Borderie would direct, with the pic prepped for an early start next season in Paris. The bestseller books by Serge and Anne Golon following the adventures of a romance-prone beauty. Borderie, who heads CICC productions, is also dickering for possible U. S. participation in exchange for English speaking rights.

Peruvian Taste: Light and Sexy

Lima, July 17.

Peruvian film fans are showing considerable interest in such currently exhibited Hollywood productions as Marlon Brando's "One Eyed Jacks," and "The Three Sergeants," starring Frank Sinatra, Dean Martin and Peter Lawford.

Peruvians show marked preferences of comedy and color films such as "The Colossus of Rhodes."

Kirk Douglas' "The Brave Walk Alone" did not click, on the other hand, despite the actor's performance. Theme apparently had no appeal to locals. Yet the grim "Splendor in the Grass" is doing excellent business, shown in three theatres simultaneously.

Italian product is doing well, including "Beautiful But Poor" starring Marisa Allasio; "Crime in Monte Carlo" starring Vittorio Gassman and Silvana Mangano. Lima responds to sultry figures such as Claudia Cardinale.

Spanish, Mexican and Argentine films, on occasion, do good business, with Mario Moreno's (Cantinflas) "El Analfabeto" (The Illiterate One) recently enjoying a long run.

While critics have unfavorably compared the remake of "The Four Horsemen of the Apocalypse," starring Glenn Ford and Ingrid Thulin, it nevertheless has been grossing well.

SOVIETS CENSOR OWN FILM FOR E. GERMANS

Frankfurt, July 10.

The strained political relations between Russia and East Germany were revealed here in a strange Red censorship of a Russian film playing in East Germany. Forty minutes of playing time was eliminated from the Commi pic, "Slaughter Underway," which has opened in East Germany.

It's based on a popular novel by Galina Nikolajewa which won the Lenin Prize for the writer. It shows the whole panorama of "Chrushchevization" of Russia after the death of Stalin, and now the party has fallen out with the "personal cult" typified by Stalin. Film shows frankly how the small worker becomes a tool of the dictatorship and loses all his rights in the socialized factory.

In Russia, this pic has been shown even though it admits there are "flaws" in the current system. But apparently the Reds decided that their subjected state of East Germany just isn't ready for such frankness.

Cuts in the film only came to light when the stars and director were invited to a "gala opening" of the pic in East Berlin, and found that the East German functionaries had cut out all sharply anti-Stalinist scenes.

No Fairy Tale for Them

Berlin, July 10.

According to West Berlin's Morgenpost, East German cinema patrons are waiting in vain for the release of the Defa (sole producing company in East Germany) film, "Das Kleid" (The Gown), an adaptation of Hans Christian Andersen's fairy tale, "The Emperor's New Clothes." Film was completed early this year.

Pic shows a town which is divided into two parts by a wall. There is milk and honey flowing in one part while in the other the people are poor and oppressed. The Morgenpost report says the pic attempts to indicate via a modern tale how dictators are basically funny despite their brutality and power-madness.

Large Plans For Next Season In French Legit

Paris, July 10.

Though the end of the legit season was considered one of the most disastrous since the last war, plans are going ahead full blast for a big one next season. It looks big in quantity, with most of the top names contributing new entries, if still unclear in quality. Unlike this year, more U.S. and British plays will be on view.

Marcel Achard, who had two longruns this season, "Patate" and "L'Idiote," plus a musical, "The Cocked Hat Polka," is readying his tentatively titled, "La Danse De Feu" (Fire Dance), for late August unveiling at Theatre Antoine. Jean Meyer is directing and Robert Lamoureux and Marie Josee Nat are starring.

Jean Anouilh, who had one hit, "Up For Grabs," and one flop, "The Cave," this season plans two adaptations next year. Graham Greene's "The Complaisant Lover" will be the one to succeed "Grabs" at the Comedie De Paris, and a Polski play about an ambitious ballerina, "Mlle. Malitochewska." This likely will begin the year for the Gaite-Montparnasse.

Francoise Sagan's third play, "La Robe Mauve De Valentine" (The Mauve Dress of Valentine) will go into the Gymnase, with Danielle Darrieux starring. New Wave film director Claude Chabrol is staging. This is a new Sagan opus after one hit, "Chateau in Sweden," and one unsuccessful entry, "Violins, Sometimes."

Perier To Do 'Coeur'

Francois Perier will stage Romain Gary's first play "Johnny Coeur," about a UN diplomat, at the Michodiere. Raymond Gerome will do the late Curzio Malaparte's, "The Women Also Lost the War" at the Mathurins plus a first by writer Marcel Jouhandeau once

(Continued on page 20)

Forecast Some Sort Of 20th-Fox, MGM Distrib Tieup in Aussie Soon

Sydney, July 10.

Aussie cinema key execs believe it will not be long before the greenlight is given in N.Y. for a distribution hookup between 20th-Fox and Metro on lines similar to the current arrangement in New Zealand.

Understood here that Murray Silverstone has been pressing for the hookup for a long time, having in mind a cut down in operating overhead, especially since 20th-Fox product has not been hitting the boxoffice jackpot here of late. Both organizations, apart from distribution, operate their own film loops (20th is allied to the Hoyts' circuit via stock holding), and are also interested in tenpin alleys.

Silverstone already has set distribution tieups in other parts of the world and key cinema men here are convinced that this territory will not be overlooked by Silverstone, especially as he knows the terrain through personal visits from time to time. Prediction is that 20th and Metro will join forces here before the end of this year.

Brit. Film Makers Federation Takes Swipe at Power of 2 Major Theatre Chains; Cinema Closings Aid Combo?

London, July 17.

A "palpably undesirable" situation, in which the "two giants divide the spoils," is how the Federation of British Film Makers describes the present film exhibition setup in Britain. Under the heading "the Producer and Exhibition," the FBFM's annual report for the year ended last April 30, takes an unprecedented swipe at the power of the two major theatre circuits.

The closing of picture theatres, says the Federation, has placed increased power in the hands of the Rank and ABC circuits. That two offices should in practice control the choice of films for such a high proportion of British cinemas, that two circuits should have such power in their bargaining with distributors, and that two chains of cinemas should be in such a position to influence the fate of their exhib competitors is palpably undesirable, according to this report.

The report recalls that when the Rank group introduced its rationalization plan for exhibition, the then Parliamentary Secretary of the Board of Trade said it would be necessary to consider in the light of developments over the next year or two whether the Rank Organization appeared to be achieving an excessive degree of domination in the film industry. In the Federation's view that position "has certainly been reached." The dangers of a duopoly, it comments, are little less than those of a monopoly, adding: "There is little evidence of true competition."

Explaining that frank and open discussion within the trade of this monopolistic situation rarely takes place because "those who make and sell films are reluctant to voice criticisms that might antagonize those possessed of such power," the Federation asserts that the implications must concern not only the trade itself but Parliament and all those who see the need for a free entertainment industry.

The report also details the campaign to preserve the third release, but meantime expresses regret that cinemas have been closing which might have been saved by united action by the industry. "The situation," it observes, "is much more serious and harder to remedy than it was this time last year."

Italo Actress May Agree to Do 'Autumn'

Mexico City, July 17.

Italian actress Giulieta Massina has accepted, in principle, the proposal by Clasa Films Mundiales, reactivated government-owned production unit, to do "Autumn Days," based on a B. Traven short story. However demands by the actress are stiff since, apart from $100,000 in cash, she wants a percentage share of film profits. Clasa executives plan to counter proposal with offer of exploitation rights in certain undisclosed territories for a lower cash fee.

Actress is available in August and September so production plans would have to be speeded up. Gabriel Figueroa, ace cameraman (also on Clasa board of directors), said the pic may be made in English, Spanish and Italian. Roberto Gavaldon will direct.

Siritzky Circuit Finds Biz Stout

Paris, July 17.

With French exhibitors demanding governmental detaxation or promising strikes and wholesale shutterings, and producers worried over wavering important foreign marts and falling local filmgoing, Jo and Sammy Siritzky, who program for more than 16 firstruns here and also have a distrib outfit, Athos Films, are refreshingly upbeat. They believe firmly in films, their future and their coming prosperity.

And the Siritzky brothers do not think it is around the corner, but practically here. They maintain films are heading for a big, savory near-future and that the signs are plain even now. They feel it is a certainty that new filmgoing crowds have sought better pix and are not only going to see them but liking them.

This bodes well for the present and future of films, they say. They opine that this also has brought on a change in exhibs and release methods. Also that the days of the big, flashy firstrun houses are over except for special mass type pix. That's what they say.

Incidentally they have specialized in small firstruns, having 200 to 400 seats, at which they can open an unusual or offbeat film and have it run for a long time rather than try for big houses. A healthy firstrun admission tab, and long runs, usually equal more than aborted attempts with huge theatres.

They have also turned Left Bank secondruns into firstruns for good results. They have put the Italo Cannes comedy winner, "Divorce Italian Style," into four firstruns, with one on the Left Bank, and it is doing solid biz.

The Siritzkys are also looking to the more general-type family pix and commercial entries and have sewed up the Paris and Moulin Rouge, which have over 2,000 seats between them. They will inaugurate this tandem with such pix as "Barabbas" (Col) and "Lawrence of Arabia" (Col) next season. They also have another four theatre group for these type pix.

BRIT. FILM MAKERS ASK BOT TO PROBE BIZ

London, July 10.

Federation of British Film Makers will ask the Board of Trade to set up a committee to investigate the whole structure and trading of the industry "in the light of the growth of monopolistic tendencies in recent years."

This, the filmmakers hope, may lead to answers to the serious problems facing the industry. Move follows a BOT request for the Federation to submit comments on proposals in economist John Spraos' book, "Decline of the Cinema." FBFM was also asked to make any further suggestions.

Drive for Higher Pay For British Symph Orchs Gains 2 New Boosters

Glasgow, July 17.

Members of British symphony orchs, who are seeking more pay, have found two champions here in Alexander Gibson, conductor of the Scottish National Orch, and Mrs. Jean Roberts, the Lord Provost (civic head) of Glasgow. Denying a report that he had resigned in support of the pay claim, Gibson said he had signed a statement that he was prepared to resign, if necessary, in support of the claim.

The 72 members of the Scot orch, currently on vacation, are among 400 musicians in six symphony orchestras in the U.K. who have given three months' notice. They seek a minimum pay of $54 a week from next month, and of $60 per week next year. They claim that only about half of their members earn more than $45 weekly and that the grants from the Arts Council are insufficient to keep the orchestras on a proper financial footing.

Civic chief of Glasgow, and also a director of the Scottish National Orchestra Society, Mrs. Roberts came out strongly in support of increased grants being paid to the orchs from the British Arts Council. It might well be, she said, that the Council was bound by some formula in the amount it could contribute, but if local authorities had managed to overcome their own formulas, there was no reason why the Arts Council could not do likewise.

The rank-and-file members of the orchestras were not overpaid, she added, and there was justification for their claim.

Record Biz for Theatre of Nations

21 Nations Participated in Sixth Theatre Cultural Exchange Affair in Paris

Paris, July 17.

The sixth Theatre of Nations season wound up Monday (9) after showing its best attendance since its start. It began March 27, and 21 nations participated. According to TON director A. M. Julien everything was bigger this year. There were 21 countries against the 19 last year, 43 different shows against 36 in 1961, 135 actual presentations compared with 112 a year ago. $90,000 gross over $80,000 in 1961 and 112,000 people attended as compared with 102,000. To date, 723,000 theatre buffs and regulars have seen TON shows.

The headquarters remained at the Sarah-Bernhardt Theatre but two other houses also were used, the Theatre Lutcece for more intime entries and the Theatre Des Champs-Elysees for some dance and lyric troupes.

Although mainly a cultural exchange affair, underwritten by the federal government and the city of Paris, under the aegis of UNESCO, prizes were again handed out this year by the International Young Critics Circle in the name of artistic research and cultural exchange. These are called Challengers. Also medals went for competence, being given by the French Syndicate of Drama and Music Critics.

The top Challenge of the IYCC went to a non-European entry for the first via the Dahomey Song and Dance Troupe from Africa. Best participation nod went to Greece for the National Greek Theatre and the Athens Art Theatre for four ancient Greek tragedies and comedies.

Top musical direction was snared by Lovro Von Matacic for his batoning of the Frankfurt Opera's presentation of Richard Strauss' "Salome," with a special mention to Andre Presser for his conducting of the Orchestra of the Royal Dutch Ballet. Lead set designer was Kurt Hallegger for his impressive and ominous work for the German adaptation of Millard Lampbell's play on the Warsaw Ghetto, "The Wall," done by the Munich Playhouse.

Best choreography award was snared by a young Yank choreographer Paul Taylor who came with a small group to present a program of modern dance, with a special mention to Sara Levi-Tanai of the Israeli Inbal Ballet. A special prize for research went to Poland's Pantomime Theatre of Wroclav.

Best male thesp was Raul Montenegro for his role in "El Prestamista," with his own troupe from Chile. Top femme thesp prize went to Peggy Ashcroft in "The Hollow Crown" given by the Royal Shakespeare Theatre from Great Britain. Male singer was Hans Wilbrink as "The Prince of Hamburg" with the Frankfurt Opera, and female thrush award was given to Maria Kouba for "Salome," also with the Frankfurt Opera. Rosa Duran was the prima dancer with the Zamba Flamenco Ballet from Spain.

Medals from the local crix went to the Royal Swedish Theatre of Stockholm for the outstanding dramatic entry via August Strindberg's "The Spook Sonata," best lyric offering "Salome" of the Frankfurt Opera and lead terp bit to Poland's Pantomime Theatre of Wroclav.

The general level and interest were considered one of the highest in years. The U. S. was again absent officially with the Paul Taylor Dance Group and the off-Broadway Living Theatre, both coming on their own and at their own expense. They reaped good attendance, attention, reviews and one prize for Taylor.

KARACHI TO GET NEW STUDIO

Karachi, July 10.

Karachi will have another film studio shortly. The plant, which will be the second in the city, will be set up by a local film producer, Fazal Ahmed Karim Fazli.

The proposed site of the studio, a 25-acre plot on the outskirts of the city, was visited recently by the commissioner. The government saction for construction of the studio is expected to be given in the near future.

No More Film Censors For Aussie Natives

Sydney, July 17.

Film censorship for New Guinea and Papuan natives will end Aug. 1 following an edict by Sir Donald Cleland, Administrator of the territory. This means that natives will now be permitted to view the same films as Europeans, whereas previously pix classed as "for Europeans only" were taboo for native viewing.

Island showmen were compelled to screen special programs mainly westerns for the natives. This created great unrest with the Colored population because of the white nix.

Red Show Biz Groups Find Okay Coin Payoff On Down Under Treks

Sydney, July 10.

Russian show biz toppers are gearing their big stars from behind the Iron Curtain to the faraway Antipodes and finding the financial payoff okay. Latest Red troupe to come this way is the Bolshoi Ballet under the sponsorship of J. C. Williamson Ltd., Edgley & Dawe, and the Elizabethan Theatre Trust. Group of 24 includes such stars as Ludmilo Bogomolova, Gennadi Lediakh, Indiviga Sangovich, Juri Zdanov, Georgi Bovt, Zinaida Korotaeva, Elene Cherkassakya, and Nina Chistova plus the Bolshoi Theatre Musical Ensemble.

Troupe will give seven performances at the Elizabethan Theatre Sydney, commencing July 16 at $6 top. Other limited runs will be played in other Aussie keyers. The Aussie deal was set in Moscow by Eric Edgley with Goskoncert.

Last Red unit to play here was the Moscow Variety Theatre, also for J. C. Williamson Ltd. and Eric Edgley. There is talk now that a Red circus outfit will be next in here.

Edgley for many years ago was partnered with the late Clem Dawe in revues over the now defunct Fuller circuit. Duo later swung into independent management in Perth with vaude revues. Edgley spent some time this year in Moscow booking shows for this territory and was able to get additional backing from J. C. Williamson Ltd. and the Elizabethan Trust.

Rebuild Abbey Theatre

Dublin, July 10.

Building contracts for the Abbey Theatre have been signed, just 11 years after old building was destroyed by fire. New house will have 620 seats, against 560 in the former converted premises. Cost is estimated at around $900,000, with the Irish government providing about $750,000.

Irish government also announced it will increase its aid towards rebuilding the Cork Opera House, destroyed by a fire seven years ago. Originally th government said it would give $140,000, and the Cork Corporation promised $70,000. Private subscriptions added $196,000. As this total is still well below estimated cost of $560,000, the government has promised another $140,000 in grants for the project.

It's 'Okinawa Blues'

Honolulu, July 17.

Miki Nakasone, teenage Japanese singer - actress, will plane in next week for a week of personal appearances at the indie Nippon Theatre in connection with her new film, "Kawa Wa Nagareru" (The River Flows), advertised here as "Okinawa Blues" to lure English-speaking audiences.

Miyuki Kuwano plays a lead role in the Shochiku release.

French Pix Prod. Claims Nix by Venice Festival Of His Pic an Insult

Paris, July 17.

Frederic Rossif, French filmmaker, whose "Le Temps Du Ghetto" (Time of the Ghetto) has been nixed by Venice Film Fest director Domenico Meccoli, says this is an insult to the French Fest Selection Committee and Culture Minister Andre Malraux who had earmarked the documentary on the infamous Warsaw Ghetto (during the last war) for the festival.

Rossif says that Meccoli turned it down with the qualifying statement that it could shock or insult the West German delegation who would take part in the fest. It seems that Meccoli also was not prone to take a full-length documentary to compete with fiction films.

Rossif states he intends pressing his case and that his pic is not political but historical. Also that it could not hurt or insult anyone since objective and a look at a sad era of past human history. He opines it was an error and he still had hopes the film would be invited. Venice Fest unspools Aug. 25-Sept. 8.

Incidentally, "Ghetto" is made up primarily of the footage shot by Nazi Culture Minister Goebbels on the Ghetto which he later held up when he realized its horrors would militate against the Nazis rather than serve as a propaganda pic for them. Found intact in Poland after the war, Rossif has utilized most of the shattering footage.

Zurich Opera

Continued from page 18

to a uniformly excellent cast with such top players as Ernst Ginsberg, Leonard Steckel, Maria Becker, Gustav Knuth and, in the provocative title role, young Elfriede Irrall, from Vienna.

Two premieres paced the series of opera performances at the Stadttheatre: a new work by Swiss composer Armin Schibler, "Blackwood & Co.," a somewhat uneven mixture of musicomedy and contemporary opera, which owed much of its success to the dynamic and zestful staging by American Lotfi Mansouri; and a new Herbert Graf production of Weber's "Freischuetz," batoned by Rudolf Kempe, with four Munich guest singers in the leads. The latter's excellent performances plus a remarkably high artistic and musical level won raves.

And finally, audience enthusiasm ran particularly high at four ballet shows by Maurice Bejart's "Ballet of the 20th Century" of Brussels' Theatre Royal de la Monnaie. Seven excitingly choreographed (by Bejart and Janine Charrat) and brilliantly executed ballets, with music by Stravinsky, Prokofieff, Bartok, Ravel and Fernand Schirren, proved this troupe's outstanding professionalism and uncompromising artistic conception.

Inside Stuff—International

The president and first viola of the Vienna Philharmonic Orchestra, Prof. Otto Strasser, held a lecture there with slides about the latest tour of the Orchestra to Russia, Scandinavia, London and Paris. He outspokenly highlighted the pro and cons of Russian halls, bathroom facilities, food and sightseeing events. Strasser filled Philharmonic (1,900 seats). So great was the demand for seats that the lecture will be repeated twice more.

New productions at the Vienna Opera during the coming season will comprise: Britten's "Midsummer Nights Dream" (October) a new ballet production in November as well as a four-day visit of the New York City Ballet, going on coming from Russia. At Christmas-time Karajan will stage and conduct "Tannhaeuser" and a newcomer to the opera house from Paris George Pretre, will conduct "Faust" in February, Karajan will again do his bit in March with Monteverdi's "Incoronazione di Poppea" and in April with "Boheme." For the 1963 Festival, the Opera will have a "Don Giovanni"—production new to Vienna, typically only seen in Salzburg.

International Soundtrack

Continued from page 18

Yul Brynner stunned press by saying he's looking forward to re-uniting with Japanese cousins. Film will location in Kyoto, where actor said he spent summers as a child to escape from cold of Peking. Brynner will return to Paris, where his expecting wife is resting, before coming back in time for film's launching, now expected in second week of August . . ."Red Shoes" opens revival for Italifilms late this month at Togeki.

Mexico City

Poland and Mexico moving towards a reciprocal exchange pact on a film-for-film basis. Mexico extremely interested because this would be first time a foreign government contracts directly for national films and because of guarantees of widespread exhibition since Polish Government controls all the theatres. Here National Theatre Operating Co., federal circuit, could easily program Polish films. **Carmen Baez** of the Film Bureau is discussing pact with **Mieczeslaw Slowakiewicz**, commercial attache of the Polish Embassy . . . Total of 131 film theatres in this capital may be reduced by five or six, with city inspectors finding these either needing substantial reconstruction or razing and rebuilding as public safety measures. Recent series of two quakes did more damage than originally estimated. Boxoffice receipts of citys houses for first six months crossed $8,000,000 dollars, according to Bureau of Statistics . . . Metro-Goldwyn-Mayer reportedly dickering with Producciones Zacarias to do a series of four films in Mexico, with one of these possibly a **Danny Kaye** starrer. No official confirmation as yet but **Rene Cardona**, director, is intermediary in talks, may handle one of films which might go before cameras this November if accord is reached . . . **Ismael Rodriquez**, back from the Karlovy-Vary festival, full of plans reviving his shelved project to do "Our Brother Juan," film to be collaboration of 15 scriptwriters and 15 directors from various foreign nations including Hollywood, England, India, Italy, France, etc. Producer-director Rodriguez hopes to have satisfactory story line ready by end of year and line up production for a mid-1963 shooting date.

Hollywood product did badly in Mexican market in June. Figures show that of total 31 pictures released only seven were American. Others included four Mexican, one each from Israel and Japan and 18 European (six Italian, five German, four British, two French, one Spanish) . . . **Miguel Aleman Jr.**, who played it coy in past years when it came to joining forces with the World Review of Film Festivals, will be active again this year, according to **Carmen Baez** of the Film Bureau. Aleman Sr. also allegedly will head up tourist promotion phases of festival . . . Veteran producer **Miguel Contreras Torres**, readying a Mexican version of a film bio on Hernan Cortez, but this will not be shot in Mexico for producer plans to use Spanish and English exteriors, **David Lean** as director and **Dan O'Herlihy** in name role.

French Filmgoer, Exhib Polls Pick 'Guns,' 'Taxi,' Sophia Loren, Perkins

Paris, July 17.

The massive referendums held every year among French filmgoers and film exhibitors to pick the top foreign pic, the leading French one and the best local offshore female and male players wound this year with the public and exhibs being completely in accord for the first time on all awards.

Awards, called Victoires, are replicas of the Winged Victory of Samothrace in the Louvre Museum. Voting was done through the big morning paper, Le Figaro, and the top fan mag, Cinemonde, for audience nods while the tradepaper Film Francais handled the exhib voting.

Considered the French equivalent of the Yank Oscars, the best offshore pic was "Guns of Navarone" (Col) and the top French entry, "Taxi For Tobruk." Both are war films and both concern an adventurous trek of a group of assorted nationality soldiers. Both have pacifistic overtones.

Top French thespians were Annie Girardot and Jean-Paul Belmondo who also collared them last year. Sophia Loren won her Victoire for the third time, after those of '59 and '60 while Anthony Perkins took his first kudo in this competition.

Runnerup films for foreign voting were the Japanese "The Island," "Goodbye Again" (UA), "Exodus" (UA), "El Cid" (AA) and "Two Women" (MGM).

Other Yank pix that have won Victories since their start in 1947 are "Mrs. Minniver" (MGM), "Best Years of Our Lives" (RKO), "Cinderella" (RKO), "Limelight" (UA), "Greatest Show on Earth" (Par), "Here to Eternity" (Col), "Rebel Without Cause" (WB), "Bridge on River Kwai" (Col) and "Some Like It Hot" (UA).

Name Wm. Davis Stager For Scot Rep Theatre

Dundee, July 10.

William Davis, 24-year-old Canadian actor-director has been named stager at the Dundee Repertory Theatre here. His first production, "Rollo," by Marcel Achard, opens Aug. 13.

After acting and directing in Canada, he studied at the London Academy of Music & Dramatic Art.

Britain's Cinema Biz Off $124,000 in May

London, July 17.

Another decline in paid admissions to picture theatres is recorded in the official returns for May. Attendance dropped from 8,500,000 in April to 7,800,000. There was a minor decline in boxoffice receipts from $3,304,000 to $3,180,000 or a dip of $124,000.

Compared with May, 1961, attendance has dipped a full 1,000,000, though b.o. earnings for that month were slightly below the level recorded for last April.

For the first five months of the year (21 weeks), paid admissions totaled 174,900,000, with gross receipts showing a drop of $5,595,000 over the previous year.

French Legit

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a week. It's called "Leonora or the Dangers of Virtue."

The late Bertolt Brecht will have an early play, "In the Jungle of the Cities," done by Antoine Bourseiller at the Studio Des Champs Elysees. A later opus, "Galileo Galilee," will grace the state subsidized Theatre National Populaire, with Georges Wilson staging. Brecht's "Vision of Simone Marchand" is slated for the nationalized Theatre De France under Jean-Louis Barrault.

Andre Castelot's historical opus "La Reine Galante" (The Gallant Queen) will bow at the Ambassadeurs Sept. 15, with Jean-Pierre Grenier directing. Roland Dubillard's second play "La Maison D'Os" (The Bone House) will open the season at the Theatre Lutece. Dubillard had a surprise offbeat hit with his "Naives Hirondelles" (Naive Swallows) at the Theatre De Poche this season.

Stager Meyer will unveil his first play, "Mic-Mac" at the Palais Royal. Robert Dhery will do his first new French comedy revue in five years at the Varietes. Charles Aznavour has put Albert Husson's "La Cusine Des Anges" (My Three Angels) to music for an ABC run. Rene Dupuy will do a Hispano play, "The Palace Timid Soul" by Tirso De Molina, at the Gramont.

Ingrid Bergman in Ibsen's "Hedda Gabler," is set to hit the Theatre De Paris after the run of the successful "La Contessa," with Elvire Popesco. Ernest Hemingway's "The Fifth Column," Sean O'Casey's "Shadow of a Gunman" and the Yank drama, "The Far Country," are included in early plans for next season.

French Exhibs Happier, But Prods. Not

Get Partial Unfreezing of Admish Prices, Promise Of Tax Relief; Pix Producers Glum

Paris, July 10.

The sorely beset French film exhibs, who have been crying since they were cut off from film aid two years ago, are a bit more optimistic as they got a partial unfreezing of admission prices with a promise of governmental defaxation in the near future. Producers, however, are still glum about boxoffice, production costs and foreign marts.

Jean-Charles Edeline, head of the Syndicate of French Film Exhibs, announced the good news this week. Starting Aug. 15, two-thirds of all house seats were now unblocked and exhibs could charge what the maket and film could bear. The remaining third, mainly in subsequents, were held at the minumum of the old price scale.

Exhibs felt this would help halt the falling film biz. But they still were demanding some respite from the heavy 30% tax on grosses and aid coin. Yet they now see that the government is taking some cognizance of their plight via this move and a former one cutting taxes on small hardtops by 50%.

But the firstruns are still the backbone of income and it's felt that this is where new moves are still desperately needed. A stand on growing tele competition was also urged. Important firstruns and arties got a measure of freedom in prices some months ago but the exhibs were still pushing for more.

Producer Robert Woog stated that present methods of film production had to be studied and reformed drastically if a grave crisis does not ensue soon. Other producers feel it is time to pay more attention to more profound pix instead of worrying about family fare. Still others insisted that family pix are more necessary as well as comedies, spectacles and entertainment pix.

French Film Staple-Sex

That old French staple sex also is now a world commodity and one Brigitte Bardot is not enough to go around, another claimed. It also was noted that the first five months of 1962 showed less pic production starts than in the last five years.

The Algerian situation was blamed as well as the decline of such marts as West Germany and Japan which were so important in guarantees for making pix here. But others, more optimistic, said that production was moving ahead again.

There was one positive look in that in 1962 50 pix drew more than 100,000 past the wickets in Paris firstruns to only 45 films last year.

Among these pix there were 34 French and French majority coproductions, one Italo-French opus, 13 Yank entries, one Japanese pic and one Spanish entry. American contenders were "Guns of Navarone" (Col), "El Cid" (AA), "Spartacus" (U), "101 Dalmatians" (Athos), "On Double" (Par), "Breakfast at Tiffany's" (Par), "Sergeants 3" (UA), "One-Eyed Jacks" (Par), "The Comancheros" (20th), "Lover Come Back" (U), "West Side Story" (UA), "My Geisha" (Par) and "Absent-Minded Professor" (BV).

BERLIN'S 'FAIR LADY' ON 4-WEEK LAYOFF

Berlin, July 10.

The Berlin production of "My Fair Lady," which recently marked its 250th performance, will take a four-week leave starting July 16. Musical will thereafter continue running at least until the end of the year at Theatre des Westens apart from a week-long interruption during the 12th Berlin Cultural Festival in September. At that time, the house will be placed at the London Royal Ballet's disposal for six guest performances.

It had been planned to go with the Berlin production of "Lady" to Munich for guest appearances in fall but the Berlin success of this musical, in fact city's biggest postwar legit hit, nixed this plan. Hans Woelffert, director of Theatre des Westens, is now setting up a second production for Munich with rehearsals at Berlin's Theater des Westens starting July 23. Preem there is slated for Sept. 6.

Irish Equity Signs Pact for TV Actors

Dublin, July 10.

Irish Actors Equity has signed a pact with Telefis Eireann (Irish TV) on rates of pay and conditions for actors employed on tele productions. Irish Federation of Musicians has also signed an agreement with TE covering musicians and providing for upping pay by about 15%.

Three days later Edward Golden, Irish Equity prexy, and Dermot Doolan, secretary, signed a pact with the Irish Assn. of Advertising Agencies covering pay for performers in tv filmed commercials. This provides a basic minimum studio rate of $19.60 a day plus $5.60 for each film after the first made on the same day. Repeat fees have been set at 15% per block of 10 until June, 1963, and 30% thereafter.

Japanese Dancers Lack 'Cohesion,' Asserts Yank Choreographer R. Appel

Tokyo, July 10.

Yank choreographer Raoul Appel has been inked by this city's mammoth Mikado theatre-restaurant to stage an original 30-minute jazz ballet titled "An Evening in Tokyo."

Starring American Alton Ruff, show will bow Aug. 1 for three months. Huddles are in session for Appel to follow with more shows at Mikado, including musical version of "Around the World in 80 Days."

Appel, who has an impressive list of credits in U. S. tv, theatres and clubs, would like to spend more time in Japan. "From what I've seen of Japanese dancers, both here and in the States, their weakness lies in strength," he said. "They lack cohesion. Therefore I think there's a need for a choreographer to work with them in American-style numbers. I think the talent is here," he added, "but they don't know how to use it.

"Don't get me wrong," Appel hastened to clarify. "I wouldn't begin to do Japanese numbers. They could teach me. But I'm talking about American - style dances with a jazz influence."

Appel toured Japan around six months ago under U. S. State Department sponsorship with his "Hollywood in a Suitcase" unit. "At that time I was greatly impressed with the possibilities of Japanese dancers," he said. "So when the opportunity to return came up, I grabbed it."

Here with singer-comedienne Sheila Doyle, Appel will perform for 10 weeks in a presentation called "Two for the Show," under the banner of Ogi-Mon Arts Productions. The pair will sing and dance to a medley from "West Side Story," selections from other Broadway shows and some rock 'n' roll numbers. This act was staged in U. S. by Appel.

After filling that contract, Appel would then like to work here independently, choreographing and directing tv and stage musicals. Ideally, he said he'd like to divide his time between Japan and the U. S.

Appel's other plans include creation of a repertory company here with a core of about 20 singers and dancers from the U. S. "I would fill out the company with Japanese and present a different Broadway show every three months," he explained. "I'd tighten the dialog and beef up the musical numbers. Then units could be sent to perform in the U. S." In this project, Appel would present musicals that have been seen here in film version during the first year. After Japanese audiences became used to the idea, he would attempt less familiar shows.

He would then like to organize a line of about 16 Japanese girls and train them as precision dancers for presentation in America. "They could tour every year, backing a star or going on their own," he said.

Closes After 49 Years

Aberdeen, July 10.

A 220-seat cinema at Laurencekirk, near here, has shuttered after being in business for 49 years. The manager, Norman Dallas, said tele was not to blame but that so many folks have autos today they can go elsewhere for entertainment.

Cinema, although one of the smallest in the U.K., also was one of the most modern, being fitted with the widescreen.

Film Makers Federation Raps Studio Unions On Crippling Prod. Delays

London, July 17.

Despite a long record of concessions to the trade unions, they seem reluctant to recognize that the mental attitudes appropriate to the factory conveyor belt can have a crippling effect when applied to a creative industry. That blastoff against technicians and craftsmen is made by the Federation of British Film Makers in its annual report for the year ended last April 30.

In a creative industry, argues the Federation, it is important that all trade union agreements should be negotiated and operated in a spirit which takes due account of its background. Normally in film production, human relationships are good, but a narrow interpretation of agreements by union reps has often led to time wasting disputes on details. Negotiations over the last few years have resulted in continuous improvement, but the Federation claims it has not received in return adequate help in making production more flexible and economic.

Picked out for special criticism is the "extraordinary" insistence by the Technicians' Union on the provision of first class travel facilities. The agreement, says the FBFM, carries the rider "if reasonably procurable," but according to the union that "means first-class seats must be provided for location travel even where there are none available on the route concerned."

In such cases, the Federation claims, the union has demanded that the seating of the plane should be rearranged or that the location crew should be flown out in small groups on different days, as and when first class seats can be booked.

The Federation also complains of a too frequent tendency for the unions to seek by direct action, concessions which should be the subject of joint negotiations. And it administers a backhander to the officials of the Association of Cinematograph and Television Technicians and the National Assn. of Theatrical and Kine Employees who "seem reluctant to accept their responsibilities in this respect."

IRKSOME ARG. DECREE MAY BE SIDETRACKED

Buenos Aires, July 10.

Some time ago, while the political pot was sizzling in Argentina, the then Screen Institute delegate Enrique Felix Taurel launched bombshell against foreign film distributors, by enacting a forgotten Executive Power decree of 1960, which required that after Nov. 1 this year that all foreign language pix exhibited here be translated, either by sub-titling or dubbing, in local laboratories.

Distributors promptly sent telegrams protesting against the heavy costs involved. They pointed out that distribs receive their material already subtitled for all Spanish-speaking countries.

In recent weeks, distribs have had a chance to discuss this matter with Taurel's successor, Dr. Goti Aguilar, who seems inclined to listen. He has promised to arrange for a round-table discussion between laboratory managers and distributors so he can get a good grasp of every angle. Measure is partly an offshoot of the general indignation aroused by the proliferation of foreign-dubbed tv films on local television, and legislators had several bills booked insisting on local dubbing of tele films.

With Vilar Staying on as Topper, French TNP Legit Shapes Stable

Paris, July 10.

Jean Vilar, head of the state-subsidized legit setup, the Theatre National Populaire, headquartered at the immense Palais De Chaillot, has allayed the various reports that he may bow out or lay off his company, and just hire actors for shows. He points out his contract runs through September of 1963, and that he will keep the TNP intact.

Vilar says that since he took over in '51, the TNP has mounted 59 plays, brought 4,600,000 people past the wickets and travelled over 150,000 miles via French and foreign tours. The Paris season is only about four months, with the remainder on the road. The 1961-62 season went well.

He maintains that one hit, Moliere's "Don Juan," which played to over 750,000 people while part of the repertory, would have meant a two-year run at an ordinary theatre. The Palais De Chaillot seats more than 2,000 at a $1.50 top. Vilar also says he plays mainly for ordinary audiences, composed mostly of workers who do not usually go to regular legit because of the high tab prices.

Last season an updated ancient Greek comedy "Peace"; a Hispano 17th Century opus, "The Mayor of Zalamea" (about military law vs. regular law), "Arutro Ui," on the rise of Adolf Hitler, and Goldoni's peasant romp "The Rusties" as well as Sean O'Casey's tale of a young man's awakening of conscience, "Red Roses for Me," all did well.

Vilar is prepping Bertolt Brecht's "Galileo" for next season as well as Jean Giraudoux's "Tiger at the Gates." He feels the latter looks at ancient institutions in a manner easily applicable to today. If he has rare contemporary pieces he maintains they all have important looks at life generally as well as theatrical soundness.

Several TNP actors have gone out on their own. One of them, Georges Wilson, has come back after scoring in pix to take over stage management under Vilar. The latter regrets having to give up the experimental Theatre Recamier, where he mounted offbeat and new plays. He states his TNP could not afford this type of setup in Paris which always has hard-going. He also opines he does not have enough of a subsidy for his TNP.

Jodrowsky's 'Opera' In Mex Banned by Govt.

Mexico City, July 17.

The Office of Public Entertainments has cracked down for a second time on actor-producer Alejandro Jodrowsky, banning further presentations of his "Opera del Orden" (Opera At Your Service). Jodrowsky, of Russian origin, is active in avante-garde theatre. A former effort also was shuttered by the same office as "immoral."

Octavio Peredo, head of Entertainments, had issued notice to Jodrowsky to stop performances, but actor continued on for another week alleging that his work was not commercial. Audience was invited for free, but donations were solicited as they left the theatre.

Tourist Groups Peeved Over Decision to Spot Mex Fest in Acapulco

Mexico City, July 10.

There is considerable discontent in tourist circles (the daily press is feeding the flames) because of the announcement by Carmen Baez, head of the Film Bureau, that the World Review of Film Festivals will be centered in Acapulco this year only. There will be no screening of fest pictures in this capital or any special festive affairs. Press attacks charge that this is discriminatory and that city residents should not be deprived of the annual event first inaugurated in 1958.

Apparently Miss Baez is now going to be target of press attacks, as was her predecessor, the late Jorge Ferretis. Apart from griping about elimination of the minor festival here, the dailies took to task both the Bureau and organizing committee for not devoting more attention to promotional plugging. Allegation is made that little space is devoted to the event in France, Belgium, Germany and England.

Issue of inability to award a top prize for the festival picture of the year is also being aired. And press also flays organizers for inability to attract tourists and stars of true international category to the event. According to the critics, the fest is a "comedy of errors" repeated annually, adding nothing to the stature of either the film industry or Mexico.

Miss Baez refuted all charges of inefficiency and disorganization and said that the ruling to hold the event in Acapulco was not dictated by her but by the International Federation of Film Festivals, with regulations calling for celebration of the event in one city.

One major addition this year will be a Mexican Film Fair, to run contemporary with the festival in Acapulco, Miss Baez revealed. A free outdoor theatre will be used for exhibition of selected Mexican films. There will be bullfights, cockfights, lotteries, regional dances, exhibition of typical articles from all parts of the Republic.

Aid of the National Tourist Council as well as the mayor of Acapulco is being sought to build up this phase as a tourist lure.

Miss Baez also hinted that perhaps in 1963, the Mexican film fest may abandon Acapulco for another Mexican watering place, most probably Merida. The Yucatan capital has been lobbying to have the event this year, but Miss Baez said plans in Acapulco are going ahead full force, with the San Diego fortress reconditioning

Shasho Named Par's Japan Gen'l Manager

Tokyo, July 10.

Shozaburo Shasho has been appointed general manager of Japan Paramount, succeeding the late Nobuo Metori.

Shasho has a long and varied career as executive with Japanese film production companies and had been manager of Paramount in Japan in a pre-war period. Most recently he was president of Nichibei Eigasha, a telefilm producaion outfit. He will work under S. A. Henrickson, supervisor in Far East for Par.

MEX PIX CRITICS PLAN ANNUAL 'BEST' AWARDS

Mexico City, July 10.

The Mexican Film Industry Newspapermen (PECIME) organization has created a new trophy, to be awarded annually to most outstanding film work each year. Silver Goddess trophy will be presented at special ceremonies late in January. Awards not only will be made for outstanding national effort, but also the best foreign film screened in Mexico in the preceeding 12 months. Prizes will go to best picture, director, screenplay, photography, actor, actress and best foreign production.

Secondary awards of small Silver Goddesses will go to best supporting players, new outstanding talent of year and best film short. Jury will be PECIME members who are regular pix critics.

Tollvision in Setback From Brit. Committee

London, July 17.

Following the rejection by the Pilkington Committee of any Tollvision and any quota for British vidfilms, as requested by Britain's two producer associations, British Film Producers Assn. and Federation of British Film Makers, the filmmakers have set up a joint sub-committee to "watch developments."

As is evident from the government's preliminary White Paper on broadcasting, it does not wholly go for the Pilkington line. Hence, the producers are hopeful that Tollvision at least will be given a run here.

British Com'l TV Chiefs, Claiming Unfair Pilkington Rap, Marshalling Forces for a 'Hit Back' Campaign

London, July 17.

Britain's Independent Television Authority, government agency which administers the commercial network, has launched a major "hit back" campaign before the dust settles on the Pilkington Report. Severely bruised by the latter document, the ITA has become as active as any pressure group currently lobbying members of Parliament in order to influence opinion before the forthcoming Parliamentary debates.

Sir Robert Fraser, director-general of ITA, has spearheaded the "commercial tv is okay" drive with an address to a private meeting of Labor MPs. Sir Robert said the Pilkington committee appeared to believe in a broadcasting "class elite" which knew what was best for the people and was determined to give them what it thought was good for them.

He also charged that the committee had not properly analysed arguments advanced by the Authority. He said too much was made of the idea that commercial tv was a social evil that should be put down. A question that should have been discussed in greater detail, in his view, was the part commercial tv could play in modern society.

Backing up the fight against the recommended major reconstitution and reorganization of the ITA, the Authority has issued a pamphlet which has been circulated to all politicos. This consist of ITA-compiled fact and figures touching on items of commercial tv programming which came under the hammer from Pilkington.

Pamphlet disclaims a sample offered by the Report concerning the output of westers and crime shows. In the Report, the commercial channel is shown to heavily outweigh BBC-TV output in these fields, but ITA now claims that Pilkington has taken kiddie adventure shows, romances with only slight detective interest and courtroom dramas into consideration. Without these, BBC-TV showed more crime shows than its competitor, say ITA.

Taking it a step further, the pamphlet updates the comparison which reveals that BBC is still ahead on the tough stuff while both webs are neck-and-neck on western output.

In an effort to prove that commercial channel schedules are as "balanced" with serious programs as BBC's, ITA has offered several charts and breakdowns of exactly what goes out from each web.

For instance, indies put out 12% talks-discussion-documentaries as compared with 13% from BBC-TV. In program area like news, religio broadcasting and informative kiddie shows, the commercial stations devote more time to them than does BBC although the Corporation can claim dominance in

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Shouts & Murmurs

Hollywood, July 17.

There are so many press-agents and flackeries assigned to the new "Beverly Hillbillies" series that Filmways Productions has named Ted Switzer as a special press coordinator through whom the various p.a.'s will clear their chores.

CBS-TV, on which the series bows this fall, has its press department working on the show, with Bob Wilson as unit man; McFadden & Eddy, repping one of the sponsors, Kellogg's, has assigned Art Wilcox to the series; Lou Smith office, repping the other sponsor, R. J. Reynolds, has assigned Bob Suhosky to the show; and in addition, Buddy Ebsen, one of the stars in the half-hour show, has his personal p.a., Bernie Kamins.

ABC-TV Hours OK But Half-Hrs. Lag In Clearance Dept.

ABC-TV's clearance pattern for the upcoming season is bright for the hour shows with the half-hour stanzas lagging behind. Although many local broadcasters frequently squawk about the number of participating sponsors on the hour shows, when the chips are down they usually prefer the 60-minute stanzas to the halfhours.

"Ben Casey" next season will hit an alltime web high with a hookup of 200 stations running the show at its Monday at 10 p.m. slot. Delayed pickups will up the number of stations carrying the show even more. "Wagon Train," which moves over from NBC-TV this fall, has lined up 178 stations for the regular Wednesday night airing at 7:30 p.m. with 16 more on delayed basis.

Among the new shows on the web, the hour shows are running far ahead on clearances. "Combat," for instance, will tee off with some 170 stations clearing the show. However, the half-hour comedy series, "I'm Dickens, He's Fenster" has a 130-station lineup at this point.

MICHAEL BURKE'S NEW CBS STATUS

After five years in London for CBS Inc., Michael Burke is returning to the web's American headquarters permanently. Presently managing director of the CBS companies in Europe, he will return here from his London base on Oct. 1 to become vicepresident, development of CBS Inc.

Burke's new job, on the corporate staff, will be, says the company, "for the purposes of fulltime exploration and study of diversification opportunities for CBS."

Having come to CBS in '56 as director of European programs after a stint as a major exec with Ringling Bros., Barnum & Bailey Burke for some weeks now has sought to give up his European duties and return home for his company.

His replacement in Europe has not yet been chosen.

3 New ABC Stripers

Three execs in ABC television and radio networks received their viceprexy stripes last week. Robert E. Lang, who joined ABC last December as associate of the web's news chief James C. Hagerty, was elected v.p. in charge of operations and sales for the news department, still reporting to Hagerty.

In the radio division, Jack H. Mann was named v.p. in charge of the western division of the network, and Earl Mullin was made v.p. in charge of station relations.

ABC the Winnah On Patty Dickers

ABC-TV beat CBS-TV to Patty Duke. Both networks were, by purest coincidence, dickering for the adolescent performer's talents in a half-hour weekly series for '63-'64, but ABC managed to get a deal on a pilot last week, leaving CBS in the cold.

Miss Duke, star of "Miracle Worker," is repped by William Morris, which also reps Ziv-UA on network properties. It happens that Ziv will do the half-hour pilot for ABC-TV, and Bill Asher will produce. The pilot has not been laid out in detail, but the web hopes for a comedy drama.

ABC-TV had been dealing directly with the agent while CBS evidently had been talking to the owner of a property designed for the young actress. It wasn't until late in the game either network knew what the other was up to.

All-Channel Bill Signed

Washington, July 17.

The all-channel television receiver bill is now the law of the land, and the FCC is setting about the business of seeing all tv sets henceforth transported interstate are capable of receiving UHF "adequately."

FCC will establish rules under regular rule-making procedures and will set a future date for them to become effective after they are written.

Conversations have already begun between FCC and manufacturers on details to "insure a fair and orderly transition period."

'Firestone Hour': Just Like It Was Through 31 Years

When the "Voice of Firestone" returns this fall after a hiatus of a couple of years, it will adhere to the identical format which it has used during its long run 31 years on radio and then network television. Fred Heider, producer of the half-hour show for the five years it ran on ABC-TV before being lopped off in a rating squeeze, said: "It will be an old friend returning and we don't want to doll it up."

Heider pointed out there will be some scenic changes on the show to keep with technical developments, but the calibre of the music and the artists will be unchanged. On the musical spectrum, "Firestone" usually leaned a bit more on the classical side than did "The Bell Telephone Hour," although both are more or less in the same groove.

Arthur Fiedler, maestro of the Boston Pops, will debut on network television as a regular on "Firestone," appearing every fifth week. Howard Barlow, a name closely associated with "Firestone" over the years, will also appear more than once. Hugh James, the "voice" of the show, will also be on hand, but only used offscreen.

Heider said that in addition to using names of the calibre of Rise Stevens, Richard Tucker, Anna Moffo, Patrice Munsel, Leontyne Price and Brigitte Nielsen, "Firestone" will provide a showcase for some important young longhair talent. Harry John Brown, young maestro of the Milwaukee Symphony, has been signed along with Suzanne Starr, one of the top contestants in the recent Moscow piano competition, will be among the rising names to be used.

The Firestone company, which has been receiving an increasing flow of mail about the show even when it was off the air, is launching a heavy promotion on behalf of the new series. Campaign will use spots, consumer and auto trade mags and dealer display. As usual, there will be no rating pressure from the Firestone company which believes in "pleasing the heart and not the chart."

Heider's staff for the new series will include Lee Tridanari, as director; Romaine Johnston, scenic designer; and Michael Travis, costumer.

DAVE SCHOENBRUN ON BUSMAN'S HOLIDAY

Washington, July 17.

CBS' David Schoenbrun planed to Europe Monday (16) for a monthlong busman's holiday.

Former Paris man for his net and now chief Washington correspondent has a July 18 interview date with Gen. Charles de Gaulle, about whom Schoenbrun is writing a book. He will also interview a large group of other French officials.

Schoenbrun has an invitation to visit President Habib Bourguiba in Tunisia and is planning a documentary on him.

The wedding in Rome of Jean Monnet, father of the Common Market, is also on his calendar, as is a visit in Teheran with the Shah, who will also be the subject of a documentary.

Sandwiched in between, he will spend some time at a villa at Sainte Maxime which Schoenbrun is taking with Theodore White ("Making of a President 1960") and other friends.

TV Debates; A Fresh Format

A new approach to future tv debates by Presidential candidates has been requested by the Center for the Study of Democratic Institutions, Santa Barbara, Calif., via a pamphlet with written proposals by four political scientists and newspaper men.

Titled, "The Great Debates," the pamphlet analyzes the impact of the Kennedy-Nixon 1960 tv debates as viewed by Malcolm Moos, former special assistant to President Eisenhower; Earl Mazo, Washington newspaper man; Harvey Wheeler, former professor of political science at Washington & Lee U. and now resident at the Center; and Hallock Hoffman, director of the Center Study of the Political Process.

Moos proposes that the networks be required to provide time for at least three and as many as five joint appearances by candidates of both major parties.

Mazo would like to see the first two or three debates restricted to one or two overriding issues, and one debate by the Vice Presidential candidates.

Wheeler opposes the idea of a debate, asking that the candidates do their first and fourth programs in separate studios while the others be handled as press conferences. He would have political scientists as well as newsmen at the press conferences.

Hoffman declares that the use of video has turnd the campaigns into "non-political personal popularity contests," predicting that the emphasis on tv in politics will bring about "an increasing detachment of citizens from political affairs unless we learn how to use more wisely the great new medium of visual communication that our technology and productive enterprises have givn us."

All four writers agree that Kennedy's victory was won by his performance in the debates.

Equal Time Rule Too Controversial, Complex for Early Action by Senate

Washington, July 17.

Action on equal time requirements for radio-tv political coverage is dim here, following new round of hearings by Senate Communications subcommittee.

One senator summed up lack of chances for rule changes in this manner:

"First, the issue is complex, and it's obviously controversial. There have been at least a dozen different suggestions on what changes might be made.

"Then, too, a lot of senators—and some governors—aren't too hot about suspending the law for this fall's elections. They're just afraid it might backfire, hurt them and help their opponents."

Thus after three days of testimony, appearances by 18 witnesses, written statements by others, phraseology about public interest, broadcasting duty, editorial judgment, etc., the issues may turn on the old political question of whose ox might be gored.

Best offer for the committee appears to be suspension of the equal time provisions for the 1964 Presidential and Vice Presidential elections, as was done in 1960. However, even though few witnesses opposed Presidential suspension, 1964 is still a couple of years away and the senators may decide to wait a while on that one, too.

Testimony before subcommittee resolved into several basic areas of recommendations. Bulk of broadcasting industry, with notable exception of ABC, wanted to ditch all equal time requirements and let broadcasters use own judgment.

Several senators who appeared as witnesses wanted to go slow, suspend law for fall congressional and/or gubernatorial races but not permanently repeal the equal time

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Goodson-Todman Pitch New Ann Sothern Show

Goodson-Todman is pitching the networks on the possibility of an Ann Sothern situation comedy for the '63-'64 season. A pilot coproduction deal with NBC is close and may be set by the end of this week.

Miss Sothern, now abroad, would return to make the pilot before going into a star role in a Theatre Guild Broadway show slated for fall.

G-T's exec veepee on the Coast and comedy development man, Mac Benoff, would produce the Sothern series, which casts the actress as a midwestern housewife. Initial script is now in preparation.

Writer Shortage In Coast Telepix; N.Y. Gets an SOS

Hollywood, July 17.

Stepped-up tv production for next season has created a writer shortage and producer Stanley Rubin of ABC-TV's "The Best Years" has shipped off to N.Y. his associate and story head, Robert Rafelson, to consult with scriveners there on new ideas and plots for the Revue-produced series. Scripts for 11 segs are in varrying stages of completion by 10 writers —William Wood, Theodore Apstein, Sheldon Stark, Richard Fielder, Juarez Roberts, Barry Trivers, Roland Wolpert, Shimon Wincelberg, Tony Lawrence and Alvin Boretz.

Among the N.Y. writers to be contacted are Jack Richardson, Roger Hirson, Don Manlewicz, Edward Albee, Harry Kleiner, David Shaber and A. J. Russell.

Shortage is said to be caused by the large volume of hour shows next season. Most network and agency complaints on early segments for next season are said to stem from weak scripts.

Bing Crosby Prods. Blueprints 4 Pilots

Hollywood, July 17.

Bing Crosby Productions is planning at least four vidpix pilots for the 1963-64 season, and will put them into production before the first of the year.

Projects definitely tagged for piloting thus far are "Destiny Day," hourlong dramatic series created by Gil Ralston, and "Mac Thompson," psychiatry series created by Meta Rosenberg. Two other pilots are currently in negotiation.

BCP currently has one series on ABC-TV, "Ben Casey," sleeper of last season.

Merv Griffin Hr. Hot Sales Item

Merv Griffin is just about the hottest thing that's happened to NBC-TV daytime in its history—at least in so far as his appeal to advertisers. The first half-hour of his new hour show, two-and-a-half months before taking the air, is SRO, and the second half-hour, according to NBC sales sources, is three-quarters of sellout.

A month ago, when NBC's Bob Kintner decided to go ahead with an hour daytime variety show, fronted by Griffin, the network established the usual "giveaway" prizes on the package. Charter clients, meaning the ones who were willing to gamble with the show before it went on the air, were to get the rake off: $2,900 a minute in the first half-hour (where there was a short lineup), and $3,900 for the second half-hour. Now—probably for the first time in the network history—NBC is going to

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PROGRAMMING ARISTOCRACY

FCC's Kilocycle Kops (a la Keystone)

Washington, July 17.

The FCC's Kilocycle Kops have to play everything from Mata Hari to Solomon in their watchdogging of the airwaves.

Most of their Keystone routines involve running down the peccadilloes of ham radio operators and private licensees, but they also blow the whistle on any sinning commercial operations.

The Kops have a humane streak, too. Recently an FCC engineer from the Detroit office was able to cure mass eyestrain in Kalamazoo. Residents of a six-block radius were complaining that Kalamazoo's Channel 10 was giving them eye fractures.

The engineer, in his best Sherlock Holmes manner, found the trouble in the basement of an apartment building where a radiating tv booster-coupler linking a high-grain antenna and four sets in the building was lousing up reception in the building.

To get back at Mata Hari and Solomon, the Kops played the former recently when they put out of business a 17-year-old Georgia youth who had been operating a ham radio without a license. What did him in was his hoax report that a Russian submarine had fired on a shrimp boat off the Georgia coast.

It was Solomon time when the Kops in New York found themselves caught in the middle between a boy and his father. The father asked that his sons ham license be revoked because he spent so much time at his radio, his school work was suffering.

The boy promptly contended that his father was violating federal law and should be restrained from interfering with operation of an amateur radio operation.

Debate NAB Prexy Collins' Future As Bell Moves Into Key Exec Role

Washington, July 17.

Howard H. Bell, with a new title and expanded duties, looks like the rising favorite at the National Assn. of Broadcasters under the leadership of prexy LeRoy Collins.

Collins' own future at NAB is somewhat of a question mark, considering the fact that he rates high as a potential highranking New Frontiersman with President Kennedy. Collins narrowly missed being named Secretary of Health, Education and Welfare. He is considered likely to figure for future top executive jobs as they become vacant.

The President gave the HEW post to Anthony Celebrezze, mayor of Cleveland, and thereby filled a void in his Administration. He had not previously given a top job to a Democrat of Italian ancestry. The Italian vote, normally pro-Democratic, is big many places, including Massachusetts, where the President's younger brother, Edward M. (Ted) Kennedy, is battling for the U.S. Senate.

Collins, at one time the President's first choice for the HEW Secretaryship, figured, until the final decision was made.

The elevation of Bell at NAB headquarters in Washington raises the question of "who's on second?". Bell or Vincent T. Wasilewski, NAB executive vice president. Any chart of command would undoubtedly show Wasilewski, veteran and able NAB lobbyist with Capitol Hill and the government in general, as second to Collins in power and prestige.

For Bell, a new job has been created. Collins named him "vice president for planning and development and assistant to the president." Theoretically, he takes over as Collins' right-hand man, a post

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A Cross-the-Board Economic Survey

CBS News has decided to devote five successive evenings in prime time to a "comprehensive and systematic" survey of the big economic problems facing the U. S. Stanzas will be seen between Monday, Aug. 20 and Friday, Aug. 24.

It's the first time in tv web history that one of them has skedded five half-hours in a row to o.o. a major domestic problem. Dick Salant, CBS News boss, felt the subject couldn't be covered adequately in the course of just one or two special shows. First stanza will be from 10:30 to 11 p.m. and on Tuesday (21), the half-hour will start at 9:30. On Wednesday, it'll go from 7:30 to 8. Thursday and Friday telecasts will both start at 10 p.m.

David Schoenbrun will host the five news shows.

Int'l Code on TV Com'ls

London, July 17.

Reps of the advertising industry of 16 countries—including the U.S. and the U.K.—are to draw up an international code of standards for video commercials.

A spokesman for the International Chamber of Commerce's commission on advertising said this would be a "new task of industrial self-discipline." ICC has had a general international code of ad standards since 1937.

What's All This Ex-NBC Yen Going On Around CBS?

Three former NBC salesmen have in the last week achieved position of new prominence at CBS-TV. They are Carl Tillmanns, Joe Curl and Roy Porteous, and another man, not identified with the rival web but named Bob Jamieson, has also gotten promoted. (Oddly enough, CBS program chieftain Hubbell Robinson's three key aides—Alan Courtney, Bob Lewine and Mike Dann—are ex-NBC).

CBS very carefully avoided announcing all four sales appointments at once for fear that it would be construed (considering the host of changes recently made within CBS-TV programming) as a major shuffle. Web stressed this was not the case in the sales department and made the promotions over the course of several days.

First Tillmanns was announced as eastern sales veep and, in a simultaneous announcement, Sam Maxwell, who had been general sales manager since '59, got a new job called coordinator of network sales.

Later, Joe Curl who has long been boss of daytime sales merely got the stripe to prove it. In addition to Curl, another new CBS-TV sales veep is Roy Porteous, who has become central division sales chief and, in effect, N.Y.-based Tillmanns' equivalent in Chicago.

Aaron Ruben's New Pact

Hollywood, July 17.

Aaron Ruben, producer of "The Andy Griffith Show" on CBS-TV since it began two years ago, has been reticketed to a two-year pact as producer-head writer of the comedy series.

In addition, Ruben's Willow Enterprises will enter into the production as a joint venture deal with Griffith's Mayberry Enterprises. Production on next season's films begins immediately.

IT'S STRICTLY A CLOSED SHOP

By GEORGE ROSEN

If there's a familiar ring to the programs that will premiere on the three television networks in the fall (and the only thing even remotely resembling a new tv trend are the three World War II combat shows on ABC), it's for the simple reason that the same handful of men who were responsible for "calling the shots" at the webs a half dozen (and in some cases a dozen) years ago are still masterminding the plays.

Some of them might be displaced veterans of the programs wars, today giving their all for companies they were competing against a few years ago, but each and every one of them a member in good standing of tv's sacrosant musical chairs society.

When a couple weeks back CBS-TV program chief Hubbell Robinson, himself one of the real vets of this "program aristocracy" (except for a two-year intermission to take a fling in tv production), decided to overhaul his program dept., it was a safe bet that whatever happened, the new order of command would perpetuate the kind of thinking and brainpower that, for better or for worse, has uniquely been tv's own for a decade or more.

Thus it was not surprising that Robinson would tap Alan Courtney for the role of No. 2 program man at CBS—the same Courtney who, prior to a year-and-a-half hiatus during which he toiled in the MCA vineyards, was for years a dedicated NBC program exec with a true appreciation of and respect for network behavior patterns and impeccably circumscribed conduct.

Nor, for that matter, did anyone expect anything but what happened last week when ABC network chieftain Tom Moore designated two other pros of the program wars—namely Danny Melnick and Jerry Chester—to operate in tandem in taking over the program functions which Moore has relinquished in order to ride herd over the tv network.

One would have to look far and wide, whether in business, industry or professional life, to find such an "elite" and such an impenetrable wall as that which exists in television, not only at the networks (where it looms with much more telling impact, since this is where all the ultimate decisions are made in programming), but in the other areas of program-making for tv.

Up and down the Madison Ave. agencies, it's the Dick Pinkhams, the Tom McAvitys, the Pat Weavers, the Bud Barrys—all schooled in the unchanging and seemingly undying philosphies of network programming—who stand by for whatever peripheral contributions they can make. While on the Coast, equally dedicated to the task of perpetuating existing formulas on the studio production front, are such network-oriented, network-groomed minds as a Bill Dozier, a Harry Ackerman, a Bob Weitman, a Tom McDermott.

Nothing, to quote a cliche, changes.

EDDIE CANTOR'S TV SPECIAL FOR FISHER

Eddie Cantor has done a tv "special" script for Eddie Fisher, whom he discovered, which the latter's personal rep, Milton Blackstone, is now discussing with the networks. It will include a reprise of Fisher's recent routine at the Cocoanut Grove (Los Angeles) which got big b.o. impact.

A second script, "On This Stage," is primed as a visual history of the Ziegfeld Theatre and is resigned to surround Fisher with Ziegfeld vets like Ed Wynn and Jimmy Durante, plus Carol Channing and one or two others who would simulate Ziegfeldian personalities.

Alberto-Culver ($20,000,000 Budget) Cracks Whip and All Networks Jump

Chicago, July 17.

Alberto-Culver has put the bite on the three video networks to ship in a raft of performers for its second annual sales hoopla, which will be held next Thursday (26) at O'Hare Inn here. So ABC-TV is sending—and paying the freight for—Vince Edwards, Sam Jaffe and Betty Ackerman of the "Ben Casey" series, plus Vic Murrow and Rick Jason ("Combat"), Jack Lord ("Stony Burke"), Bert Parks and John McIntire. CBS is delivering Amanda Blake and Milburn Stone of "Gunsmoke" and either Martha Hyer or Carol Lyndley (who will be guest stars in the new Alfred Hitchcock series); and NBC is contributing Bill Cullen and Art James.

How does the sponsor manage to get this kind of costly cooperation from the networks? It's apparently not hard to do when your annual broadcast billings are in excess of $20,000,000 and still growing. The company has had phenomenal success in its seven-year history, chiefly through its use of television, and has grown to perhaps the biggest video advertising plum in the midwest. With its network buys and heavy spot campaigns, the company expects to increase its tv billings to nearly $30,000,000 next year. That record figure (for the company) will be announced at the blowout for the company's 300 wholesale and retail representatives.

Indicative of how important a sponsor Alberto-Culver has become is the fact that each of the networks will be represented by top brass, in addition to talent. Jim Aubrey is slated to come in for CBS, Walter Scott for NBC and Ed Scherick and Ted Fetter for ABC. The talent, incidentally, represents all the shows that Alberto-Culver will sponsor on a rotating or participating basis next fall, save some of the daytimers.

The company has grown so fast that until last year it has never before had time for a big sales gathering. Sponsor had some network talent in attendance at last year's presentation and found it so successful that it has decided to dress up the show even further this year.

51 W. 52—That's CBS

Frank Stanton and Bill Paley, who are said to be chief among the sidewalk supers at the site, apparently abhor the idea of having a new CBS headquarters, specially if it happens to be something like 1300 Sixth Ave. with an address in four numbers. Like PLaza 1-2345, CBS' main telephone number, they want something low—and easy to remember.

Hence the new building, designed by the late Eero Saarinan, will simply be known as 51 West 52d St.

Hausman Tapped For Key NBC Role As Gen. Executive

Lou Hausman, who has resigned as director of the Television Information Office, is joining NBC as a general executive. He's slated for a veepeeship at the next NBC board meeting.

Hausman, who prior to his three-year TIO public relations tenure for the industry was a CBS exec of long standing, will move into NBC on a management level reporting to administrative chief exec Dave Adams.

Chiefly Hausman will relieve Adams of responsibility of operational details in helming a number of staff areas, including press information - advertising - promotion-public relations and standards & practices. As such Syd Eiges, Lester Bernstein and Lee Jahncke will henceforth report to Hausman, leaving Adams free for policy matters as part of the Robert Kintner-Robert Sarnoff-Dave Adams administrative triumvirate.

Meanwhile, Roy Danish, who was Hausman's key aide at TIO, will move up as Hausman's successor.

LEWINE RENAMED AS ATAS PREXY

Robert F. Lewine, CBS-TV's Coast programming veepee, has been reelected president of The National Academy of Television Arts & Sciences by the organization's board of trustees.

Although Academy regulations prohibit two consecutive terms for a president from any local chapter, Lewine was eligible because of his recent move from the east to the west coast.

Other officers elected were Ted Cott, of Oakland Productions, exec veepee; Loren Ryder, Ryder Sound Service, secretary; and Mort Werner, NBC's programming veepee, treasurer.

Pick Woody Woodbury For 'Who Do You Trust'

Woody Woodbury, nitery comic with a Florida home base, is taking over as emcee of "Who Do You Trust" in the fall as replacement for Johnny Carson who's moving over to the NBC-TV "Tonight" show.

Woodbury, who has clicked big with several comedy LP disks for the Stereoddities label, has been working at the Chart Room of the Bahama Hotel in Fort Lauderdale for the past five years. He has also played other clubs occasionally during that time.

A-R's $23,273,000

London, July 17.

Associated Rediffusion trading profit for year ending April 30 totalled $23,273,000, representing a drop of around $300,000 on previous year period.

Dividend stays at 30%.

Nielsen & ABC In Price Haggle

The Neilsen Co. and the ABC-TV network are reportedly haggling over the price the web will have to pay for the rating service next season. Difference of opinion on the price for the tv web was sparked by the recent cancellation by Neilsen of its deal with the ABC Radio network which refused to buy the extended rating service in the AM field.

Under the original deal between ABC-TV and Neilsen, it was agreed that if the radio web were to cancel, the price for the tv rating service would go up by 25%. But if Neilsen cancelled, the new price would be negotiable. In view of the fact that the latter situation prevails, the web would like the price to remain status quo.

CHUCK HENDERSON'S CULLIGAN REUNION

With the move-in of Matthew J. (Joe) Culligan as the new president of Curtis Publishing Co., there will be a reuniting of the Culligan-Charles A. (Chuck) Henderson team that functioned in the days when the new Curtis prexy headed up NBC Radio and Henderson was overseeing his press relations.

Henderson goes on the Curtis payroll as a public relations consultant primarily concerning himself with Culligan's administrative role as Curtis boss man.

Mike Wallace's 'Around the World In 40 Days' Gets Up Some Tokyo Steam

By DAVE JAMPEL

Tokyo, July 17.

TV-radio interviewer Mike Wallace, whose probing questions have penetrated the facades of numerous celebrities, wishes his reputation did not emphasize his interviews with theatrical personalities.

His argument was given steam recently when the episode of Burt Lancaster walking off Wallace's "PM" show in a fit of temper was carried around the world by the wire services and newsweeklies.

Speaking particularly about his identity outside the U.S., Wallace said, "I think an awful lot of the attention the interviews have gotten has been focused on show business people.

"But what about the interviews with Aldous Huxley, Eleanor Roosevelt, Adlai Stevenson and Justice William O. Douglas? Katherine Ann Porter was a fascinating interview. So were Estes Kefauver and Bobby Kennedy.

"So who gets attention? A petty difference between an actor and me.

"There's nothing wrong with theatrical people," Wallace said, "but by and large they are not the most interesting people. What one has to say is often the same as what the others have said. You get the feeling you've heard it all before."

In Tokyo with Mrs. Wallace on the start of a six-week world tour taping radio interviews for Westinghouse Broadcasting, Wallace explored such subjects as the stock market, liberated womanhood, wartime Prime Minister Hideki Tojo's daughter, the Soka Gakkai religion and the Japanese reaction to U.S. films and actors.

Called "Around the World in 40 Days," the series will be scattered on the Westinghouse outlets during Wallace's trip. When he returns, he will package the segments into a two-hour show.

Wallace explained to VARIETY his "controversial" tag, which he earned when his "nightbeat" program inspired shyness in people who were otherwise eager to have public audience.

"When I first began the interviews, there hadn't been a good deal of it on tv," he said. "TV and radio interviews were mostly backscratching sessions. All I did was to be a little more insistent—getting answers to serious questions using the newspaper reporter's technique from time immemorial. I did research. The interview subjects were surprised that trouble had been taken and therefore responded more willingly than had been done in tv interviews before.

Defends Stance

"I probably broke some new ground in subject matter discussed on tv. There was more candid discussion of social issues, getting personal reactions," Wallace submitted with his familiar intense insurance.

"There were certain people who didn't want to be questioned personally about certain issues," he acknowledged, "but the program became a forum for all kinds of

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WB Hour Seg Sales

Warner Bros. has sold "Surfside 6" to WWJ-TV, Detroit; KMSP-TV, Minneapolis-St. Paul; WTAR-TV, Norfolk; KTAL-TV, Shreveport-Texarkana; WANE - TV, Fort Wayne; and WSFA-TV, Montgomery.

WKRC-TV, Cincinnati; KOVR, Sacramento-Stockton; and WANE-TV have bought "Sugarfoot," while WISH-TV, Indianapolis; WOOD-TV, Grand Rapids-Kalamazoo; and KMSP-TV have signed for "Maverick."

"Bronco" has also been bought by KOVR and WTAR-TV while KMSP-TV bought the "Roaring '20s."

'Persuasion' As AA Series for TV

Allied Artist Television Corp. will produce a tv series version of the motion picture, "Friendly Persuasion," the Gary Cooper-Anthony Perkins starrer of a few seasons back.

Allied veepee and general sales manager Robert Morin says cast and production date for the telefilm will be announced in the near future.

Pix version is now in syndication in the AA package of 40 post-'48 features, "Calvalcade of the 60's." Recent stations sales for the package include KYW, Cleveland; WCAU, Philadelphia; WBAY, Green Bay; WBEN, Buffalo; and KWTV, Oklahoma City.

Battle Royal in Mpls. For Late Nite Audience Dominated by KSTP

Minneapolis, July 17.

The battle being waged by WCCO-TV, CBS affiliate, to lure away as much as possible the large audiences which tune in for NBC-TV's "Tonight" on Stan Hubbard's KSTP-TV from 10:30 to midnight five nights a week has hit a recordbreaking intensity for local broadcasting.

WCCO-TV has the same time slot for its recently acquired new Steve Allen show and the station is going all out to promote this program, apparently sparing nothing in the way of coin of the realm.

There not only are exceptionally large newspaper ads being employed, but also banners on the front of the buses which furnish the Twin Cities' public transportation. These latter represent a very considerable expenditure on WCCO-TV's part.

Throughout the day and evening, preceding its start, the Allen show gets plenty of plugging by the station on the air, too, of course.

Broadcasting circles here now are curious to learn if and to what extent the Allen show will cut in on the extremely high "Tonight" ratings and the forthcoming initial Nielsen and other reports are being eagerly awaited.

117-Market Spread On OF 'Biography'

Official Films reports an increase in food and banking sponsorship of its half-hour "Biography" series with domestic sales now covering 117 markets.

Strietmann Biscuit division of United Biscuit has expanded its regional buy from 24 to 28 markets in the south for fall airing. Series also has been bought by four more banks.

New bank bankrollers include Mercantile National, Kansas City; Omaha National; Milwaukee Federal Savings & Loan; and Baltimore Federal Savings & Loan. Previous bank sales were to Buckeye Federal Savings & Loan, Columbus, and Chemical Bank, New York.

New station sales include WTOP, Washington; WATE, Knoxville; WCKT, Miami; KGNG, Amarillo; KTBC, Austin; WHEN, Syracuse; KROD, El Paso; KOSA, Odessa; KREX, Grand Junction.

INTERTEL'S LEISER IN EUROPE CONFABS

Mitchell Leiser, recently named v.p. in charge of program development for the InterTel companies in Europe and the U.S., headed for Paris Monday (16) for a series of programming meetings with InterTel affiliates. Leiser indicated before leaving that the InterTel company in Spain was mulling plans for the production of tv shows aimed for the Latin-American market.

InterTel's N. Y. company, International Television Development Corp. headed by Brooke Taylor, is now eyeing co-production deals on tv shows to be produced in Europe and distributed in the U.S. Taylor and Leiser said they had issued a "call" for shows ideas which InterTel would be willing to finance.

Aussies Miffed As U.S. Nixes Footage On American Yacht Races

Three networks saying no to footage of Australia's entry to the American Cup yacht races may have been based on news and programming judgment, but the nix has riled Australian broadcasting interests.

What happened, according to an Australian representative, was this: Sir Francis Parker, head of Television Corp., Ltd., of Australia, was instrumental in doing an hour documentary on "The Gretel," Australia's challenger in America's Cup races off Newport, R.I., in September. The hour documentary was peddled to the three American networks with no takers. American networks then were granted the right to any footage of the documentary, if a particular web didn't want the full documentary. Again, according to an Australian spokesman, there were no takers.

Sir Francis Parker is a member of the Australian syndicate which is financing the challenger Gretel. His company owns stations throughout Australia, the biggest user of American tv product in the British Commonwealth. He and other Australians are reported to be miffed at what they feel is a "one way street," all sales being made to Australia and no buys made in return.

KBMY Editorials Bring FCC Rebuke

Washington, July 17.

Federal Communications Commission has slapped wrists of AM station KBMY in Billings, Mont., for not fully meeting requirements of FCC's "fairness doctrines" on editorializing.

Commission granted renewal of license to station but by separate letter warned station of its obligations under editorializing policy.

Action came after complaint to FCC by Clyde T. Ellis, general manager of National Electric Cooperative Assn. Station editorials in September, 1960, attacked Ellis in dispute over establishment of public utility districts in Montana.

FCC found that station failed to meet all requirements of fairness doctrine by not promptly supplying Ellis with copies of editorials and delays in giving his reply opportunity.

ANGLIA 'SURVIVAL' AS STERLING SPEC

London, July 17.

Sterling Television Inc. of New York has picked up three segments of Anglia-TV's natural history skein "Survival." This marks the British indie contractor's first program sale to the U. S. and, at the same time, Anglia becomes the first of U.K.'s nine regional stations to find a Yank buyer

According to Ralph S. Bromhead, director of Romulus Films, which handles overseas distribution for Anglia, Sterling is to merge the three half-hour episodes to make an hourlong special.

"Survival," originated and produced by Aubrey Buxton, is also racking up sales in other countries. Fremantle Television is handling it in Canada and one segment has gained full network showing in Western Germany. Negotiations, according to Bromhead, are well advanced in Australia, New Zealand and France.

Storer Earnings Up

Storer Broadcasting's earnings per share were up to $1.48 for the first half of this year compared to 82c for the same period a year ago with net earnings for the first six months of '62 at $3,618,366. Profits for the first half of '61 were $2,032,501.

Profits for the first half this year include capital gain (net after taxes) of $912,863 from the sale of radio station WWVA, Wheeling, W. Va.

Tint Up Syndie Spectrum

'Ripcord,' '7 Seas' Put New Coloration on Program Sales Via Market-by-Market

WGN's 'Family Classics'

Chicago, July 17.

WGN-TV is creating a weekly "family" feature film showcase next fall from titles it has culled from various film packages. Titled "Family Classics," it will consist of features that parents can watch with their kiddies and will be slotted opposite network fare from 6:30 to 8 p.m. Fridays.

Firstrun titles include "Adventures of Tom Sawyer," "Challenge to Lassie," "Littlest Hobo," "Black Beauty," "Secret Garden," "Snowfire," "Hoppity Goes to Town," and "Raymie." Station is looking around for other kidpix, but will probably have to stretch the series with some rerun titles.

Kaiser's UHF Bid For Frisco, Corona

Washington, July 17.

Kaiser Broadcasting Division of Kaiser Industries has applied for UHF channels in San Francisco and Corona, Calif. The company has been operating broadcasting stations in Hawaii since 1957.

"UHF," said Richard C. Block, broadcasting division manager, "offers a challenging new opportunity for serious broadcasters to provide much needed freedom of choice to the public. The new federal legislation (requiring all-channel receivers) will help to bring the tv medium to full maturity."

Corona station would be on channel 52. Like the present seven operating Los Angeles stations, its antenna would be on Mount Wilson. The San Francisco transmitter for the proposed channel 44 would be on Mount San Bruno, from which three of the present five Bay area stations also transmit.

TIME-LIFE'S 200G RAP; FOLD 'TOPIC A'

Hollywood, July 17.

Time-Life Broadcast Division has chalked up $200,000 loss and folded its syndicated series, "Topic A." Half-hour daily series was sold in 28 markets as against anticipated 40 and after 10 months it was decided revenue potential had been misjudged.

Pete Miller, who left KHJ-TV last October to be Hollywood correspondent for series, which was patterned after early radio series, "Time Marches On," is expected to join ABC-TV news staff in Hollywood.

H'wood Bowl Concert As 2-Hr. KHJ-TV Spec

Hollywood, July 17.

First telecast or regular Hollywood Bowl program has been arranged by KHJ-TV which will tape July 24 Andre Kostelanetz program for airing as a two-hour presentation Aug. 1, 8:30 to 10:30 p.m. "Nominal" donation will be made to Hollywood Bowl Assn., and "nominal" fee paid Kostelanetz.

Musicians will receive scale wages. Station will utilize cameras, all feeding into three tape machines, and conductor himself will edit tapes for finished program, which will, according to station, be sponsored by acceptable advertising in keeping with nature and quality of program. All-Tchaikowsky program also will feature piano soloist Lorin Hollander.

WB-TV Names Two

Michael S. Kievman has been named central district sales manager and Benjamin De Augusta has been appointed traffic manager at Warner Bros. Television.

Kievman, who works out of Cincinnati, was formerly with Ziv-UA. De Augusta, headquartered in New York, was formerly head booker at MGM-TV and tv traffic expediter at Bonded Film. Before that, he was a theatrical booker for United Artists.

In at least a couple of cases, color is cropping up as an extra buying incentive in syndication.

Ziv-UA will shoot the second year of its parachute adventure, "Ripcord," in color. Debuting in August in 12 top Coast markets is a new Jack Douglas travelog, "Across the Seven Seas."

Ziv's exec veepee in charge of sales Bud Rifkin says "It's our belief that the future lies with color and that this will become increasingly true. Recent surveys show colorcast ratings in tint homes are vastly higher than for the same shows in black-and-white. What's more, it has also been established that people owning color sets remain tuned to the color channels, even when the latter are telecasting black-and-white shows."

Bing Crosby companies have bought half an interest in the Douglas travel series. Prexy Basil Grillo, who negotiated the buy, says "It's a beautiful product . . . Colorwise, we have seen nothing in the documentary field to equal it."

"Seven Seas" will be totally sponsored in its Coast preem by American Home Products via Young & Rubicam.

Ziv's skydiving series has several renewals for the '62-'63 season, including regional sponsors on six stations and repeat sales to WTOP, Washington; KOAA, Pueblo-Colorado Springs; WTVW, Evansville, Ind.; KERO, Bakersfield; and WJBK, Detroit. Series will be available in both color and b&w.

90-Min. 'Mikado' WBBM-TV Entry

Chicago, July 17.

WBBM-TV has taped elaborate high school production of Gilbert & Sullivan's "The Mikado" and will present it as a 90-minute prime time special later this summer, or in early fall, as an episode of its "Repertoire Theatre" series. The teleshow will have a cast of 71 and an orchestra of 46 student musicians.

Evanston High School presented the comic operetta onstage last spring, and WBBM-TV execs were so impressed with it that they arranged for the students to re-stage it especially for tv. The show is now in the can and assigned to an 8:30 Tuesday night berth preempting "Ichabod and Me" and "Talent Scouts"), but the exact date hasn't been set yet.

KENS-TV SALE TO HARTE-HANKS OK'D

Washington, July 17.

Sale of San Antonio's KENS-TV to the Harte-Hanks newspaper chain of Texas was approved by the FCC. Station was owned by Express Publishing Co. which publishes San Antonio Express-Evening News.

The Harte-Hanks chain also bought the morning-afternoon combination newspapers. Harte-Hanks had been a minority (36.83%) owner of Express Publishing and bought the remaining stock for $6,256,000, plus assuming certain debts and a 10-year salary deal totaling $385,000 with Frank Huntress Jr., head of the selling company.

FCC also approved purchase of KENS-AM by Harte-Hanks and its simultaneous sale to Roy Hofheinz, Houston broadcaster, for $700,000. FCC conditioned the Hofheinz buy of his divesting his stock and directorship in KRYS, Corpus Christi.

FEMME FM'ER PREXY

Tyler, July 17.

Betty Reynolds, advertising company executive, has been elected prez and general manager of KSLT-FM here. Local banker W. A. Pounds Jr. was elected secretary-treasurer.

The station is now broadcasting from 8 a.m. until 10 p.m. and Pounds said its daily hours of broadcast will be extended soon.

WITH $5 YOU'RE IN BUSINESS

Local Radio—Swing to Comics

Metropolitan radio could be in a swing to comedy. There's the return of vet audio funnymen Bob & Ray to WHN on a daily basis, and now WJRZ, the new Golden Circle station in Newark, has come up with a scheme headed up by comedian Phil Foster to develop young comedy talents.

Foster, a New Jerseyan (he's parlayed vaude and night club stints into a principal ownership of the Englewood Country Club) and the station this week started inviting neophyte comics to submit audio tapes of their bits for a "Comedy Workshop" series slated for fall. Station and Foster will also try to get the young comics as many club dates as possible so they can field-test their work for timing, audience reaction etc. WJRZ has for a long time featured comedy LP's on its "Comedy Corner" and two and a half hour Sunday "Comedy Carnival."

Bob & Ray will be back on the air on a daily basis July 30 when they take over a four hour strip on the Storer group's New York station. Team will air Monday through Saturday from 4 to 8 p.m. Bob & Ray started as a deejay team in Boston and moved to network radio (they once had a tv half hour) and are currently heard in tape bits on NBC's weekend Monitor. Duo has a syndicated package from their audio archives on the market and a commercial production firm.

Hyams Tells Security Analysts Screen Gems Heads for Peak Year

Screen Gems will report record-getting earnings of "no less than $1.35 per share" for fiscal 1962, Jerome Hyams, exec v.p. and general manager, told members of the N.Y. Security Analysts Assn. Screen Gems presently has a sales backlog of $25,000,000 as against $21,750,000 a year ago and a little over $17,000,00 the year before that.

Hyams described Screen Gems' pattern of growth which has shown a rise from 26c. per share in 1958 to $1.05 in 1961. He noted that Screen Gems' earnings during 1961-1962 were achieved without any major residual sales. Hyams revealed the possibility of a dividend being declared in the near future, but said it had not been discussed whether it would be paid in cash or stock. He said, however, that Screen Gems has had to finance "our acquisitions with our own cash," including such companies as Elliot, Unger & Elliot, Cellomatic Corp., Audience Studies Inc., WAPA-TV and WOLE-TV in Puerto Rico and KOPX-TV and KOPJ Radio in Salt Lake City, latter being subject to contract signing and FCC approval.

Hyams said that during the past year about 60% of SG's gross income was derived from program production with the remainder coming from other diversified activities. He revealed that the company is "currently associated with Australian groups in seeking licenses for television stations in both Melbourne and Sydney, Australia." Screen Gems treasurer Barton Schneider, also fielding questions from the security analysts, said that while Screen Gems anticipated continued growth, "it will probably not be at the rate of the last three or four years."

In discussion of residual income,

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WBC's $10,000,000 WINS Buy Okayed

Washington, July 17.

The $10,000,000 sale of WINS, New York, second highest price ever paid for a radio station, has won FCC approval.

But FCC said it cannot become final until Westinghouse Broadcasting, the purchaser, forfeits its licensee renewal request for WBZA, Springfield, Mass. Elroy McCaw, doing business as Gotham Broadcasting Corp., is selling WINS to Westinghouse.

FCC Chairman Newton Minow issued a concurring statement saying: "I voted for a hearing on the renewal of this station's license. The majority of the commission, however, decided otherwise. In the light of that determination and my belief that the present transfer serves the public interest, I concur in today's action."

Highest price ever paid for a radio station was the $10,950,000 for WMGM, N.Y., last year.

Col Post-'48 Features Now on 91 Stations

Screen Gems says that 91 tv stations now possess the post-'48 Columbia features, since 12 stations have bought the 210-title list in the past several days.

Latest station buyers give SG a virtually SRO status on features in the southern and western U. S. territories. In the south alone, there are 21 markets playing the Col features on tv.

Jerry Lester As Late Nite Weekend Syndicated Entry

Comedian Jerry Lester will host a new syndicated variety show for late-night, weekend scheduling to be packaged by a new company, Arrowhead Productions.

Titled "Weekend," the show will be vidtaped and feature the comedian in a format similar to current late-night variety shows and his first tv show, "Broadway Open House."

With Lester in the new production enterprise are Ted Grunewald, senior veepee of Hicks & Greist ad agency (who has headed the radio tv department and is now an agency partner), and Vernon Becker, exec producer for Pathe News.

Grunewald says "Weekend" will provide local stations with a strong hour entry to meet the competition of late-night, weekend feature pix. He says that in most cities, late live variety shows are out pulling features in the ratings.

Company claims that five stations have already signed for the show, with one planning to schedule two hours of "Weekend" on Saturday nights from 10 to 12 p.m. Station pacts, says Arrowhead, will be announced next week. Format calls for celeb interviews, guest performing talent, new talent showcasing and audience participation features.

Lester is currently touring with Peggy Cass in the legit musical, "Do Re Mi." The new tv show is slated for a late September start.

Bucher's ITC Post

H. I. Bucher, former general attorney for ABC, has been named v.p. in charge of legal and business affairs of the Independent Television Corp.

Move marks Bucher's return to the field of film syndication since prior to his ABC post he was secretary and general attorney for National Telefilm Associates.

A SAD SYNDIE STORY: DULUTH

By BILL GREELEY

The syndicated film salesman who takes a split week in Duluth, Minn., like the Orpheum circuit vaudevillians of the past, is likely to get a reception as chilling as the climate. And the "Air Conditioned City" as Will Rogers once tabbed it, has got to be typical of the medium and small tv markets throughout the nation.

In these situations, the wily local-station film buyer must appear a bloodless turnip with diamond eyes to the defenseless peddler. Duluth is currently a two-station market where ABC-TV's "Naked City" is lucky to get the 11 to midnight Saturday slot on WDSM-TV, an NBC primary. Red hot "Ben Casey" gets joggled to Wednesday night on KDAL-TV, the CBS primary (ABC offers the shows to the locals simultaneously, then, after consultation with sponsors, takes the best time-slot offer it can get).

With this premium on time, the syndicator as often as not tosses his rate card in Lake Superior. KDAL, for example, bought a double run of Official Films' off-web bundle, "Yancy Derringer," "Mr. Lucky" and "Wire Service" for $35 per three episodes (one of each). That brings the price down to $5.83 per run. And, at last report, "Yancy" was off and running with solid sponsorship from a local financial firm.

A really torrid syndication property can get a fair price, however. "Day In Court," the Storer package, was about to close a couple of weeks ago (and may be contracted by now) with KDAL at $50 a stanza (actually, deals are generally closed by phone or mail.) Station plans to slot the courtroom potboiler late at night so the kiddies don't suffer glycerine burns. Show is currently a hot rater in several major markets, including KDAL parent in Chicago, the Tribune's WGN.

A KDAL exec says that Ziv-UA is one syndicator that will not cut the price, but adds that he's one man who has never bought a Ziv show. That's with a semi-exception. One was pacted recently, but with the condition that if the beer sponsor cancelled, so did the station. After a short run, the double-bladed axe fell.

Despite the syndicator's plight—and the fact that Duluth has been signified a depressed area due to a tight employment situation caused mainly by shutdowns in the iron ore mines—there's still gold in the steep hills that rise off the lakeshore, and the local broadcasters are digging a good lode. There are five radio stations making it in the Twin Ports (Duluth-Superior) area. This includes a brave new operator who took the air as late as last fall with a 500-watter, sunup-sunset, with the intriguing call letters, WIGL ("Wiggle While You Work," "Wiggle

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Medico Shows Hot In Syndication Marts

Once again the success of the web medico shows is giving a boost to syndication, according to TV Marketeers prexy Wynn Nathan, who reports 12 new station sales in the last three weeks for "Dr. Hudson's Secret Journal."

Stations, all of which are stripping the show as a daytime feature, according to Nathan, are WABC, New York; KGGM, Albuquerque; WLW, Columbus; WTCN, Minneapolis; KTVI, St. Louis; WXEX, Petersburg, Va.; KVOS, Bellingham, Wash.; WBRE, Wilkes-Barre; KRIS, Corpus Christi; and WICS, Springfield, Ill. Nine stations that previously bought the series are also using a strip feature.

In addition to the off-web John Howard starrer, TV Marketeers is distributing "Flying Doctor" in first-run syndication. It's reportedly in 32 markets.

WBKB'S Six Documentary Specials Giving Chi TV a Summer Hotfoot

Chicago, July 17.

WBKB-TV is making an earnest play to revitalize summertime tv during the current rerun season by scheduling six fresh documentary specials in prime time periods during the months of August and September. The six shows will be slotted at approximately 10 day intervals and are currently being offered to sponsors.

First one will be "Argonne Revisited," and hourlong followup to the 1960 special, "Inside Argonne," which will be telecast Aug. 3 at 6:30 p.m. with Norman Ross as commentator.

Its particular focus will be on the training of young people as scientists of the future. On Aug. 12, WBKB will show the half-hour film on contemporary Warsaw, "A Walk Through the Curtain," that was shot by video personality Bob Lewandowski when he revisited his native Poland last year. This show will get a 9:30 p.m. berth.

"The Jews In Modern Germany," which was shot last year by the WBKB production team of Ronny Born and Sam Ventura, goes on Aug. 25 at 10 p.m.; and Alex Drier's documentary, "The P-Bomb" ("P" for Population) will be aired Sept. 2 at 5:30 p.m. Latter projects the changes in urban living conditions that will have occurred by 1990 as a result of the population expolsion.

The third installment in WBKB's biographical documentary series, "Home Again," will trace Benny Goodman's early days in the Windy City, with Goodman telling the story himself. It's set for Sept. 8 at 7:30 p.m. "The Refugee," which Norman Ross had filmed in Europe, goes in at 6:30 p.m., Sept. 22. This is a half-hour film tracing the life of a West Berliner, Ulf Uhlig, who had been a prisoner of the Nazis and later of the Russians and now is enrolled in West Berlin's Technical Institute.

A seventh special—the 74-minute semi-documentary film on condemned convict Paul Crump—has an indefinite date at present, pending Gov. Otto Kerner's action on the Cook County Jail inmate's appeal for clemency. Abiding by the wishes of Crump's attorney, WBKB will not try to influence the governor's decision with the film and instead is holding off the telecast until the night of the governor's decision.

TV Gets a McCoy Heist

The assorted fictional hoods of the video gumshoers gave way to the genuine articles last week on KYW-TV, Westinghouse Cleveland station.

City police rushed into the station Wednesday (11) with two minutes of film rolled off on cameras hidden in a downtown savings and loan company as four bandits scooped approximately $12,500 from the cash drawers of three tellers. The film depicted the heist in graphic detail right down to clear shots of the facial and physical characteristics of three of the mob.

To aid police in identifying the robbers, who escaped in a stolen car, KYW interrupted programming immediately to air the footage. Film was also aired on regular newscasts for the next 24 hours. At last report the holdup men were still at large.

Forsythe Dickers 'Bachelor Father' $2,000,000 Sale

Hollywood, July 17.

John Forsythe, star of "Bachelor Father," and his producer, Everett Freeman, are in negotiations to either make an outright sale of their interest in 158 "Bachelor" telefilms to Revue Studios, or to syndicate them via MCA Inc.'s MCA-TV, its distribution arm. Price being talked is reportedly in excess of $2,000,000.

Forsythe holds a "substantial" ownership interest in the series which was on for five years, until leaving the network last season, while Freeman has a lesser interest. Series was made by their Bachelor Productions in conjunction with Revue, which owns a piece of the action.

If negotiations are finalized for an outright sale, it would most likely be a capital gains deal.

U.S. Vidpix Distributors On Pilkington Report: 'It's Hardly Our Affair'

London, July 17.

European managers of the American vidpic distribs had an informal session last week under the chairmanship of John G. McCarthy, president of the Television Program Export Association, to consider the Pilkington Report and the subsequent Government White Paper, and to analyse the effect it may have on their future operations.

Basically, the Yank distribs have taken the view that this is strictly a domestic issue for Britain, and it is not their affair; the same reaction governed their decision against submitting evidence to the Pilkington committee when it was in session.

At the same meeting, the company managers reported on the difficult situation that has been developing in Germany, and, as a result, McCarthy left London yesterday (Mon.) for meetings with tv top brassers in that country. He will be visiting Stuttgart, Frankfurt and Mainz before returning to London next week.

Edw. Wood to SG

After 14 years as general manager of the Galen Drake operation, CBS Housewives Protective League, Edward W. Wood Jr. has joined Screen Gems as national sales manager for the Cellomatic Industrial Productions division.

Before CBS, Wood was a director and veepee in charge of sales for Mutual

Major NBC Int'l Sale to Italo TV

NBC International has made its single largest tv sale to Italy and, from what is generally gathered, the deal may also be the largest single block sale by any American tv company in Italy.

Included in the deal were seven series (all entertainment shows) and eight news and pubaffairs specials. Radio Audizione Italian, the country's tv web, bought "Dr. Kildare," "Bonanza," "Flight," "National Velvet," "Funny Manns," "Deputy," and "Crunch & Des." The specs were "Red China," "Not So Long Ago," "3-2-1-0," "Merrily We Roll Along," "U-2 Affair," "Panama-Danger Zone," "Cops & Robbers" and "Faces of Spain."

300 MIAMI CABBIES AS WAME LEGMEN

Miami's news-conscious WAME can now boast the biggest mobile fleet in the business.

Station has pacted an agreement with the city's Yellow Cab System whereby the company's cabbies driving 300 two-way radio hacks will act as legmen (or wheelsmen) for WAME's news department.



"THE REBEL" HIGHEST RATED ON ABC-TV NETWORK



"THE REBEL" HIGHEST RATED ON NBC-TV NETWORK



"THE REBEL" HIGHEST RATED IN LOCAL TV MARKETS

Nielsen and ARB concur: "THE REBEL" from ABC FILMS INC. adds the big program power to your line-up. Look at the facts and then call, wire, write for details on "THE REBEL."* Already sold in almost 50 markets.

NIELSEN–24 MARKET RATING

Final Report ABC-TV Network	Sunday 9-9:30 p.m. September 17, 1961	21.8	highest rated show on ABC–Sunday
First Report NBC-TV Network	Wednesday 8:30-9 p.m. June 27, 1962	14.3	highest rated show in its time period

SPECIAL REPORT–1ST WEEK OF NBC-TV SUMMER RUN

	REBEL	Station X	Station Y	Station Z
WBAL-TV Baltimore	11	8	6	—
KYW-TV Cleveland	13	10	11	—
WBZ-TV Boston	17	14	8	4
KSD-TV St. Louis	11	9	7	2
KRON-TV San Francisco	15	13	8	4
WTMJ-TV Milwaukee	10	6	7	1
KOA-TV Denver	8	6	2	3
WNBC-TV New York	16.4	12.4	8.4	7.6

Source: ARB (and Nielsen in N. Y.)

ABC FILMS INC.

1501 BROADWAY, NEW YORK 36, N. Y., LACKAWANNA 4-5050

*AVAILABLE FOR FALL '62 START

WORLD TV: A CLICK PREMIERE

Nice Thinkin'

Had CBS been able to pull it off, aided and abetted by orbiting Telstar, it would have been the coup of the year and a distinct feather in Ed Sullivan's cap. But it was not to be.

At any rate, within hours after the pickup of Michele Arnaud in the inauguration of France-to-U.S. transoceanic television some CBS execs figured what a great idea it would be for the chantuese to do a live telecast from the French installation on the Brittany peninsula for instantaneous insert in last Sunday's Ed Sullivan show.

In the midst of all the excitement and initial preparations, somebody remembered that the Sullivan show was already taped, and that even if the "booking from space" could have been arranged, what guaranty would there be that Telstar would be in exact range at the right time to permit perfect transmission?

CBS consoled itself with the thought, "Soon enough we'll be doing it."

Telstar Ushers in Cosmic Rhubarb With Plenty of Action on Tap When EBU Reps Assemble in N.Y. in Oct.

By ART WOODSTONE

The relative harmony of the European Broadcasting Union has been disrupted by Telstar, that innocent instrument which paradoxically was meant to bring closer together a world in which communications are often inexact, inperfect and impetuous.

The English were so incensed, when France unilaterally transmitted pictures via Telstar, that its government reportedly seeks the ouster of France from EBU. This was last week and, it's understood, calmer heads now prevail but forgiveness of France apparently will not come easily.

Feeling among EBU members is that France's Telstar transmission alone instead of jointly was prompted by General Charles De Gaulle and his chief advisors, which puts the picture of Yves Montand into the very centre of international politics at its highest level. He and the other French performers whose taped images were transmitted by Telstar created for le gloire de France a bang almost as big as anything that might have been made by the H-bomb, were France to have had one.

West German broadcasters, also some from Italy — and both are member EBU nations — also complained. However, without France, so centrally located in Europe's geography, EBU might easily become a shell-like organization and its chief activity, Eurovision, a meaningless game. It's not likely then that a formal request to ban France from EBU will be honored by the majority of the organization's membership, but the fighting is expected to carry over into next October when the 16 EBU nations, as guests of the U.S.A. and its

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Crew in a Stew Over 'Casey' 5-Week Shutdown; Mebbe a Pilot Meantime

Hollywood, July 17.

How to keep a crew intact during a five week production shutdown is the problem facing Bing Crosby Productions. One solution under study while "Ben Casey's" Vince Edwards is abroad working in a theatrical picture is to make a pilot for next season. It's still in the discussion stage while the crew is nervously awaiting the word.

It happened last season during a production hiatus and many of the key men took other jobs but most of them returned to "Casey." Edwards leaves Aug. 18 for Europe to appear in Carl Forman's "The Victors." Another break in the shooting schedule will cancel out a week's shooting when Edwards goes to Chicago next week to put in appearance at a sales meet of one of the show's sponsors—Alberto Culver. Consuming most of the time will be the train travel. Edwards refuses to fly.

"Casey" is now four segments to the good for next season.

Tokyo, Aussie: 'Me, Too'

Japan and Australia are making plans as "expeditiously as possible" to get on the Telstar bandwagon.

Because of the greater distance between Asia and the U.S. than between Europe and the U.S. the technical problems are expected to be greater, but "hardly a serious problem," one source said. It might merely be a case of getting the orbiting Telstar in the right range.

BBC-TV Accuses France of Being 'Space Pirates'

Paris, July 17.

The successful performance of Telstar in beaming video images to special station setups in France and Britain, and vice-versa, led to a squabble between the British and French about violating agreements in the use of this space video exchange. The British claim the French broke previous agreements and were backed by the Eurovision headquarters in Geneva.

British BBC sent a note of protest to the French RTF. They claimed the French were veritable space pirates in having beamed a program to the U.S. Telstar centre from their centre at Pleumeur Bodou which was used directly on U.S. tv at 12:34 a.m. last Thurs. (12). This jumped the gun on a planned Eurovision program skedded for July 23.

The French have pointed out it was the British who first transgressed what was to have been an experiment in prolonging the BBC-TV time last Wednesday morning to diffuse the Yank signal directly. It was only then that the French showed the same scenes on tape Wednesday afternoon.

French also specified that they sent their scenes preceded by a notice that it was an experimental affair and it was the American networks who got permission from Washington D.C. to use them directly on their stations.

One French technical man huffily claimed that Britain would have also sent off some stuff early Thursday if they had been able to at the time. It was also noted that later on some material from Goonhilly in Britain was bounced off Telstar and used directly and on tape by U.S. tele stations.

Tony Wilson to SG

Hollywood, July 17.

Tony Wilson has joined Screen Gems as story exec of its "Empire" series, and will in that capacity also write some teleplays for the Richard Egan starrer.

Wilson was with 20th-Fox TV last season as an alternate producer on "Follow the Sun."

BUT PLENTY OF HURDLES REMAIN

Communications satellite Telstar in its tv premiere last week thrilled two continents and excited the world—opening the door to a new and portentous era in global telecasting both in the realm of show biz and diplomacy. Its fascinating overtures and what it bodes for the future were matched only by the unqualified success of the initial "performances" as, first, Telstar transmitted a U.S. program to both England and France, and within 24 hours both France and England responded with programs to the U.S. Next Monday (23) Telstar will put the topper on tv's momentous advances as it beams two historic programs, each about 15 minutes in length, one relayed from North America to Europe, the other from Europe to North America.

There are many aspects of "world tv" yet to be explored and defined; obstacles to be surmounted involving Governmental sensitivities, possibility of controls, etc. Eventually more satellites will ride the skies with Telstar to inevitably permit continuous performance. Yet in this beginning, perhaps overriding all else but the immediate fascination of the show itself, was the awareness that here was private enterprise — without benefit of Governmental intrusion — turning the trick. AT&T, in concert with the three tv networks, made a gigantic stride in a new world-arresting direction.

Herewith, on this page, are blow-by-blow reactions and afterthoughts, both from here and abroad:

From France—Showmanship

The British had a better picture, so did the Americans — but the French had the better show, such as it was. That is, the Americans and the English had politicians and industrialists do the talking and the French had a beautiful woman, a good singer-guitarist and Yves Montand.

As Harry Reasoner said on CBS-TV that Wednesday (11): "Last night we gave them Vice President Johnson. Tonight they gave us an Ed Sullivan Show."

On Tuesday, the Americans really hoped, as everyone now knows, to do little more than bounce a signal from the domestic U.S. up to the orbiting Telstar and back down to the domestic U.S. The machine worked well. So well that the picture, even one so dull as that of stuffy AT&T execs and governmental officials, was pretty darn clear—indeed good enough to be picked up in France. This next prompted the proud French to jump the gun and send their own "pirate" transmission to the U.S., without consulting the British, Germans, Italians or anyone else seeking to be involved in the first "official" Telstar transoceanic transmission, now due for July 23.

CBS made a big thing of not accepting AT&T, (which put Telstar up there), as sponsor of the program on Tuesday. To carry it further, CBS also cut away from a formalized, nervous speech by AT&T's president. NBC, which accepted AT&T's sponsorship, and ABC, which went along for the ride without even the offer of bankrolling, both carried this dull talk. In a way, CBS tried to make more of a program out of that initial half-hour on Tuesday by inserting more of its own commentary. But, in the final analysis, the only excitement generated by any of the three networks was simply by means of the absolute marvel of having a true and faithful image sent across hundreds, thousands of miles of space without the aid of a single ground wire.

It was, as many have since commented, a feat rivalling Marconi's 60 years ago.

Jules Bergman of ABC News, Roy Neal of NBC News and Dave Dugan of CBS News—and in that order—were allowed to say a few pleasant, hardly significant words

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Telstar Seen Throwing Talent Unions Into Global Tizzy; Who Shells Out Tab for Performers?

By HERM SCHOENFELD

When Telstar went into orbit last week, international relations among all the talent unions also went up into the air. The advent of the communications satellite has stirred a whole complex of new bread-and-butter problems among the show business crafts. Telstar transmission is jolting the unions into far-ranging plans with the ultimate prospect, if and when the satellite system becomes a routine part of the broadcasting operation, of show biz unions being organized on a global scale.

The concern of such unions as the American Federation of Television & Radio Actors was much sharper than the somewhat blurred image of Yves Montand who was bounced off the sky ball from France onto American screens via the pickups.

"Who's gonna pay the performers on the international telecasts and how much?" became, in the words of one AFTRA spokesman, "one helluva question." Exploratory discussions have been held between AFTRA and British Equity precisely over the question of jurisdiction over internationally beamed shows. But these were held a couple of years ago.

The launching of Telstar came before any formal arrangements between AFTRA and British Equity were concluded. And as far as the unions in France, Germany, Belgium are concerned, there has not even been preliminary contacts with crafts from other countries.

AFTRA's thinking at this point inclines towards a policy which would make the broadcasters in the country of origin responsible for the payment of the talent. If, for instance, a British show is produced for beaming to the U. S., the British producers, under AFTRA's scheme, would pay the talent. The rates, however, would be determined by the country to which the show was beamed. Hence, the British producers would be paying American rates for U. S.-beamed shows.

An AFTRA spokesman said it would be intolerable if overseas producers could benefit from the lower costs overseas and from the higher revenues obtainable in the U. S. As far as U. S. shows beamed overseas are concerned, AFTRA execs have no intention of lowering their scales under these conditions.

One AFTRA exec said: "The stars, like Yves Montand, will always be taken care of with fancy fees and so will some of the secondary players. But it's always the guy who plays at scale and needs the money the most who gets hurt when union standards are circumvented or lowered."

Next Show: July 23

London, July 17.

Next Monday (23) BBC and the commercial tv network will join forces in transmitting the first British space tv program to the U.S. via Telstar. The two networks are currently formulating this program with the BBC repped by Peter Dimmock, head of OBs, and the indies by Bill Ward, Associated TeleVision's program chieftain.

British viewers got their first glimpse of the space tv transmission from the U.S. at 1 a.m. on July 11. Reception was poor and extremely shakey owing, it was found out later, to fault at the huge dish-shaped aerial, but nonetheless was an historic development which captured the imagination of the press and the public. Event made the front-page splash story in all dailies.

D.C. Reflects On Telstar Opening A Pandora's Box

By LES CARPENTER

Washington, July 17.

Worldvision, via satellite, opens Pandora's Box of foreign policy considerations and complexities for Uncle Sam which require heavy State Dept. thinking as a preface to other federal steps.

In Washington opinion, there will also have to be lengthy international conferences on countless engineering, technical and political details before any serious global-vee can come into being. The Anglo-Franco feud over "oneupmanship" in the initial test illustrates the difficulties ahead in multi-nation agreements on all the things involved.

On Capitol Hill, both House Commerce Committee Chairmanship Oren Harris (D-Ark.) and Senate Communications Subcommittee Chairman John O. Pastore (D-R.I.) told VARIETY there is no immediate need for either Congressional hearings or for new legislation in the international tv field, other than the ownership bill.

Before Congress still is the bill to establish ownership of outer-space communications satellites. The House has passed it, but it awaits Senate action. Success of the Telstar tests should spur Senate consideration of this essential bill.

FCC Chairman Newton Minow, in an interview, said that while FCC may have to write a number of new regulations, the State Dept. will have to set the guidelines first, considering the obvious foreign policy implications involved in the types of programs going out and coming into the U.S.

Squawks made for years by politicians on the effect of motion pictures sent abroad on the "American image" are certain to be more frequent and severe in the case of tv. Television, unlike motion pictures, is subject to federal regulation.

At the White House, associate press secretary Andrew Hatcher said, in effect, that the State Dept. will have to have the first hard look at infant international tv, with other federal activity awaiting the outcome of that. Hatcher also disclosed that Minow's right-hand man at FCC, Tedson J. Meyers, formerly of ABC in N.Y., has been working on a report on the problems kicked up by worldvision. Meyers has been on it, relieved

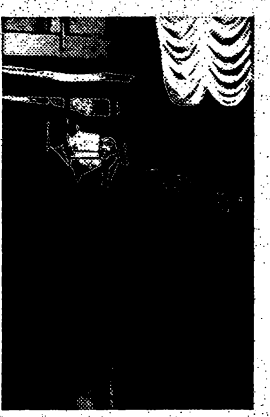
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DuPont 'Bomb' to Get A New Laugh Track For Its Summer Rerun

Most viewers, including the producer agree that "Action In New Orleans" bombed when it was shown as a live comedy last April 15 on NBC-TV's "DuPont Show of the Week." Producer Lewis Freedman and his cohorts reportedly couldn't understand why the humor fell so flat. After all—and isn't it often the case?—the lines got howls in rehearsal.

In any event, the hourlong stanza, fronted by Robert Cummings, had been taped, and Freedman has now decided to show the tape to a live audience and add their laughter to the track. With laugh track added, it'll be shown in repeat for DuPont on Sunday, Aug. 19 and Freedman wants to see if it goes over any better this way than it did in April.





THE 1962 WINNERS* of Corinthian's first Summer Scholarships are now in training. Three have been selected from the outstanding applicants attending universities and colleges which are members of the Association for Professional Broadcasting Education, 64 institutions offering courses in broadcasting.

These winners are undergoing an intensive, six-week, on-the-job training program that embraces nontechnical phases of broadcasting.

Corinthian's objective is to provide a well-rounded, stimulating exposure to commercial television for students interested in the medium. It is hoped that their experience at Corinthian Stations will assist their development into career professionals who will be a credit to broadcasting.

*Thomas Clark Dowden, University of Georgia; Donald R. Pukala, University of Illinois; Joel S. Stein, San Diego State College.

Responsibility in Broadcasting

THE CORINTHIAN STATIONS

KHOU-TV Houston
KOTV Tulsa
KXTV Sacramento
WANE-TV Fort Wayne
WISH-TV Indianapolis

Represented by H-R

Foreign TV Reviews

FESTIVAL OF THE CITY OF LONDON
With John Betjeman, Billy Danvers, John Gielgud, Tommy Steele, Randolph Sutton
Producer: Michael Geliot
Director: Graham Turner
45 Mins., Mon., 11:15 p.m.
Associated-Rediffusion, from London

The City of London's Festival, embracing music, opera, exhibitions, and the roasting of an ox, is being covered by Associated-Rediffusion at late off-peak hours. It was inaugurated by a reception at the Mansion House, at which the Queen, in full rig, was regaled with an entertainment devised by poet John Betjeman. This program followed live shots of the Royal arrival with a special, slightly abbreviated, recording of the show.

Betjeman attempted in it to give a capsule history of London through contemporary prints. He delivered his spiel at a lectern, and was interrupted from time to time by guest performers. Sir John Gielgud read a perfunctory ode by William Dunbar, quoted briefly from Samuel Pepys on the Great Fire, and impersonated an Edwardian masher. Oldtime comic Billy Danvers gave a typical music-hall act, and Tommy Steele showed his Cockney versatility in an Edwardian ditty. All this somehow missed the proper nostalgic note, which was only firmly struck by Randolph Sutton in "Mother Kelly's Doorstep," a fine bit of artistry which truly indicated the magic of the variety house.

Otherwise, the show was pious, rather than enthralling, and Betjeman's rambling linking didn't impose a theme. Graham Turner's direction was stolid, but, maybe because it was devised for tv, the show gave the impression of skilled guys letting their hair down for their friends. It wasn't enough.

Otta.

THE CONCRETE VISION
Producers: Peter Maggs, John Boorman
30 Mins., Wed., 10 p.m.
BBC-TV from London

The night after the commercial web's celebration of the Chichester Theatre launching, BBC-TV mounted its own tribute. It was a far tauter affair, conveying much of the inspiration and dedication of its founder, Leslie Evershed-Martin, who described, with amusing anecdote, his fund-raising efforts and the way the idea had been born when he saw Sir Tyrone Guthrie describing the theatre in Stratford, Ontario, on BBC-TV's "Monitor" skein.

The appeal of the theatre to actors was beguilingly brought out in interviews with members of Olivier's company, including John Neville, Sir Michael Redgrave, Fay Compton, and Kathleen Harrison. The architect, Philip Powell, chosen by Evershed-Martin because he'd designed the Skylon for the 1951 Festival of Britain, told how his initial disbelief in the project had been overcome, and Olivier himself gave his reasons for the plays chosen and for limiting the season to 10 weeks annually, so that he could persuade the best thesps to partake in it, without separating them from more lucrative movies and tv.

It was thus an effective, and moving survey of the venture, keeping as its theme the visionary stubbornness of Evershed-Martin and all his collaborators. Producers Peter Maggs and John Boorman neatly permitted all those who had something to say to say it without the intrusion of an interviewer.

Otta.

THE KATANGA AFFAIR
With Kenneth Allsop, Keith Kyle
Producer: Peter Batty
60 Mins., Tues., 9:25 p.m.
BBC-TV, from London

This was an attempt to unravel the events and personalities in the Katangan bid to secede from the new Congo state in 1961. It was packed with information, exhaustive in its analysis, but almost entirely failed in its object of clarifying the situation.

There were several reasons for this. Format was a lecture delivered straight at the camera, and shared between commentators Kenneth Allsop and Keith Kyle. This was a wearisome method of delivery, and wasn't helped by Kyle's helter-skelter delivery, which machine-gunned information at an indigestible rate. He tried, it seemed, for crispness, but his manner was so intense, and his voice so loud, that he only succeeded in browbeating viewers. Allsop was more assured, but even he was defeated by a script which tried to cram too much in too short a time.

Visual illustration was divided between blownup stills of the main protagonists and film of the Elizabethville fighting. Interviews with Conor Cruise O'Brien and Maire MacEntee provided the most fascinating material, but the program gave no evidence from other vital personalities, like Tshombe, Mononngo, or Adoula, and, for all the talk, it still left such problems as the extent to which Britain had sided with Katanga, or the guilt for the bloodshed, as mysterious as they were before.

It was, in fact, a worthwhile and public-spirited idea gone wrong. If it proved anything, it was that tv has its limitations. It cannot try to ape the printed word and present a fully-documented report. This production, by Peter Batty, was pictorially irrelevant most of the time, and the unfocussed spate of words were numbing.

Otta.

THE DARK ISLAND
With Robert Hardy, Francis Matthews, Angela Browne, Cyril Luckham, Bryden Murdoch, John Forbes Robertson, James Copeland Denis Holmes, Angus Martin, Morag Forsyth, Walter Carr, Douglas Murchie, Michael Golden, Alistair Audsley, Alex McCrindle, William Sherwood, John Shedden, Edward Jewesbury
Producer: Gerard Glaister
Writer: Robert Barr
30 Mins., Sun., 5:25 p.m.
BBC-TV, from London

BBC-TV seem set for another click adventure serial, judging by the solid workmanship of this initialler in a six-week skein. It's a type of program the commercial web doesn't seem able to rival, at least not with such consistent success.

This one, written by the reliable Robert Barr, whose credits include "Spycatcher," was immensely helped by the telling atmospheric backgrounds of the Outer Hebrides, and cameraman Gordon Mackay captured the wild and lonely feel of the locale. Against it, Barr devised an intriguing situation. A torpedo was found on the shore of a remote island, and it contained currency, a fake passport, a camera, and other spy-trappings which seemed to be due for collection by some agent.

But it was worked out that the torpedo hadn't landed where it was intended. Its actual point of arrival should have been a deserted island, so military security man, Nicolson (Robert Hardy), went there for a look-see. And, at fade-out, saw a girl walking along the shore and had a bullet bite the dust before him. There were glimpses of odd guests at a Hebridean hostelry, who will presumably have their mysterious purposes cleared up in later segments.

Gerard Glaister presented it in a strikingly deliberate production, in which both people and scenery made full effect. A well-chosen bunch of thesps added to the conviction, with Robert Hardy, Cyril Luckham, Francis Matthews, and Bryden Murdoch standing out.

Otta.

TALES OF MYSTERY
(Confession)
With John Laurie, Paul Maxwell, Petra Davis, Raymond Huntley, Eddie Malin, Claude Jones
Producer: Peter Graham Scott
Director: John Frankau
Writer: Owen Holder
30 Mins., Wed., 9:15 p.m.
Associated-Rediffusion, from London

Algernon Blackwood's mannered and literary tales are fine on the page, but depend a great deal on the author's tone of voice. This series of adaptations made a stilted start, and the production's lavish use of the fog-machine didn't really compensate for a thin plot.

A Canadian soldier (Paul Maxwell), lost in a pea-souper, followed a dame to find his bearings. He followed her home, and found her dead, transfixed by a hat-pin. But a kindly doctor told him it was all

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FOCUS ON AMERICA
(The Old Hand and the Weevil)
With Bill Shadel, John Harrison, Ron Pitts
Exec Producer: Ben K. West
Director: Jim Thomas
Writer: Fritz Woyna
30 Mins.; Tues., 8 p.m.
ABC-TV (film)

As it did last year, ABC-TV is using the warm weather lull for a 10-week series of telementaries produced, and first aired, by affiliates of the web. The lineup appears intriguing (the night people of Los Angeles, and open-heart surgery in a Chi hospital are among the upcomers), and it's a shame the programming powers didn't initial (1) the skein with an item more worthy than the KOCO-TV, Oklahoma City, entry on oil drilling.

"Old Hand and the Weevil" (weevil being the oil trade appellation for a tyro drill hand) was a melange of stills, vintage and stock clips that amounted to little more than textbook cinematics. In short, a yawn. A more entertaining and illuminating "human dimension" concept might have spotlighted the break-in of a weevil. Instead, KOCO settled for some in-and-out studio footage which cast actor Ron Pitts as a rube "weevil" in what was intended to be a sort of running gag. His lunch pail bits vis-a-vis folksy John Harrison's voiceover stint as an "old hand" telling the Oklahoma oil story came off instead as corn just too durn aw-shucks for the coast-to-coast coaxial.

Bill Shadel of the ABC news staff is fronting the series, and what presumably were the local station cutaways were filled by house promos. It's a commendable project for the network, with future segs promising to give the primetime slotting more of a run for it.

Pit.

FOR KICKS
With Bob Cochrane, Don Bruchey
Director: Ray Douglas
Writer: George Gipe
30 Mins.: Thurs. (12) 8 p.m.
WMAR-TV, Baltimore (film)

WMAR-TV went editorial with "For Kicks," a study of juvenile vandalism in Baltimore and while recommendations made at close of program (one: parents should be made legally responsible for destructive behavior of offspring) may not be the answer, they drew attention to fact that something should be done about a situation that is getting worse and in 1961 cost Baltimore City school system $155,000 for broken windows and other damages.

Statistics revealed by narrator during course of program were the shockers and information was backed up by films of vandalism.

Narration, though somewhat flatly delivered, was nicely blended with excellent films and total result was good documentary examination of an unpleasant situation.

Ced.

THE DRINKING AGE
With Gabe Pressman, narrator
Exec. Producer: Buck Prince
Director: Dan Peters
Writer: Ken Donoghue
30 Mins.; Wed. (11), 10-10:30 p.m.
WNBC-TV, N.Y.

The controversy over whether or not to raise the drinking age limit in New York State from the present 18 to the 21 bottom of neighboring states was the focal point of an interesting NBC News presentation last Wed. (11). Called "The Drinking Age," the half hour zeroed in on the situation via films of legislative committee hearings, teen boozers in action and at police roadblocks, remarks by the governors of N.Y., New Jersey and Connecticut, and other shots.

NBC newsman Gabe Pressman narrated the film and also appeared in many of the shots interviewing tavern owners, teeners and legislators. Pressman drew no conclusions himself, unlike some of his other NBC news cohorts who helm specials like this. He left it up to the viewer. Opinions other than legislative were also presented representing views from clergymen, teeners, N.Y. state club owners in popular Conn. watering spot for teens, Greenwood Lake, and cops across the border in West Milford, N.J.

Govs. Rockefeller, Hughes and Dempsey (N.Y., N.J. and Conn.) also commented, as did anthropologist Margaret Mead. Filming, directed with good journalistic values by Dan Peters, also included shots of auto crashes attributed to boozing, beer can litter on Jersey roads coming home from the N.Y. border, scenes at a police roadblock to check for stoned teeners and others.

It was an interesting and provocative news special which handled its subject in straight, news-gathering style. Pressman did his usual smooth job of interviewing (a job he does daily for WNBC-TV's 6:30 p.m. news show) and narrated effectively from Ken Donoghue's crisply right script.

Kali.

SID McCOY AND FRIENDS
With Ramsey Lewis Trio
Producers: Sid McCoy, Robert Kaiser
Director: Kaiser
30 Mins., Tues., 9:30 p.m.
WTTW, Chicago (tape)

Jazz shows have been tried before on tv, but this one seems to work because of its intimacy and directness. The talent will have to carry it from week to week, of course, but host-producer Sid McCoy has taste and seems to know his onions in the field. Lineup for future shows sounds promising.

Teeoff program showcased the Ramsey Lewis Trio, an eloquent group which, in addition to being musically satisfying, offered a good deal of visual interest for the cameras. Selections were well chosen for tv, with showmanly solos by bassist Eddie Young and percussionist Red Holt providing a visual breather from the straight,

(Continued on page 37)

MISS UNIVERSE PAGEANT
With Dave Garroway, Arlene Francis, Gene Rayburn, others
Producer: Paul Levitan
Director: Vern Diamond
90 Mins., Sat., 10 p.m.
PROCTER & GAMBLE
CBS-TV, from Miami Beach

(Grey)

The girlwatchers' conclaves are getting more frequent. Oldtimers remember when the Miss America Pageant in Atlantic City had a monopoly. With jet travel, beauty has expanded to the universe, and soon, with rockets, there's likely to be a Miss Space Contest, no doubt on Venus.

There are several items on these pulchritude pageants that rarely change. The parade of the beauts and the method of presentation have been static for the past few years. Virtually every telecast of a beauty contest has been filled with a degree of uniformity.

The "Miss Universe" contest in which Miss Argentina got the nod was par for the telecast course. There were the usual parades, the girls looked great in gowns and in bathing suits, and each of the 15 finalists had a speech asking tourists to go to their respective countries. The latter part, presumably, justified the expense of sending a girl to this conclave.

As beauty contests go, this one was excellently staged by Arthur Knorr who used to do these things at the late Roxy Theatre, N.Y. Lighting and presentation seemed to be excellent for the crowd at the Miami Beach Convention Hall. However, it didn't add up to the same kind of excitement for the video audience. One contest seems not much different than another.

Dave Garroway was his old affable self as anchor man and host on this show, and Arlene Francis was the personable hostess. Gene Rayburn emceed well.

Jose.

CALENDAR
With Vivian Vance, Bob (Elliott) & Ray (Goulding), Robert Keeshan, Harry Reasoner, Mary Fickett
Producer: Mel Ferber, Robert Goldman
Director: Martin Carr
60 Mins.; Thurs., 10 p.m.
CBS-TV, from N. Y.

A nighttime special edition of the web's daily daytimer, this one hour "Calendar" registered as an amusing look at some of American foibles, fads and frenzies. Behind the amusing facade, however, there was some thought-provoking thrusts on the general mad dash to nowhere which typifies much of contemporary life.

The hour was marked by some nifty comedy bits. The opening sequence, showing an American mother and children spending a day, had some fun with fast-motion photography. What is commonplace at normal speed becomes preposterous at high speed, an idea which Mack Sennett exploited to full effect in his comedies.

Another clever comedy bit spotlighted Bob & Ray in the guise of a pair of doctors, house painters, refrigerator repair men, etc., parodying the goof-off tendencies in these professions and trades. Vivian Vance, as a mother scheduling the full life for one of her children, also aimed a sharply pointed barb at a dangerous tendency among American mothers.

On the serious side, Harry Reasoner contributed two good essays. In one sequence, he regretted the passing the oldfashioned homes with their porches, odd rooms and general livability. These were contrasted with the efficient and antiseptic homes built today. In another bit, Reasoner returned to his hometown out west for a nostalgic look at a way of life which seemed to have more grace and meaning than the neurotic big city whirl. Another interesting short bit focussed on the day in the life of a career girl, played by the show's regular Mary Fickett. Miss Fickett and Reasoner joined for a pleasant reading from "Tom Sawyer." The show closed with some philosophic observations by Robert (Capt. Kangaroo) Keeshan who warned about the over-control and organization of American children.

A bright and pertinent score by composer Glenn Paxton was conducted by Alfredo Antonini.

Herm.

Tele Follow-Up Comment

Tonight

Jimmy Dean's turn as host on "Tonight" brought a new facet to the proceedings of this late night period. It took the accent off Broadway during his session. Dean, with all his smoothness, gives the impression of a country bumpkin getting along in fast company. However, on Thursday's (12) edition of his show, he let his hair down with a passel of country folk, including Eddy Arnold and Judy Canova. Arnold, of course is one of the top names in the country & western field, and indeed he has some aspects of singing to show to his bigcity colleagues. Miss Canova, is seen only sporadically these days, but she hasn't lost her longtime expertise as a comedienne. In this setup of drawlers, the Smothers Bros., seemed to be more effective than they had been previously.

Later the bucolic mood of this show was broken by the appearance of Jack E. Leonard, and with excellent effect. Hardly anyone got a word in, except with permission of Leonard, of course.

Dean's appearance indicates many types of performers can get along on this period. It seems to be an open forum for all kinds of entertainers and a platform for many types of thinking. Ability to articulate in a relaxing style seems to be the prime requisite. This Dean seemed to supply to the week of session.

Jose.

Accent

CBS-TV's "Accent" (7:30 to 8 p.m. Thursday) journeyed to the American Shakespeare Festival at Stratford, Conn., last week and came back with at least one revelation. Stratford's Globe-like theatre would be a good place to produce Shakespeare for tv—better than Central Park, anyhow.

A run-through of a roistering Prince Hal scene from "Henry IV, Part I" by the Stratford players (featuring Eric Berry and James Bay) translated in high style to tv, seeming to have none of the production drawbacks of the recent video version of "Merchant of Venice" vidtaped in the Park.

Another high point was the show's opener, Richard Basehart's performance of a soliloquy from "Richard II" ("Richard" and "Henry" are the Festival's going productions).

Less compelling segs were poet-host John Ciardi's ponderous interviews with fest promoters and producers, although they did manage to lay in some exposition on the eight-year-old project and its aims.

Bill.

THURS. JUNE 14, 1962
Baltimore, Md.
THE SUN
Look and Listen
with Donald Kirkley

"Noah and the Flood."

The publicity department has put on one of the most extensive—and one of the best—campaigns on record. There have been features, interviews, and cover pictures in magazines and newspapers covering all groups of readers from groundling to egghead.

SAT. JUNE 16, 1962
THE CHRISTIAN SCIENCE MONITOR

'Noah and the Flood'

By Harold Rogers

It is doubtful if any video event has been given more advance publicity than this one.

SAT. JUNE 16, 1962
Los Angeles Times
TV REVIEW

BY ALBERT GOLDBERG

Seldom has a television show or anything else been glorified with such frantic advance ballyhoo as the world premiere of Igor Stravinsky's "Noah and the Flood."

JUNE 17, 1962
The Evening Star
NEWS OF MUSIC

By IRVING LOWENS
Star Music Critic

"Noah and the Flood."

I can recall no work by a serious composer which has been ballyhooed with comparable intensity by the sponsor, John H. Breck, Inc., If my mail is at all characteristic, the country has been virtually blanketed with blurbs and librettos.

JUNE 24, 1962
Evening World-Herald
Speaking of Music—

"Noah and the Flood."

Not within memory had so much publicity been lavished in the build-up of a musical event. After a veritable deluge of elaborately gotten-up publicity material about the man and his career, newspapers and magazines gave it considerable space.

FRI. JUNE 15, 1962
The New York Times.

By ALLEN HUGHES

TV: Music by Stravinsky

The event was preceded by great waves of publicity that proclaimed the coming of ART to television.

SUN. JUNE 24, 1962
NEW YORK
Herald Tribune

Paul Henry Lang

Stravinsky Aims, Fires

On June 14, after unprecedented publicity, CBS presented Mr. Stravinsky's new "dance drama."

REACH, McCLINTON & CO., INC.
805 PARK AVENUE
NEW YORK 22, N.Y.

WERNER MICHEL
VICE PRESIDENT
RADIO TELEVISION

June 21, 1962

Mr. Lee Solters
Solters, O'Rourke & Sabinson
321 West 44 Street
New York, New York

Dear Lee:

Now that our association is coming to an involuntary end, I want to take this opportunity to congratulate you and your associates on the complete and well-integrated promotion and publicity job you did on behalf of the Breck Golden Showcase, and before that, the Breck Family Classics.

From where I sit, I have frequent occasion to work with promotion and publicity people. Rarely, if ever, have I witnessed such a dogged devotion to matters at hand, and most important, such results.

If I had to single out any items, I'd say I was most impressed by the publicity for "The Power and The Glory," "Noah and The Flood," and most gratifying, the name and image of our client, Breck.

I hope we will soon have the opportunity for a repeat performance of our association.

Best regards,

Cordially,

WM:ns
cc: Mr. John P. Hughes,
John H. Breck, Inc.

EAST COAST — WEST COAST

SOLTERS, O'ROURKE & SABINSON — LEWIN/KAUFMAN/SCHWARTZ

PUBLICITY

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week eight different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S ARB ratings cited are metropolitan area ratings.

(*) ARB's March-April 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

PORTLAND, ORE.

STATIONS: KATV, KOIN, KGW, KPTV. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Wagon Train** (Wed. 7:30-8:30)	KGW	40
2.	**Donna Reed** (Thurs. 8:00-8:30)	KPTV	34
2.	**Perry Mason** (Sat. 7:30-8:30)	KOIN	34
3.	**Gunsmoke** (Sat. 10:00-11:00)	KOIN	33
4.	**Hazel** (Thurs. 9:30-10:00)	KGW	32
4.	**Real McCoys** (Thurs. 8:30-9:00)	KPTV	32
5.	**Cheyenne; Awards** (Mon. 7:30-8:30)	KPTV	29
5.	**Dr. Kildare** (Thurs. 8:30-9:30)	KGW	29
5.	**Flintstones** (Fri. 8:30-9:00)	KPTV	29
6.	**My Three Sons** (Thurs. 9:00-9:30)	KPTV	28
6.	**Rifleman; Awards** (Mon. 8:30-9:00)	KPTV	28

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	RTG. AV.	SH. AV.
1.	**Death Valley Days** (Fri. 7:00)	KOIN	U.S. Borax	23	54
2.	**Yogi Bear** (Tues. 6:30)	KGW	Screen Gems	24	56
3.	**Tightrope** (Wed. 7:00)	KOIN	Screen Gems	23	51
4.	**Third Man; JFK** (Sat. 7:00)	KOIN	NTA	21	41
5.	**Wyatt Earp** (Tues. 7:00)	KGW	ABC Films	20	43
6.	**Everglades** (Fri. 6:30)	KGW	Ziv-UA	19	46
6.	**Huckleberry Hound** (Thurs. 6:30)	KGW	Screen Gems	19	46
6.	**Quick Draw McGraw** (Mon. 6:30)	KGW	Screen Gems	19	46
6.	**Shannon** (Thurs. 7:00)	KGW	Screen Gems	19	37
6.	**Whiplash** (Wed. 7:00)	KOIN	ITC	19	49

PROGRAM	STA.	AV. RTG.
Main Event	KGW	10
Kingdom of Sea	KOIN	15
Adventure; Survival	KGW	12
Fight of Week	KPTV	21
King of Diamonds	KOIN	13
Highway Patrol	KOIN	16
Sea Hunt	KOIN	18
FRN 7; Montovani	KOIN	15
Ripcord	KOIN	14
Outdoor Sportsman	KGW	16

SACRAMENTO-STOCKTON

STATIONS: KCRA, KXTV, KOVR. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

1.	**Disney's World** (Sun. 7:30-8:30)	KCRA	34
2.	**Rifleman; Awards** (Mon. 8:30-9:00)	KOVR	33
3.	**Perry Mason** (Sat. 7:30-8:30)	KXTV	31
3.	**Wagon Train** (Wed. 7:30-8:30)	KCRA	31
4.	**Bonanza; Project 20** (Sun. 9:00-10:00)	KCRA	30
4.	**Hazel** (Thur. 9:30-10:00)	KCRA	30
5.	**Flintstones** (Fri. 8:30-9:00)	KOVR	29
5.	**Red Skelton** (Tues. 9:00-9:30)	KXTV	29
6.	**Gunsmoke** (Sat. 10:00-11:00)	KXTV	28
6.	**My Three Sons** (Thurs. 9:00-9:30)	KOVR	28

1.	**Sea Hunt** (Tues. 7:00)	KCRA	Ziv-UA	23	56
2.	**Death Valley Days** (Wed. 8:30)	KCRA	U.S. Borax	21	37
3.	**Shannon** (Wed. 7:00)	KCRA	Screen Gems	15	32
4.	**Everglades** (Thurs. 7:00)	KXTV	Ziv-UA	14	33
4.	**Phil Silvers** (Fri. 7:00)	KCRA	CBS Films	14	33
4.	**Quick Draw McGraw** (Mon. 6:30)	KXTV	Screen Gems	14	32
5.	**Best of Groucho** (Thurs. 7:30)	KCRA	NBC Films	13	25
5.	**Grand Jury** (Wed. 9:30)	KXTV	NTA	13	23
5.	**Ripcord** (Mon. 7:00)	KXTV	Ziv-UA	13	28
5.	**Yogi Bear** (Wed. 6:30)	KXTV	Screen Gems	13	36

Broken Arrow	KXTV	10
Checkmate	KXTV	26
Dick Van Dyke	KXTV	26
Joey Bishop	KCRA	15
Aquanauts	KOVR	15
Channel 3 Reports	KCRA	20
Ozzie & Harriet	KOVR	27
Como; Land	KCRA	23
Movie; Space City	KCRA	17
Channel 3 Reports	KCRA	16

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. *SURVEY DATES: MARCH 23 - APRIL 19, 1962.

1.	**Wagon Train** (Wed. 7:30-8:30)	KRON	37
2.	**Hazel** (Thurs. 9:30-10:00)	KRON	34
3.	**Cheyenne; Awards** (Mon. 7:30-8:30)	KGO	33
4.	**Perry Mason** (Sat. 7:30-8:30)	KPIX	31
4.	**Rifleman; Awards** (Mon. 8:30-9:00)	KGO	31
5.	**Laramie** (Tues. 7:30-8:30)	KRON	30
6.	**Dr. Kildare** (Thurs. 8:30-9:30)	KRON	29
7.	**Bonanza; Project 20** (Sun. 9:00-10:00)	KRON	26
8.	**Joey Bishop** (Wed. 8:30-9:00)	KRON	25
9.	**Defenders; Gold** (Sat. 8:30-9:30)	KPIX	24
9.	**Surfside 6; Casey** (Mon. 10-11)	KGO	24
9.	**Surfside 6; Awards** (Mon. 9:00-10:00)	KGO	24

1.	**Divorce Court** (Sat. 6:00)	KRON	Storer TV	19	50
2.	**San Fran Beat** (Sat. 7:00)	KPIX	CBS Films	17	33
3.	**Sea Hunt** (Tues. 7:00)	KRON	Ziv-UA	16	32
3.	**You Asked For It** (Thurs. 7:00)	KTVU	Crosley Brown	16	35
4.	**Death Valley Days** (Tues. 6:30)	KRON	U.S. Borax	15	37
5.	**M Squad** (Tues. 7:00)	KPIX	MCA	14	28
5.	**Manhunt** (Fri. 6:30)	KTVU	Screen Gems	14	40
6.	**Quick Draw McGraw** (Thurs. 6:30)	KTVU	Screen Gems	13	30
7.	**One Step Beyond** (Thurs. 7:00)	KPIX	ABC Films	12	26
7.	**Yogi Bear** (Mon. 6:30)	KTVU	Screen Gems	12	33

Champ Bowling	KTVU	9
Fight of Week	KGO	19
M Squad	KPIX	14
One Step Beyond	KPIX	12
News; Rep't-CBS News	KPIX	14
Sea Hunt	KRON	16
News; Rep't-CBS News	KPIX	13
News; Rep't-CBS News	KPIX	15
You Asked For It	KTVU	16
FRN 7; News; CBS News	KPIX	12

BOSTON

STATIONS: WBZ, WHDH, WNAC. *SURVEY DATES: APRIL 20 - MAY 17, 1962.

1.	**Hazel** (Thurs. 9:30-10:00)	WBZ	46
2.	**Dr. Kildare** (Thurs. 8:30-9:30)	WBZ	45
3.	**Perry Mason** (Sat. 7:30-8:30)	WHDH	40
4.	**Ben Casey; Bing Crosby** (Mon. 10-11)	WNAC	38
5.	**Sing Along** (Thurs. 10:00-11:00)	WBZ	33
6.	**87th Precinct** (Mon. 9:00-10:00)	WBZ	30
6.	**Perry Como; Bob Hope** (Wed. 9-10)	WBZ	30
7.	**Wagon Train** (Wed. 7:30-8:30)	WBZ	29
8.	**Int'l. Showtime** (Fri. 7:30-8:30)	WBZ	28
8.	**Pete & Gladys; Gold** (Mon. 8:00-8:30)	WHDH	28

1.	**Best of Groucho** (Thurs. 7:30)	WBZ	NBC Films	24	55
2.	**Highway Patrol** (Thurs. 8:00)	WBZ	Ziv-UA	19	39
3.	**Brave Stallion** (Fri. 7:00)	WBZ	ITC	18	50
4.	**Death Valley Days** (Wed. 7:00)	WBZ	U.S. Borax	17	46
5.	**Rescue 8** (Tues. 7:00)	WNAC	Screen Gems	16	38
5.	**Sea Hunt** (Sat. 7:00)	WHDH	Ziv-UA	16	39
6.	**Everglades** (Thurs. 7:00)	WNAC	Ziv-UA	15	43
7.	**Danger Man** (Tues. 9:30)	WNAC	ITC	14	29
7.	**Quick Draw McGraw** (Mon. 6:30)	WNAC	Screen Gems	14	33
7.	**Texas Rangers** (Mon. 7:00)	WNAC	Screen Gems	14	35

Shannon	WNAC	11
Donna Reed	WNAC	23
News; Wea.; CBS News	WHDH	11
News; Wea.; CBS News	WHDH	9
Assignment Underwater	WBZ	13
Chet Huntley	WBZ	15
Wyatt Earp	WBZ	9
CBS News	WHDH	10
Dick Powell	WBZ	19
News; Weather Huntley-Brinkley	WBZ	25
Movie 4	WBZ	13

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. *SURVEY DATES: APRIL 20 - MAY 17, 1962.

1.	**Ben Casey; Bing Crosby** (Mon. 9-10)	WBKB	39
2.	**Garry Moore** (Tues. 9:00-10:00)	WBBM	36
3.	**Andy Griffith** (Mon. 8:30-9:00)	WBBM	33
4.	**Gunsmoke** (Sat. 9:00-10:00)	WBBM	31
5.	**Danny Thomas** (Mon. 8:00-8:30)	WBBM	29
5.	**What's My Line** (Sun. 9:30-10:00)	WBBM	29
6.	**Bonanza** (Sun. 8:00-9:00)	WNBQ	27
7.	**Candid Camera** (Sun. 9:00-9:30)	WBBM	25
7.	**Red Skelton** (Tues. 8:00-8:30)	WBBM	25
8.	**Hazel** (Thurs. 8:30-9:00)	WNBQ	24
8.	**Untouchables** (Thurs. 9:00-10:00)	WBKB	24

1.	**Hennesey** (Mon. 9:00)	WBBM	NBC Films	19	26
2.	**Huckleberry Hound** (Mon. 6:00)	WGN	Screen Gems	13	34
3.	**Third Man** (Fri. 9:30)	WGN	NTA	12	22
4.	**Yogi Bear** (Tues. 6:00)	WGN	Screen Gems	11	35
5.	**Bugs Bunny** (Sat. 12:00)	WBKB	UAA	9	56
5.	**Troubleshooters; Rescue 8** (Thurs. 9:00)	WGN	Ziv Screen Gems	9	15
5.	**Wild Cargo** (Tues. 8:30)	WGN	Lakeside TV	9	16
6.	**Outlaws** (Thurs. 6:30)	WNBQ	NBC Films	8	27
6.	**Peter Gunn** (Thurs. 9:30)	WGN	Official Films	8	13
6.	**Rocky & Friends** (Wed. & Fri. 6:00)	WGN	PAT	8	25

Ben Casey; Bing Crosby	WBKB	39
Report; CBS News	WBBM	15
Target	WBKB	19
Report CBS News	WBBM	11
Noon Report		
Lee Phillips Show	WBBM	6
Untouchables	WBKB	24
Ichabod & Me	WBBM	21
Ozzie & Harriet	WBKB	10
Donna Reed	WBKB	18
Untouchables	WBKB	24
Report; CBS News	WBBM	12

CLEVELAND

STATIONS: KYW, WEWS, WJW. *SURVEY DATES: APRIL 20 - MAY 17, 1962.

1.	**Ben Casey; Bing Crosby** (Mon. 10-11)	WEWS	45
2.	**Naked City** (Wed. 10:00-11:00)	WEWS	35
3.	**77 Sunset Strip** (Fri. 9:00-10:00)	WEWS	33
4.	**Hazel** (Thurs. 9:30-10:00)	KYW	32
5.	**Donna Reed** (Thurs. 8:00-8:30)	WEWS	30
5.	**Gunsmoke** (Sat. 10:00-11:00)	WJW	30
5.	**Sing Along** (Thurs. 10:00-11:00)	KYW	30
6.	**Hawaiian Eye** (Wed. 9:00-10:00)	WEWS	29
7.	**Leave It To Beaver** (Sat. 8:30-9:00)	WEWS	28
7.	**My Three Sons** (Thurs. 9:00-9:30)	WEWS	28

1.	**Shannon** (Fri. 10:30)	WEWS	Screen Gems	27	51
2.	**Third Man** (Fri. 10:00)	WEWS	NTA	24	44
3.	**Medic; Defenders** (Sat. 8:30)	WJW	NBC Films	15	25
4.	**Death Valley Days** (Wed. 7:00)	KYW	U.S. Borax	14	61
5.	**Divorce Court** (Sat. 6:30)	WJW	Storer TV	13	45
5.	**Huckleberry Hound** (Mon. 7:00)	KYW	Screen Gems	13	62
5.	**Quick Draw McGraw** (Fri. 7:00)	KYW	Screen Gems	13	52
5.	**Yogi Bear** (Thurs. 7:00)	KYW	Screen Gems	13	50
6.	**Hennesey** (Mon. 10:00)	WJW	NBC Films	11	17
6.	**Peter Gunn** (Tues. 8:30)	KYW	Official Films	11	23

Eyewitness; BB	WJW	17
Zone; BB; Perspective	WJW	18
Leave It To Beaver	WEWS	28
Lawrence Welk	WEWS	27
City Camera Sports; CBS News	WJW	6
Premier Performance	KYW	13
City Camera Sports; CBS News	WJW	8
City Camera Sports; CBS News	WJW	8
Phil Silvers; JFK	WEWS	7
Ben Casey; Bing Crosby	WEWS	45
New Breed	WEWS	27

(Continued on page 34)

New York Gets A "Bulletin"

When hard-bitten newspaper critics turn cartwheels over the realism of a TV drama about newspapermen, that's *news.* But that's just what happened one day eleven



weeks ago, following the "Dick Powell Show's" presentation of a fourth-estate play called "Savage Sunday."

"I could hardly believe my eyes," wrote one reviewer. "Here, for the first time on TV, were newspapermen who actually worked at newspapering. They sat at desks typing their stories —briskly or painfully—; they took notes; they made editing decisions; they fought deadlines ...and the dramatic impact was not lost through these mundane necessities.

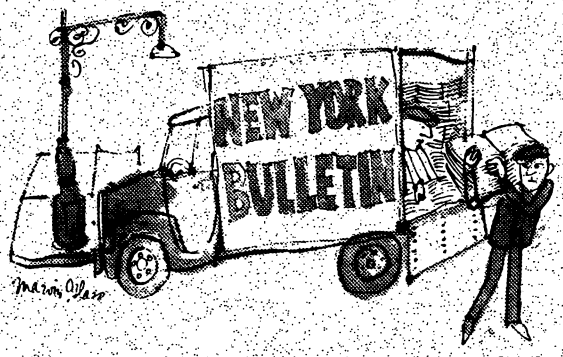
ANOTHER hat-tossing critic was fascinated by the drama's "ink-smell." Said he: "The boredom of working a Sunday shift in a city room... the minor traffic crash that leads into a major story...and the feeling that the story would not have been big had it not been Sunday [made for] an authenticity to warm a newspaperman's heart.

No small contribution to the drama's effectiveness was the impressive performance of Nick

("The Rebel") Adams, as the young journalist of the story. For one of the many enthusiastic reviewers, Adams' "combined cockiness and sensitivity brought back memories of John Garfield, and that isn't bad."

What made all these nice words especially welcome was that the play under discussion was really a spin-off...a preview of the "Saints and Sinners" series that will be making its debut on NBC-TV September 17. Sponsors: Miles Laboratories, Max Factor and Warner-Lambert.

The Monday night show (8:30 to 9:30 p.m. NYT) will be bringing a brand-new paper to Manhattan—the New York Bulletin. And if it



develops (before many weeks have passed) that "nearly everybody watches the Bulletin," we won't be at all surprised.

For Producer Marc Daniels and Head-Writer Adrian Spies are determined that "Saints and Sinners" continue to be as dramatically sound and as unswervingly realistic as the pilot film was.

Supporting them in this mission is a roster of continuing stars that includes the aforementioned Mr. Adams (as the Bulletin's ace reporter); fellow editorial-staffers John Larkin, Richard Erdman and Robert Simon; and, from time to time, very special correspondent Barbara Rush.

IN ADDITION, each of the hour-long plays will boast a major guest star. Among this fall's early visitors: Tab Hunter, Elizabeth Montgomery and Red Buttons.

With so many plusses of production, writing and casting, "Saints and Sinners" bids fair to emerge as a first-quality entry in NBC's fall lineup. What's more, it shapes up as a show that will win and hold audiences by stressing—rather than stretching—the truths about newspaper life in a large city. To sum up its philosophy with a loosely paraphrased question: Who says a good newspaper series has to be hokey?

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week eight different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S. ARB ratings cited are metropolitan area ratings.

(*) ARB's March-April 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

(Continued from page 31)

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. *SURVEY DATES: APRIL 20-MAY 17, 1962.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Ben Casey; Bing Crosby (Mon. 10-11)	WXYZ	40
2.	Wagon Train (Wed. 7:30-8:30)	WWJ	36
3.	Perry Como (Wed. 9:00-10:00)	WWJ	31
3.	Hazel (Thurs. 9:30-10:00)	WWJ	31
3.	77 Sunset Strip (Fri. 9:00-10:00)	WXYZ	31
4.	Perry Mason (Sat. 7:30-8:30)	WJBK	30
5.	Dr. Kildare (Thurs. 8:30-9:30)	WWJ	29
6.	Andy Griffith (Mon. 9:30-10:00)	WJBK	27
6.	Garry Moore (Tues. 10:00-11:00)	WJBK	27
6.	Gunsmoke (Sat 10:00-11:00)	WJBK	27
6.	Joey Bishop (Wed. 8:30-9:00)	WWJ	27
6.	My Three Sons (Thurs. 9:00-9:30)	WXYZ	27
6.	Rifleman (Mon. 8:30-9:00)	WXYZ	27

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Dangerous Robin; Detec; Yves (Fri. 9)	WWJ	Ziv-UA	12	21
1.	Death Valley Days (Sat. 7:00)	WJBK	U.S. Borax	12	36
1.	Outlaws (Thurs. 7:30)	WWJ	NBC Films	12	26
2.	Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	11	38
3.	Best of Groucho; Newspaper; Zoo (Wed. 7:00)	WWJ	NBC Films	10	30
3.	Cannonball; You Asked For It (Mon. 6:30)	CKLW	ITC Crosley Brown	10	31
3.	Hennesey (Mon. 10:00)	WJBK	NBC Films	10	16
3.	Yogi Bear (Wed. 6:30)	CKLW	Screen Gems	10	37
4.	Danger Man (Mon. 7:00)	WJBK	ITC	9	24
4.	M Squad (Sat. 7:00)	WWJ	MCA	9	27

TOP COMPETITION PROGRAM	STA.	AV. RTG.
77 Sunset Strip	WXYZ	29
Matty's Funnies	WXYZ	9
M Squad	WWJ	9
Ozzie & Harriet	WXYZ	19
Donna Reed	WXYZ	24
News; Sports Huntley-Brinkley	WWJ	10
Mr. Ed	WJBK	13
News; Sports	WWJ	15
Huntley-Brinkley		
Ben Casey; Bing Crosby	WXYZ	41
News; Sports Huntley-Brinkley	WWJ	10
George Pierrot	WWJ	17
Death Valley Days	WJBK	12

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. *SURVEY DATES: APRIL 20-MAY 17, 1962.

1.	Perry Mason (Sat. 7:30-8:30)	KNXT	38
2.	Ben Casey; Bing Crosby (Mon. 10-11)	KABC	37
3.	Defenders (Sat. 8:30-9:30)	KNXT	35
4.	Hazel (Thurs. 9:30-10:00)	KRCA	32
5.	Dr. Kildare (Thurs. 8:30-9:30)	KRCA	30
5.	Gunsmoke (Sat. 10:00-11:00)	KNXT	30
6.	Bonanza (Sun. 9:00-10:00)	KRCA	28
6.	Danny Thomas (Mon. 9:00-9:30)	KNXT	28
6.	Donna Reed (Thurs. 8:00-8:30)	KABC	28
7.	Andy Griffith (Mon. 9:30-10:00)	KNXT	27

1.	Sea Hunt (Sat. 7:00)	KNXT	Ziv-UA	16	38
2.	Death Valley Days (Wed. 7:00)	KRCA	U.S. Borax	12	28
2.	Hennesey (Mon. 10:00)	KNXT	NBC Films	12	20
2.	Quick Draw McGraw (Mon. 7:00)	KTTV	Screen Gems	12	24
2.	Shannon (Mon. 7:00)	KRCA	Screen Gems	12	24
2.	Yogi Bear (Thurs. 7:00)	KTTV	Screen Gems	12	24
3.	Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	11	22
3.	Outlaws (Thurs. 7:30)	KRCA	NBC Films	11	19
4.	Ripcord (Thurs. 7:00)	KABC	Ziv-UA	10	20
5.	Medic (Mon. 8:00)	KTLA	NBC Films	8	14

Fight of The Week	KABC	16
Big News; CBS News	KNXT	9
Ben Casey; Bing Crosby	KABC	36
Shannon	KRCA	12
Quick Draw McGraw	KTTV	12
Ripcord	KABC	10
Big News; CBS News	KNXT	10
Ozzie & Harriet	KABC	22
Donna Reed	KABC	28
Yogi Bear	KTTV	12
Pete & Gladys	KNXT	21

Telstar & EBU

Continued from page 27

broadcasters, meet here for their annual conclave.

The politicking, both among the Europeans themselves—and also by American companies for European favors—is going to be intense, most quarters say. Because they have promised overt gentlemanliness, though, the fighting, the politicking, the bargaining are probably going to transpire as quietly as the attendees can make them transpired.

Hold On to Your Hats

So the EBU meeting of October will undoubtedly become as important as any single broadcasting meeting held anywhere, at least since 1960 when Newton Minow told America that tv was a "vast wasteland" and thereby began a massive chain reaction.

To be decided either at the EBU meeting in N.Y. in October — or before, if possible — is who, actually, will control the transoceanic transmissions by Telstar or, for that matter, by any of the other space satellites that will be put to use soon. Remember, too, that NASA and American Tel & Tel, manufacturer and operator of last week's Telstar, will be competitive in many ways also.

The focus fell on EBU weeks ago, when its members (who were carefully "observed" and "helped" by American network executives) met in Spain to talk about the satellite.

It is understood from persons in attendance that battle lines were subtly drawn all over the hall. For one thing, some sources at CBS (which makes no secret of its distaste for what that network feels has been an inordinately close alliance between NBC and the British Broadcasting System) thought that BBC and NBC were trying awfully hard to serve as leaders in selecting the first satellite program to be sent. This NBC has strongly denied.

There is a story, however, that during the course of the Spanish EBU meetin someone, either from England or the United States, suggested that it might be nice were the Queen of England to use the occasion of the first satellite transmission to send her greetings to the President of the United States. Upon hearing this, the annoyed West German representative arose and suggest J, as an alternative, that it might even be nicer still were the heads of all 16 member nations to EBU to join in chorus and sing greetings to Jack Kennedy.

ABC, CBS and NBC, particularly their news departments, always seem at loggerheads with each other. So far—and it is ironic—they seem to be the only ones who have achieved a modicum of peace in their negotiations over the use of Telstar. That has not always been the case during the American negotiations, nor it is necessarily expected to remain so.

Apart from the direct discussion of Telstar and its companion satellites, the October EBU meeting in N.Y. is expected to concern itself in good part with who among the Americans can make the best corporate impression among the Europeans. The vast potential tv market that is Europe is naturally of great concern to CBS, NBC and ABC, and it would, at this time, be impossible for anyone to say which, if any, of the three networks is the most concerned.

If all goes well on July 23, when the joint (two-way) half-hour Telstar transAtlantic communication is to be done, then maybe the political misadventures of the past few days might be alleviated. But observers feel that the problems will not disappear—not overnight and certainly not in a half-hour.

In short, the boys around New York now spell Telstar this way: p-o-l-i-t-i-c-a-l.

Borden Chase's 'Villa'

Hollywood, July 17.

Screen Gems exec producer Harry Ackerman signed Borden Chase to pen the pilot of SG's hour-long "Pancho Villa," aimed at the 1963-64 season.

Chase, a vet at outdoor yarns, once wrote a book about Villa.

Prod., Sale Upbeat On TV-Radio Sets

Washington, July 17.

Upbeat in both production and sales of both radio and television receivers is registered during the first five months of 1962, according to newest statistics compiled by Electronic Industries Assn.

Distributor sales of tv sets totaled 2,243,528 through May, compared to 2,029,770 in the identical period last year. Factory output of tv receivers stood at 2,674,848 this year, against 2,186,018 last year. Production of sets with UHF tuners came to a mere 225,163 through June, compared with 113,191 last year.

Radio production was 7,542,572 sets, including 2,642,473 auto radios, during the five months. Figures were 5,911,027, with 1,863,781 car radios, for the same 1961 period. FM set production totaled 367,221 this year; 267,787 last year.

Distributor sales of radio sets, excluding auto, amassed at 3,759,976 this year, and at 3,373,542 last year. EIA didn't have sales figures on auto radios.

PORTABLE TV AS AN EDUC'L AID ABROAD

Washington, July 17.

U.S. Agency for International Development (AID) has unveiled a 23-inch portable transistor television set that can operate on an automobile battery for use in educational tv abroad.

Dr. Edward Fei, acting AID research director, said a $400,000 contract for 1,000 sets has been awarded to Warwick Manufacturing Co. of Chicago, developers of the device.

Value of the set, according to Fei, is that it can be used as an educational tool in areas of developing nations remote from conventional sources of power. Largest portable transistors now have only nine-inch screens and are impractical for viewing by masses of people.

Slim Hope on Equal Time Action

Continued from page 22

requirements of the Federal Communications Act's Sect. 315.

Federal Communications Commission Chairman Newton Minow was even more cautious, not taking any firm position but warning against permanent change. Minow was lukewarm toward temporary suspension, except in case of White House campaigns, but said he would prefer that to general repeal.

Minority parties and groups mostly wanted to retain law as it is, fearing that repeal or even suspensions would condemn them to eternal minority status.

After major networks led off testimony, with NBC and CBS plumping for complete freedom and ABC urging no major overhaul, National Assn. of Broadcasters prexy Leroy Collins sided with network majority.

Collins said NAB's position represented majority of member broadcasters, although view was "by no means the unanimous position of our members."

Some broadcasters, he said, used Sec. 315 as shield to seek easy way out of problem. But Collins blamed equal time requirements more than those broadcasters for hindering availability of political programming to public.

"Freedom of the press should not be limited by semantics," Collins said. "Electronic journalism is simply one of its significant parts."

Lazar Emanuel, president of Communications Industries Corp., and R. Peter Straus, head of radio station WMCA, New York, also plumped for equal time repeal. Emanuel said his company's stations have tried to provide solid political coverage, but that abundance of candidates often restricts programming. "Section 315 has outlived its purpose and its usefulness," he said.

Straus said equal time requirements should be withdrawn even down to local councilmen and sheriff contests, for "it is here that local broadcasters could perform their most valuable services."

Richard Cheverton of WOOD-TV, Grand Rapids, appearing as president of Radio-TV News Directors Assn., backed pleas for abolition of equal time rules. He told subcommittee that small and medium-sized radio and tv stations have particularly acute problems, because people "who have very little to offer and not much to say" enter political arena mainly because of equal time allowances.

Spokesmen for Conservative Party of New York, Socialist Labor Party, American Civil Liberties Union and others protested strongly, however, any weakening of equal time laws. They contended minority groups would be victims of broadcaster inclination not to take them seriously.

Pilkington

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schools programs and adult afternoon entertainment.

As regards the transmission of non-fiction programming in prime time, the ITA opines that it has just as good a record as BBC-TV. From between 8 p.m. until station shut down both networks are on a par. It is conceded, however, that BBC puts out a couple of hours more non-fiction shows between 6 p.m. and 8 p.m.

When it comes to popularity of non-fiction programs, such entries as "This Week," "All Our Yesterday," "What the Papers Say" and others, the independent chain claims the first six spots in a top 20 listing. And, out of 24 serious programs, the Corporation is given only four shows, according to the ITA pamphlet.

The Authority indicates that in such spheres as religious news, schools and regional tv, the commercial web has not only enlivened the BBC but substantially boosted the program hours devoted to such product.

TV-Radio Production Centres

IN NEW YORK CITY

Donald H. McGannon, Westinghouse Broadcasting Co. prexy, named to the board of trustees of the N.Y. Law School . . . **Joe Silver** has left the legiter, "A Thousand Clowns," for a running part in CBS-TVs "Edge of Night" . . . ABC-TV's press information softball team is proving to be the Mets of the intra-network competition. Even the legal department beat them last week. Next week, the stenographers' team . . . **Fred Robbins** interviews **Raymond Burr, Anita Ekberg, Jimmy Durante, Jayne Mansfield** and **Peter Sellers** on his "Assignment Hollywood" show this week . . . Pacifica's WBAI will attempt to clear up "stereotypes about yoga and its practitioners" in a panel show featuring **Pauline Bart, Richard Hittleman** (host of the tv show, "Yoga for Health") and yoga teacher **Bernard Gunther** Friday (20) . . . **Phil Dean**, head of his own pubrelations firm, has been named publicity chairman for the Broadcast Promotion Assn. . . . **Bud Collyer** will emcee "Fun Day," set by the International Radio & TV Society for July 31 in the Wykagyl Country Club of New Rochelle, it's annual with the org . . . **Robert Goulet** in London this week taping a special for Granada-TV . . . **Henry Brenner**, prexy-elect of the Radio & TV Research Council, is starting on his list of guest speakers for the org's monthly luncheon meetings, and he's seeking out volunteers . . . **Robert Markell** has become producer of "The Defenders," with **Herb Brodkin** moving up (due to "The Nurses" as extra duty) to the rank of exec producer, and **Kenneth Ott** takes Markell's place as associate producer . . . **Bill McDaniel**, exec vice president, NBC Radio, vacationing in Bermuda this week . . . **Rod Smith** has been named director of systems and procedures for Westinghouse Broadcasting Co., working in the finance department under v.p. **Joseph K. Mikita**. For the past couple of years, Smith has been involved in special projects in the area of automation investigation and procedures standardization.

Nick Baehr to the Coast for scripting assignment on "The Dakotas" and returns in September to adapt a Kay Boyle short story, "The Soldier Ran Away," for the "U.S. Steel Hour" . . . Newscaster **Frank Blair** vacationing from the "Today" show this week on his sailboat . . . **Claude Kirchner** will be emcee of the new Saturday morning NBC-TV show, "Magic Midway," starting this fall . . . **Kyle Rote**, WNEW Radio sports director, will be the 1962-63 host of "Tops in Sports," the U.S. Air Force five-minute radio sports show . . . **Dick Mason** will be pinchhitting as show announcer on ABC-TV's daytime "Yours for a Song," starting July 24.

IN HOLLYWOOD . .

Adrian Samish is back in tv after two years away in various commercial ventures as producer-packager of an interview show on KCOP. Says Samish, who'll have **Cal Tinney** and **Will Rogers Jr.** as partners, "we'll discuss hot issues and cold facts." First guestar, **Walter Winchell**, who may let go on youknowho . . . **Wendell Niles**, who has long championed college shows on tv, finally landed on KTLA with the cross-town rivalry of UCLA and USC. Cycle-end winners get a Paramount tv or picture contract. **Jerry Bowne**, long time associated with **Horace Heidt**, produces and **Ivan Ditmars** will front nine-piece orch . . . **Bill Yagerman** and **Ralph Andrews** have NBC interest in the day-lighter, "Zoom," out of the Desilu shop. The web's **John Nelson** also sparring with **Bill Derman's** "Shopping Spree" and the **Monte Hall-Steve Hatos** entry, "Let's Face It" . . . **Stu Phelps**, film director on **Frank Sinatra's** global tour for underprivileged children, editing 20,000 feet for a tv special and 20-minute theatrical short . . . **Austin Heywood** moved out of KNXT as publicity director for a similar beth at KCOP . . . **Bing Crosby**, who has done some "road" work of his own, bought half interest in **Jack Douglas'** travel series, "Across the Seven Seas" . . . **Art Gilmore**, national prez of AFTRA, led a contingent of 24 to national convention in Miami Beach of the radio-tv union.

IN CHICAGO

Herb Laufman, former tv packager, has been named advertising director of Helene Curtis Industries . . . WBBM-TV press info department is prepping a function for **Jackie Gleason**, who comes in to promote his new CBS show on Aug. 16 . . . **Jim** and **Bud Stewart** are planning to shoot beaucoup footage for their "Jim and Geraldine" stanza when they vacation in Africa later this month . . . WBBM Radio will originate its "Music Wagon" and "Connie Mitchell Show" from the McCormick Place Little Theatre during the International Trade Fair . . . WNBQ is doing a 30-minute special on Illinois' financial crisis on July 30, with **Floyd Kalber** narrating . . . **Lee Phillip**, who gave birth to a son last week, returns to her WBBM-TV chores on Aug. 6 . . . Chicago Unlimited's outing at Sportsman's Park next Thursday (26) is to be a fund-raising event . . . WNBQ and WMAQ hosting a three-week internship for top radio-tv students at Northwestern U. . . . WLS is sending tapes of its programs to the nuclear submarine, Patrick Henry, for rebroadcast underwater on its intercom system . . . "Capitol Hill to Chicago" resumes on WBBM-TV July 28, with **John (Red) Madigan** firing the questions . . . **Betty Mitchell** Memorial Fund Committee raised $4,800 for a handicrafts building at the Norman Barr Camp for Underprivileged Children & Adults. It was dedicated last weekend in the memory of the late AFTRA staffer.

IN LONDON

Scottish Television undertook to establish a major video service in the Ivory Coast. Latter's government will take control after 15 years . . . In May, number of combined tv-and-sound licenses rose to 11,928,909. Sound-only licenses now number 3,508,208 . . . Irish publisher **Courtney Hutchinson** joins the board of Ulster-TV . . . **Nicholas Crocker** elevated to senior producer of BBC Natural History Unit . . . **Richard Thorpe**, lead thesp in "Oxbridge 2,000" which is due for another run in the fall, exited for fear of being typecast . . . U.S.-born baritone **Herb Moulton** set for Ulster-TV interview while on vacation there . . . Granada group bought a site in York for a further bowling alley . . . Scripter **Ken Taylor** penned initial modern-day morality play to be presented in the porch of the new Coventry Cathedral . . . Farce-writer **John Chapman** ("Dry Rot," "Simple Spymen") tries his hand at videocomedy in a new BBC-TV yock skein starring **Terry Scott** . . . Tyne-Tees-TV to develop closed circuit radio programs for supermarkets.

IN MEXICO CITY .

Victor Parra reports he is dickering with Warner Bros. for leasing of Ameriea Studios he manages, with facilities sought for a series of tv episodics . . . Insistent unconfirmed reports place **Miguel Aleman Jr.**, son of the ex-president, as in line for operation permit for recently freed (from Telesistema Mexicano) Channel 9 and three candidates disputing for Channel 7. All this pends outcome of injunction instituted by **Emilio Azcarraga** and, in any case, the Department of Communications gave Telesistema 180 days to release channels it has been using as retransmitters . . . Producer **Manuel Barnachano Ponce** gifted a color copy of his Mexican Newsreel to President John F. Kennedy as a memento of his recent visit. Film, which covers all official activities and ceremonies, is also being released throughout Latin America for tv in black-and-white . . . Mexico praised for being only country

(Continued on page 36)

TV Goes to Dartmoor

London, July 17.

The Home Office has okayed TV Wales & West's request to document life in Britain's most noted prison, Dartmoor. Regional commercial tv contractor plans to spend about five days inside the prison, living with inmates, for an hourlong documentary.

Prisoners have given permission to use interviews full face but what is said has got to be cleared by prison authorities. Program is due to be projected in the fall.

UHF Band & Tint Boon to Brit. Mfrs.

London, July 17.

Decision to go ahead with 625-lines on UHF wavebands and the introduction color transmissions has been welcomed by Britain's set and equipment manufacturers even though the developments will not bring them swiftly out of their present doldrums.

This is mainly due to the fact that BBC's second web—in 625 lines etc.—will not be in operation before mid 1964. Then the service will be in London only, gradually spreading through the country. Set sales will be equally gradual, manufacturers feel, and they don't expect sales impetus to reach a peak for between seven to 10 years by which time all the U.K.'s video channels should be in 625 lines.

On the transmitting front, the demand is going to be stepped up for UHF transmitters and its associated equipment. Color apparatus will also now be sought.

According to leading setmakers, the 625-405 line convertiule models—already on sale here for about $30 more than the standard receivers—are being developed as opposed to the 625-line only set in view of the fact that BBC will run its original web in the 405-line definition for about 10 years.

Cost of color sets—and a full scale tint service is by no means "just around the corner"—is still prohibitively high at around $2,000. As demand grows, however, the makers hope to trim this cost to just over $400.

But however slowly things may develop for the industry, there is a wave of relief because, at last, the trade knows where it is going.

Bud Austin's European Swing on G-T Deals

Harold (Bud) Austin, Goodson-Todman exec veepee, winged to Europe Saturday (14) on a three-week business swing.

Austin will huddle with G-T reps in Brussels, Paris, Rome, London and Manchester on the possibility of co-production film deals and foreign sales for the firm's existing filmed series, including "The Rebel." He'll also discuss with foreign network execs the licensing of G-T's game shows.

Partners Mark Goodson and Bill Todman returned over the weekend from an o'seas junket that included setting up London offices and held preliminary talks on a British version of "Password," company's most recent quizzer.

BBDO's Polk Sees Networks More Receptive to Agency Packages —On Other Madison Ave. Fronts

By BILL GREELEY

BBDO's programming chief George Polk is at clear odds with the opinion that ad agencies are washed up as network program packagers.

"I don't see why things are any tougher this year than last," says Polk in answer to Benton & Bowles tv boss Lee Rich, who last week told VARIETY that his agency had given up on its long tradition of making co-production deals with independent telefilm producers then seeing to it that a successful pilot gets a network slot.

"Every network gets its lumps," says Polk, "and they realize the dollar they get from the big advertiser's package is very important." Polk says network resistance to sponsor properties was at its peak year before last and worse last year than this. He says he has found the networks receptive this year with ABC-TV particularly anxious to work with advertisers.

Networks insist the show in their estimate is a good one and are particularly wary these days on licensing, says Polk—"Once they've made the show a hit, they don't want the advertiser to club them over the head with it." In other words, threaten to move the hit to another network under the stress of negotiations for prime time slots and other considerations. It was always tough, says Polk, to get firm, longterm agreements on Procter & Gamble and General Foods shows.

While Rich says Benton & Bowles is proposing co-production deals to the networks now, Polk says BBDO has three pilot projects in the works for the '63-'64 season with independent producers and as yet unknown to the networks. And for the coming season, he cites the success of J. Walter Thompson in landing its Loretta Young show and Lucy half on CBS-TV (the agency went out and got her)—the latter a show the network was "delighted" to get.

"The creative way is to go out and get for the client what he wants," says Polk. "You have to keep the client informed, tell him of the hazards—the network can make 40 pilots and put three on the air; the advertiser works with one and has to be damn sure he knows what he's doing. Otherwise, there's no need for the agency programming department. All you need is a media department that can tell the diference between a 17 and an 18."

JWT's Sig Heil

Collin McIver, creative head of J. Walter Thompson's Frankfurt, Germany, office, is back in the states after three years for talks with home office wigs and vacation and his report makes it clearer why so many agencies these days are expanding, or starting, overseas operations.

Frankfurt JWT, says McIver, bills $25,000,000 with local and big international accounts like Lever, Kraft, Marlboro, etc. That makes for a sizable agency in itself, but, matching the profit ratio with U.S. 1% or so, the gross is comparatively more like $85,000,000.

There are close to 500 employees in the Frankfurt branch, practically all Germans. As to be expected, says McIver, the Germans are real pack horses in the research area. A recent brand study of Fatherland cigaret consumption came up thicker than William Shirer's "Rise & Fall of the Third Reich."

Incidentally, Marlboro and other U. S. brands for the German market are licensed deals with the Germans manufacturing the smokes. Thus, JWT will soon be able to take on one of the domestic brands.

By far the biggest German medium, says McIver, are the illustrated magazines. Television is also strong and effective, despite the piggy-backing of blurbs — "worst commercials you ever saw." McIver says he had in mind the Berlin East-West Wall as a great poster medium, but couldn't swing it.

One of the reasons for the German agency man's hustle, bustle and research doggedness, says McIver, is his hidebound determination to be "better than the Americans." (Come on, Fritz, not again).

London Agencies

London, July 17.

Pritchard, Wood & Partners have acquired Victor A. Bennett Inc. of New York and San Francisco. Bennett is to remain as chairman and chief exec. The British agency has formed a new company, Pritchard Wood International Ltd., with Sinclair Wood as chairman . . . Independent Television Companies Assn. issued the first of three sets of notes as a guide to agencies engaged on tv advertising. They present a broad picture of the standards that guide the ITCA copy committee in considering scripts submitted for approval. They are also put forward as new regulations . . . Smee's Advertising acquired the $1,400,000 Max Factor account . . . Allen E. Hickman joined the Advertising Association to helm the ad investigation department . . . Young & Rubicam signed Arthur Christiansen, ex-editor of the Daily Express, to spearhead, on-screen, their launch campaign for Gibb's Fluoride toothpaste.

Best Six Months In History of RCA

In the best first-half year in company history, Radio Corp. of America showed an 18% increase in sales over the same period a year ago and a 36% gain in net profits. Net income for the second quarter was up 70%.

First-half sales for the corporation and subsidiaries totaled $853,900,000 against $721,800,000 last year. Net income was up to $24,000,000 for $1.32 a share from $17,600,000 for 97c a share in the first half of '61.

Second quarter sales were up to $428,900,000 from $360,100,000 last year, with net income $9,500,000 compared to $5,600,000.

Chairman David Sarnoff and president Dr. Elmer W. Engstrom predicted an even better second half. Sale of home instruments, they said, was highest in company history.

'Emergency Hospital' Selmur Daytime Entry

Hollywood, July 17.

"Emergency Hospital," a half-hour daytime pilot, will be taped by Selmur Productions late this month, for possible programming on ABC-TV next season. Selmur is ABC-TV's film tv production subsid.

Gene Banks, who produces Selmur's "A Day in Court," is producing the pilot, and Selmur prexy Selig Seligman is exec producer.

British TV: Top 20 Ratings

(Week Ending July 1)

	Homes Viewing (000's)
Coronation Street (Wed.)—GRANADA	7413
Coronation Street (Mon.)—GRANADA	7185
Play of the Week—AR	5246
No Hiding Place—AR	5018
Top Secret—AR	5018
This Week—AR	5018
Bernard Delfonts Sunday Show—ATV	5018
Morecombe & Wise Show—ATV	4880
Star Time—ATV	4676
The Odd Man—GRANADA	4676
Out of This World—ABC	4622
Emergency Ward 10 (Tues.)—ATV	4562
Take a Letter—GRANADA	4400
Drama 62—ATV	4334
Holiday Town Parade—ABC	4157
Probation Officer—ATV	4106
The Rag Trade—BBC	3878
Virus X—BBC	3764
Z Cars—BBC	3764
Compact (Tues.)—BBC	3650

From The Production Centres

Continued from page 25

having a weekly tv program exclusively covering space matters, astronauts, etc., and reportedly CBS-TV showing interest in American rights to videotapes. If deal is consummated this will be first export of a Mexican tv program for general American release . . . "Ed Sullivan Show" again being sought by a local Mexican sponsor and while, in past, negotiations fell through because of high fees sought by distributors, talks are going well this time.

IN MILWAUKEE . . .

R. W. Harms, Milwaukee's weatherman; **Bill Carlson**, WTMJ & WTMJ-TV's storm prognosticator and **Barbara Becker**, WITI-TV's weathergal, all getting extensive workouts with Milwaukee's recent wave of unexpected tornado like storms . . . **Sumner Kernan**, (co-producer of "Theatre for Eggheads," with **Joyce Henry**) planning a reprise in the fall, was a guest on "Coffeebreak," on WISN-TV, Thursday (12) with **Barbara Orteig**, the station hostess sparking proceedings . . . **Chuck Arnold** pinchhit for **Charley Hanson** on WISN's "Morning Show" stressing better disks . . . **"Uncle Bill" Hirst**, WTMJ-TV's "Funny Man" exponent on Sundays for the kiddies, emceed an Independence Day show live from Lincoln Park, with the performers all child dancers and entertainers . . . **Bob Herzog** named news director of WISN-TV, replacing **Doug Davenport** who ankled. Herzog will also continue with his on-the-air personality duties . . . **Richard Presney**, assistant county agent for Dane County, now doing 9:15 a.m. "Garden Gazette" stint Tuesdays on WIBA, Madison . . . **Jack Ehrhart** now doing news broadcasts on WMTV, Madison, cross-the-board at 6 p.m. & 10 p.m. . . . WMVS-TV, Milwaukee Vocational & Adult School educational station, is off-air while transmitter is relocated on East Capitol Drive . . . WMIL-FM and WMIL simulcasting noon-8 p.m. programs pending installation of FM equipment next fall, with facilities for certain automated recorded programming.

IN PHILADELPHIA . .

Adam K. Riggs, WFIL-TV account exec since 1957, joins the national sales department of Triangle Stations in the same post, in New York. He succeeds **Gordon Grant**, who resigned . . . **John H. Besner**, WCAU-TV program dept. coordinator, appointed director of audience promotion for the station . . . **Stan Lee Broza**, radio and tv personality for 30 years, renamed chairman of the Fight for Sight campaign for this area . . . "To Tell the Truth" host **Bud Collyer** to emcee the eighth annual Hero Scholarship Fund Thrill Show, at the Municipal Stadium (Sept. 7) . . . **Charles F. Wister** named account exec for WCAU-TV . . . **Bob Hope** was the guest of **Benedict Gimbel Jr.**, Metromedia veepee . . . **William T. Cole Jr.**, WHAT general sales manager, named local sales rep for WIBG . . . **Royal H. Plenty**, financial editor of the Philadelphia Inquirer, preemed a five-minute cross-the-board session on WFIL, originating from his office at the paper (16).

IN DALLAS .

Bob Banner, producer of the "Garry Moore Show" and "Candid Camera," here for the fortnight of the Carol Burnett show (at State Fair Musicals), which he also produced. Banner's an Ennis, Tex., native and grad of Southern Methodist U. here . . . **Julie Benell** underwent major surgery Wednesday (11), but during her absence **Helen Haycraft**, her assistant, will do the daily cooking on WFAA-TV's Julie Benell Show . . . **Fritz Kuler**, KRLD program director, installed as president of Civitan International during convention here . . . **James Terrill** is new general manager of KTVT, Fort Worth . . . **Stan Richards** named program director at KLIF . . . **Pierce Allman**, WFAA program director, got an exclusive interview with **Anna Chennault**, widow of late Gen. Claire Chennault of Flying Tigers fame. She was into promote her latest book . . . KPCN on the air with country and western music format.

IN PITTSBURGH . . .

KDKA and KDKA-TV personalities will be hosts at a big picnic at Kennywood Park on Friday (20) . . . **Ray Stewart**, director of public affairs at WIIC, did a film show on the towboats in the district rivers on Sunday (15) . . . KDKA is revealing the activities of controversial medical practices under the running title of "The Shadow World of Medicien." Station is using a licensed detective agency to get material and is truning over its findings to state authorities . . . **John Stewart**, on vacation, is being replaced by **Ed King** on "Program PM" on KDKA. King stays right on the air the following two hours, when baseball games are not on, to do his 12-year-old "Party Line" with wife, Wendy.

IN MINNEAPOLIS . . .

Including local KSTP-TV and Radio, NBC affiliates, all **Stan Hubbard** broadcasting holdings, hitherto separately identified, now are combined under the title of Hubbard Broadcasting, Inc. Along with KSTP, this title embraces KOB-TV and Radio, Albuquerque, N.M., and WGTO, Cpyrus Gardens, Fla. Hubbard Sr. is president . . . **Bob Spangler**, editor of the daily 6 p.m. news show and otherwise a news department writer, has resigned from WCCO-TV, CBS affiliate, to join the Minneapolis Honeywell Mfg. Co. in a public relations capacity . . . KMSP-TV, 20th-Fox's ABC affiliate, has dispatched its sports editor, **Tony Parker**, to the Bemidji, Minn., State College to spend two weeks taking action pictures of players and interviewing them and coaches of the local Vikings National League football team, in training there. This material will be used on the station's programs when next fall's gridiron season starts. KMSP-TV also sent trucks and a crew to Heywood, Wis., to cover the world's championship log rolling contests for ABC-TV's "Wide World of Sports" network show . . . **Sheldon W. Peterson**, Time-Life's independent WTCN-TV and ABC affiliated radio news departments' head, spending his vacation fishing in northern Minnesota waters from which **Bob Landon**, one of his staffers, just returned.

IN BALTIMORE . .

"Lorenzo and His Friends" of KTVI in St. Louis, bows via tape Monday, July 30 on WJZ-TV. **Gerry Wheeler** is Lorenzo . . . WAQE and WAQE-FM move to new quarters in Towson first of the month. New transmitter increases AM broadcasts from 1,000 watts to 5,000 and on Aug. 15, FM stereo coverage will go from six hours per day to 17 . . . **Ralph Mlaska** has been named chief engineer for WBAL-TV . . . **Brenda Lee** visited WJZ-TV for "Brenda Lee Day" on Buddy Deane Show . . . WBAL-TV and WBAL Radio have picked up UPI . . . New promotion manager at WJZ-TV is **Jim Frost** who comes from WBZ in Boston . . . **Guy Griffen**, former assistant commercial manager at WMAR-TV is now assistant general manager of WBOC-AM and WBOC-TV in Salisbury, Md. . . . WBAL Radio presented "Baltimoreans on Broadway" Monday (16). **Paul Berman** took tape recorder to Broadway where he talked to five former residents: **Alan Schneider, Mildred Dunnock, Anita Gillette, Robert Weede and Garry Moore.**

Radio Reviews

IN MEMORIAM GEORGE GERSHWIN
Producer: Dr. Marcel Prawy
Director-Writer: Dr. Marcel Prawy
90 Mins., Thurs.
Austrian Radio, from Vienna

With George Gershwin being the most popular American composer in Austria, the producer, director and author of 90 minutes Gershwin (in memory of the 25th annl of his death) Marcel Prawy, Austro-American, was confronted with a rather difficult task. Gershwin popular numbers only would not fill out the time. So he mixed them up with various compositions, more or less unknown here such as "Prelude" played by Jascha Heifetz, platters of "Girl Crazy" and Hollywood film music. "Porgy & Bess," as well the "Rhapsody in Blue" naturally overshadowed anything else.

What made Marcel Prawy's "Memorials" so well liked, was the fact, that he could piece them with anecdotes. He spoke about the big Gershwin parties, where informal pianist contests were held, Oscar Straus (of Waltz Dream fame) and Gershwin once played for hours, only to come to a draw. The Hotel Bristol management will never forget Gershwin. He composed most of "An Amercan in Paris" score in that hotel and the management was "bombarded" with protests by his neighbors. Gershwin was quoted saying of himself "I am modern romanticist" (this refers to Vienna style before 1900), Prawy classified him as standing with one foot on the hit, with the other on the serious music side. *Maas.*

Radio Followup

Luncheon At Sardi's

Arlene Francis' warm mike style comes through again in tiptop manner on her midday Luncheon At Sardi's via WOR, N.Y., and more than incidentally it has a sophistication and savvy without being pretentious. For example, Darryl F. Zanuck's publicist Fred Hift, making an encore mike appearance recently, only obliquely mentioned "The Longest Day" in his realistic comparison of an American family's life in Paris (schooling, housekeeping, etc.). Miss Francis' guests are usually just as casually informative and newsworthy.

Lester Osterman, owner of the 46th St. Theatre (N.Y.) where "How To Succeed" etc. is the tenant, threw away the information that he has the Spewacks (Sam and Bella) working on a musical adaptation of "Mrs. A." (Richard Aldrich's biog of his musicomedy star-wife, Gertrude Lawrence), and that some little known 1933 Cole Porter tunes would be wedded to the Spewacks' book, and that the musical would only concern itself with Miss Lawrence's Cape Cod period. Actually, Marjorie Osterman, his wife, was the prime guest, discussing her book on intermarriage, "Damned If You Do, Damned If You Don't," and he was merely drawn in most casually.

Withal, Miss Francis knows and does her radio stuff as well, as perhaps her better known national tv exposure. *Abel.*

Duluth

Continued from page 25

Weekend," "Wiggle Weather" etc.) Owner is James Haig, who heads his own ad agency in Milwaukee.

On the tv side, KDAL reportedly upped its gross more than 30% last year. A station spokesman says the national billings have surpassed those of the local newspapers, a Ritter chain (which also own WDSM) a.m.-p.m. combo. He estimates (not withstanding entry of a third channel, which once got underway but didn't air) that the station will overtake the papers in total ad billings in another year.

It's likely that on given days the local tv stations have also surpassed the local papers on area news coverage (nothing, but nothing, can shake a displaced New Yorker so much as the content of the stix rags around the country). The Duluth Herald & News Tribune can be likened to the rip-and-read radio news operations in the boondocks (call it rip and set). And in Duluth that vital wire editor would seem to be busy ripping with both hands, with one not always knowing what the other is up to. An AP story out of London on the Army recruits who were taking their mothers to camp was front-paged one recent weekday. Editors apparently liked it so much they ran it again the following Sunday (UPI version).

Front page local news can sometimes consist of the weather box—and there seems to be a definite effort to write that upbeat ("It's the best of all possible vacation lands"). Nothing to do but turn to "Dear Abbey" and the medical bromides of good old Doc Bradley (he should live so long).

6 for 4 Star On Pilot Projections

Hollywood, July 17.

Four Star is embarking on its annual pilot producaion program, with a minimum of six projects earmarked at this stage, with the figure likely to be upped before the pilots actually go into production, it was disclosed by Tom McDermott, production veepee of the company.

McDermott said he could not name production dates for the pilots at this time, since a number of scripts aren't in, and consequently plans are subject to change. The pilots are, of course, aimed at the 1963-64 season, and some talks about them have been held with various networks.

Pilot projects now being blueprinted by McDermott are a half-hour situation comedy starring Mimi Ford and Phil Hines; a half-hour situation comedy starring Tom Ewell; "Monroe," a half-hour comedy being penned by James Poe; "Amos Burke," hourlong light mystery adventure, based on "Who Killed Julie Greer?," which teed off "Dick Powell Show" last year; "Project X," hourlong dramatic space age series to be produced by Collier Young, who sold the property to Four Star; "Metroplis," created by writer Harry Julian Fink, a dramatic series with all-star rotating cast.

McDermott said there will in addition be some spinoff on the Powell series on NBC-TV next season, but that the number has not been determined.

Lewis Office Jumpin' With Deals for Clients

Lester Lewis Associates have set a flock of contracts for some of its clients last week. Wed Howard has been signed as the voice of York cigs, and Verne Collett for Allerest. Ed Bryce is summer host on NBC's "Monitor" and Walter Kiernan was hired by Colgate for one of their new products. Sue Oakland was set as spokeswoman for Sealy Mattresses, and Caroline O'Connor has been renewed for a year and half by Purex. Mel Brandt was signed for Viceroy and Crisco; Bill Malone for Falstaff, and Verne Collett for another year with the American Gas Assn.

Lewis company, in association with Penthouse Television Associates, has also sold the Bud Palmer sports specials to NBC-TV and the Shari Lewis show has been renewed by the tv web for another year's run.

Ottawa — Oliver Babirad, from the public affairs department of the Canadian Broadcasting Corp., appointed production manager for CTV network.

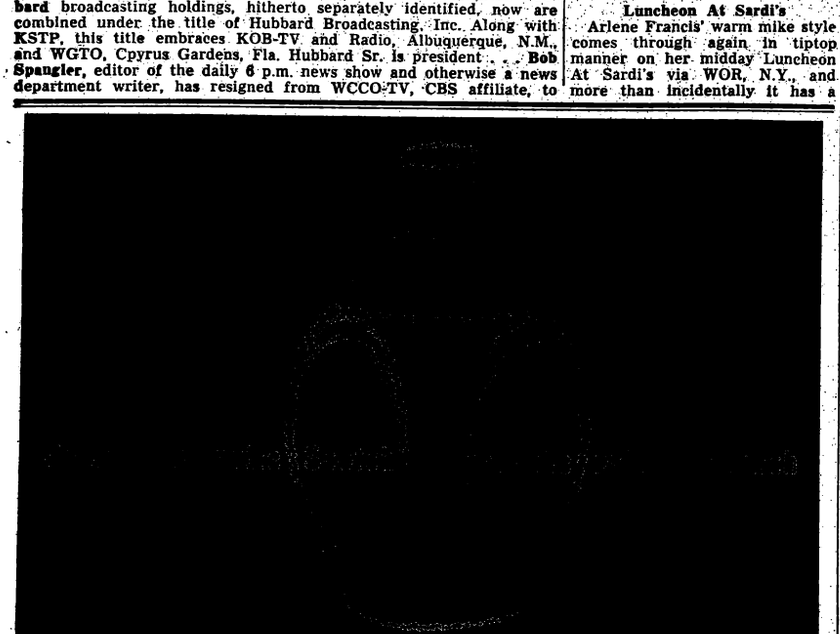
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Television Reviews

Continued from page 29

tasty interplay of instruments. Lewis plays fine piano, and in a brief interview with McCoy he gave some insight into the musical intentions of his group.

Although the series is being telecast on an educational station, it's not per se an instructive show. Rather it falls into the category of cultural programming, now that jazz has attained legitimate musical status. Whatever educational content there might be for the viewer who isn't a buff is only an incidental byproduct of the show case format.

McCoy, a jazz deejay on radio, has a stylized sotto voice approach which may work fine on AM but seems entirely too affected on tv. That and his tendency to expound the obvious were the only sour notes in the debut outing.

Excellent camera direction by Robert Kaiser, and again Michael Lowenstein has designed a set that should make him the envy of the Windy City commercial stations. *Les.*

THE POLITICAL THICKET
With Bill Small, others
Director: Tom Bauer
Writer: Small
30 Mins., Thurs., 10:30 p.m.
WHAS-TV, (film & tape)

Bill Small's swan song he's going with CBS to work with David Schoenbrun) after six years as head of the WHAS news department, was a report on legislative reapportionment and Kentucky. Title of the documentary stems from Justice Felix Frankfurter's use of the term "a political thicket" as a warning against Court intervention in the question of legislative redistricting.

In Kentucky's legislature, as in every other in the nation, the rural voter has greater representation than his city cousin. So Small tackled the subject with film and commentary, going to the State Capitol at Frankfort for some good shots of the legislature in session, and interviews with legislators. Some of the legislators said that a special session, still on the Governor's uncertain agenda, would be no picnic. Many see it as a wild scramble—a political thicket complicated by not just the determination of rural reps to hold onto their jobs, but by the political complexion of Kentucky—divided like Gaul into three major parts: Republican, Combs Democrats and "Happy" Chandler Democrats.

Small interspersed his commentary with taped interviews with members of the legislature and the Governor, who said he won't be stampeded into a quick special session, and who told Small that he does not relish a reapportionment session at all.

Louisville Mayor Cowger, a Republican, had several temperate comments to make on the controversy. Small followed this segment with film shots of various State Capitol interiors. Some 55 years ago a Kentucky legislature made a ruling on apportionment, long before the Supreme Court followed suit, and Small winds up with the comment that this gives assurance that though a Governor says he won't be stampeded and a legislature hates to do it, Kentucky will hereafter be apportioned more properly and more promptly than it has before in this century.

Show closed with a long shot of Small ascending the State Capitol steps while credits were rolled slowly. This was a WHAS News production, in the "WHAS Reports" series, and Small's final news documentary before leaving for his network post is well up to the standard of previous documentaries, in narration, script and film editing. Small should be a valuable addition to the CBS staff. *Wied.*

SOME OF THOSE DAYS
With Lorraine McAllister, Pat Morgan, others
Producer: Neil Sutherland
30 Mins., Sat., 7 p.m.
CBC, from Vancouver

This bubbling bit of nostalgia teed its second summer—bouncing around from year to year of the 20's and 30's. This one took 1925, with a song or two, then a patch of talk by personality kid Bill Bellman, with stills and films of names and events of those days. Sixth year of prohibition was recalled with shots of speaks, bootleggers, hijackers, cops putting the ax to barrels of beer and so on. Other recollections included the shortest poem ever written — one letter (W), penned by a Dadaist poet in Paris.

Four thrushes, all lookers, were topped by dazzling blonde Lorraine McAllister, who did a sparkling job with one of the males on "A Cup of Coffee, a Sandwich and You." Thora Anders was silky in "It's Deplorable" and Pat Walker, a third blonde, lively in "Sittin' on Top of the World." Brunette Betty Hilker cutely cooed the song with the title that was the "Oh Dad, Poor Dad . . ." of its day: "I'm Just a Little Girl Who's Looking For a Little Boy Who's Looking For a Girl Like Me"—and amusingly duetted "Cecilia" with Barney Potts. Latter teamed gaily with Pat Morgan in Alpine-costumed "I Miss my Swiss," and Morgan, who's done a lot of U.S. club work, was standout in "Yearning." No performer names were mentioned on the show.

Bellman noted that "Mulenburg Joys" also spelt with two l's, was written by Jelly Roll Morton about a park in New Orleans. It was excellently dixied by Lance Henderson Orch, whose leader also did a first-class job of arranging. Bellman also remarked at one point, "In the '20's they were more irreverent and cheerful than we are today." Bellman, the cast, band and director recaptured those dear dead qualities delightfully. *Gard.*

A Pandora's Box

Continued from page 27

temporarily of other FCC duties, for about 30 days.

Commissioner T. A. M. Craven of FCC takes the line that international tv is too costly to be considered a practical method of broadcasting for a long time. But Chairman Minow dissents, thinking it might come into being in the not too distant future. For one thing, Minow believes that if the Common Market succeeds, commercial sponsorship of trans-Atlantic programs is a distinct possibility.

Minow doubts that new legislation giving FCC authority to regulate broadcast use of space satellites is necessary. Existing law, in his opinion, grants FCC the necessary powers and they are already used to regulate WRUL, the international radio property owned by Metropolitan Broadcasting in Boston.

What will be required, in Minow's view, is a new set of FCC rules and regulations on broadcasts bounced off the spacespinner.

The bill before Congress on satellite ownership specifically provides for FCC regulation of satellites as a "common carrier" but omits any mention of control over actual broadcasts.

At the State Dept., informal conversations have already begun with networks and other tv industry leaders on broadcasting use of Telstar and subsequent satellites.

Border TV's Upswing

Carlisle, Eng., July 17.

The number of homes that can watch commercial tv in the Border Television area northwest England and southwest Scotland) has now exceeded 100,000, according to Television Audience Measurement Ltd. This represents two-thirds of the total number of private households in the area.

Figure marks an increase of 63% over the 62,000 homes able to receive commercial tv programs on opening night last September.

CBS-TV 'Accent' To Explore Hucksterism Of 'The Unreal West'

Denver, July 17.

What makes the American tourist tick is being explored in the "Accent" show, "The Unreal West," skedded for July 19 on CBS-TV.

A crew of 25, with Dorn Kellerman, producer and John Ciardi host, traveling with a converted Greyhound bus made into a complete taping studio has toured much of Colorado, seeking out the the haunts of tourists to build their show around the lure of the commercial west and its hucksterism.

Focal point of much of the show is Central City, the almost ghost town which came alive when Rick Ricketson Jr., former Denver showman and now film producer, and some of the Mile High City's elite bought the old Central City Opera House and adjoining Teller House hotel and made a cultural center out of the little mining burg with grand opera and Broadway stage plays each summer to the accompaniment of ballyhoo that would do justice to P. T. Barnum himself.

"Accent" is attempting to cover this hucksterism and its appeal to the American tourist in "The Unreal West" and has taped in part the current opera, Puccini's "The Girl of the Golden West," as part of the background along with street scenes, and a dude ranch.

Calgary, Alta.—The Board of Broadcast Governors in Ottawa has approved the Canadian Broadcasting Corp. plan to move its radio station CBX to Calgary from Lacombe, Alta. It also recommended rejection of a bid by Anthony Mayer, of Drumheller, Alta, to establish AM and FM outlets in Calgary on the grounds the Calgary market cannot support two more stations.

When It Comes to Snooping, FCC Far Outclassed by Other Agencies

Washington, July 17.

Broadcast dissidents to the contrary, the FCC is not as snoopy as some of its sister agencies in government.

That's revealed in a report of the House Special Government Information Subcommittee on telephone monitoring by federal departments and agencies.

The subcommittee, headed by Rep. John E. Moss (D-Calif.), was following up a September, 1961 report which recommended agencies adopt regulations banning telephone eavesdropping and warning callers if their conversations are being recorded.

When the 1961 report was issued, only eight agencies had such regulations. Forty more enacted them following the report. These agencies spend more than $30,000 a year to rent eavesdropping equipment and another $100,000 to buy telephone recorders, says Moss.

Telephone snooping falls into two categories, according to the subcommittee: (1) "snooper buttons" which permit any third party or parties to listen in on a telephone conversation without being detected; and (2) devices for recording telephone conversations.

FCC regulations require this latter practice be identified by a beeping tone on the line.

The commission indulges in none of what the Moss subcommittee's latest report calls ". . . a dangerous toward a huge bureaucracy peering over the shoulder of the citizen."

A Nov. 3, 1961 letter FCC Chairman Newton Minow wrote in response to a subcommittee questionnaire and which the subcommittee report reprinted declared that the commission has neither snooper buttons nor recording devices.

Minow's only hedge was his letter's paragraph: "You further inquire whether we have any other types of instruments that could be used to monitor or record telephone conversations. Most dictation machines commonly in use in Government or business offices could be put to this use, but we assume that you do not mean to include this type of equipment within the scope of your inquiry."

Furthermore, concluded Minow's quoted letter, the FCC had adopted recommendations as suggested by the subcommittee even though it has nothing to regulate.

Daniels Gets JFK Nod for Export Role

Chicago, July 17.

Draper Daniels, chairman of the executive committee of the Leo Burnett Co. ad agency in Chicago, has resigned in order to accept a Presidential appointment as coordinator of the Export Expansion Program. Daniels had been with Burnett since 1954, at which time he joined the company as a copy supervisor. He had previously been an executive at Young & Rubicam.

Philip H. Schaff Jr., chairman of the Burnett finance committee, becomes chairman of the executive committee. R. E. Thompson will act as chairman of the creative review committee, a position also formerly held by Daniels.

TV Webs Finding Own Patterns For Sports Coverage

Although the three major webs are now all riding with 90-minute sport shows weekly, Chet Simmons, head of Sports Programs Inc., an ABC-TV subsid, does not expect the onset of brutal competition for athletic events. "The pressure will increase somewhat and the value of the rights to the events will probably increase, but each network will more or less go its own way," Simmons said.

Simmons pointed out that ABC-TV's "Wide World of Sports" will continue to accent coverage of recognized championship competitions on tape for fast telecasting. CBS-TV also is active in this field, but has its own angle in doing documentary-type and offbeat sports shows on film. The projected NBC-TV show will also be on film in color and hence is expected to develop some new twists of its own. Simmons said there'll be enough sporting events to go around.

Simmons and Roone Arledge, producer of "Wide World of Sports," took off last weekend for a quickie visit to London and Switzerland

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Foreign TV Reviews

Continued from page 29

in the mind, that the event had happened in the past.

That was about the strength of it, and the eerie overtones were almost entirely missed. Peter Graham Scott's production was deliberately unrealistic, but conviction is vital for tv. By planning to do away with credibility, involvement became impossible. John Lourie made a forbidding figure of Blackwood himself, commenting on the story, and other thesps were able, with Paul Maxwell and Raymond Huntley scoring as deluded soldier and medico respectively.

But, on the showing of this opening segment, a heavy rethink is imperative, starting from the basic thought that the supernatural needs a natural setting to work its wonders. *Otta.*

SAKI
With Martita Hunt, Fenella Fielding, William Mervyn, Richard Vernon, Mark Burns, Rosamund Greenwood, Sonia Dresdel, Nora Nicholson, Jane Eccles, Philip Anthony, Pamela Pitchford, Philip Locke, Paul Holdaway, Peter Bathurst
Producer: Philip Mackie
Director: Gordon Flemyng
Writers: Gerald Savory, Hugh Leonard, Edward Boyd
55 Mins., Fri., 9:15 p.m.
Granada TV, from Manchester

No less than five brief tales by "Saki" (yclept H. H. Munro), Edwardian master of the well-turned comic anecdote, were strung together in this first segment of a series designed to skim the cream of this writer's output. But the linking was cunningly contrived to avoid abrupt transitions, the characters in one incident leading in to the next, and the adaptations were, on the whole, agreeably close to the elegance of the originals.

The flavor, and the format, were slow to be established, but, after a trival incident about the discomfiture of an elderly matron, it began to have its effect in an amusing episode involving a girl who claimed to have lost her memory. She conned a credulous aristo of his money, and left him to be accused of stealing her own luggage. The gal was stylishly played by Fenella Fielding.

Thence followed another pleasant trifle about an elderly dame, afflicted with gambling fever. A couple of spinsters, anxious to inherit all her money instead of sharing it with a dissolute nephew, tried to disillusion her about said nephew by showing him to her at his worst—at the casino. But the old lady got bitten with the betting bug herself, and proceeded to feed her money to the roulette wheel. This gave a good acting chance to Nora Nicholson, who made the best of it, but it was somewhat hampered by some strenuous mugging by the spinsters, Rosamund Greenwood and Pamela Pitchford.

The macabre undertone of the one in which a boy prayed for his tame ferret to attack his cruel guardian wasn't wholly captured, and the segment closed with a classic instance of how to out-bore a bore.

Thus, "Saki" did break new tv ground, and promised well. The opening and closing sequences established a London club setting, and the tone was thus conversational, rather than dramatic. Gordon Flemyng, who directed Philip Mackie's production, ensured a precise and stylish framework, and Peter Phillips's sets were evocative. *Otta.*

PUTTING ON THE DONEGAN
With Lonnie Donegan and group, Miki and Griff, Billy Baxter, the Kestrels, Jack Parnell ensemble
Producer: Albert Locke
Writers: Trevor Peacock, Will Wise, Billy Baxter
30 Mins., Fri., 10:10 p.m.
Associated TeleVision from London

For the fifth time, ex-skiffler Lonnie Donegan, who purveys a vocal style that might be called nasal country-and-Eastern, returned to the schedules for a six-week stint. The lad has pretentions as a comic, but these are somewhat marred by an innate stridency that prevents him from getting on easy terms with viewers.

This opener was, however, quite a light-footed affair, well-paced and slick. Producer Albert Locke made it intimate by shooting over the studio audience's heads, and the material, although it would win no awards, was adequate. Donegan, who began by exhorting "Smile, Darn You, Smile," clicked with the old ballad, "John Henry," and vented his nostrils on an unbecoming and shrill "The Party's Over." Otherwise, he acted as stooge to simpleton-comic Billy Baxter, whose capers were so-so.

Folk-singers, Miki & Griff, trotted out a decent "Little Bitty Tear" and joined Donegan in an exhilarating "Jack of Diamonds," while the Kestrels close-harmonized and limb-jerked with enthusiasm.

With a little less sense of strain on the part of the star, "Putting on the Donegan" should settle into an amiable half-hour, with more musical interest than most. *Otta.*

Foreign TV Followup

Out of This World

Second session of this sci-fi series from ABC-TV made a more positive impact than the first. Based on a tale by American, Isaac Asimov, skillfully adapted by Leo Lehman, it kicked off with an appetizing, and charming, situation, but didn't quite sustain the promised excitement. This was because it involved the visual repetition of the same trick three times, and, although the circumstances were different, the reiteration palled.

Projected a century ahead, "Little Lost Robot" was set on an outer-space base, where human beings were helped by robots. For the purposes of an experiment, the robots had been modified, without permission of their manufacturers. This change meant that they might disobey a human, ignoring the principle that he was a supreme being whose orders must be implicity followed.

One robot got out of line, and comely Dr. Calvin (Maxine Audley) was summoned to find him before he infected his fellow-robots. Said robots being look-alikes, he could quickly lose his identity by mixing with the crowd.

Dr. Calvin devised a set of psychological tests, all involving a human like being placed in jeopardy. By this means, she hoped to spot the robot who would not automatically go to the human's aid. Third time lucky—but not before the wildcat robot had murdered an engineer who had done him wrong.

The piece was credibly directed by Guy Verney, and helped by some apt out-of-this-world sets from Douglas James. Maxine Audley was striking as the backroom girl, and stereotyped support came from Clifford Evans and Murray Hayne. *Otta.*

The Sunday-Night Play

Michael Voysey's "Young Timothy" made a sticky entry in BBC-TV's stodgy drama skein. He'd gotten hold of the old theme of a son turning against his father, and proceeded to show its age.

Instead of attending a civic banquet in honor of his newly-knighted pa, Sir Richard Patterson (Hugh Latimer), Timothy joined a gang of hoodlums and wrecked a new addition to the family factory. In so doing, he was killed, and the play settled in to a sombre inquest over the reasons for lad's revolt.

Said reasons were pretty obvious. He didn't share his father's money-making ideals, he'd fallen for a working girl whose father, a craftsman, had lost his trade through Patterson's big business operations, and his friend was an anticapitalist as himself.

The piece thus plodded a tired path, and wasn't helped by a limping production by Ayton Whittaker and an immensely stiff and halting performance by Hugh Latimer as Patterson. That stylish actress, Judy Campbell, was always watchable as Patterson's wife, but could do little with the conventional situations. Other thesp contributions were distinctly provincial, although Dandy Nichols made a nice cameo out of a friendly neighbor. *Otta.*

World TV Premiere

Continued from page 27

during the course of the first Tuesday half-hour. FCC Chairman Newton Minow didn't contribute anything more—and he was in a better position to—than the three reporters. But it doesn't hurt to stress again that AT&T could have transmitted a dialog between two giraffes and still have, on this historic occasion, created a literal world of excitement.

The propoganda value of the Telstar transmissions on Tuesday (U.S.-to-Europe) and on Wednesday (Europe-to-U.S.) was immense for all countries involved, despite the limitations of the programming itself.

Naturally, the practical applications of tv transmissions through space are now limited. As has often been pointed out, there is a time differential between U.S. and all parts of Europe that makes live, immediate programs via space of limited use. Flying a tape over here—or back there—by jet serves the purpose as well or better at the moment.

Xerox's Huntley Buy

Xerox becomes the first of Chet Huntley's weekly sponsors next season on NBC-TV. Biz machine company is buying 12 of the "Chet Huntley Reporting" half-hours and they'll be spread across the whole season.

Collins

Continued from page 23

previously filled by John L. Perry, Collins' old state house associate in Florida. Yet, Perry continues to serve Collins in a "consulting" capacity, even though he resigned from NAB to set up his own Washington public relations office.

Bell previously was NAB v.p. for industry affairs.

The announcement disclosing his new title said he "will continue to carry out the duties of his former position, including matters jointly concerning both radio and tv . . . (as well as) have increased responsibilities in these areas . . . and assume some of the duties vacated by Perry."

Gov. Collins made this statement about Bell: "(His) extraordinary talents, long experience, and dedicated efforts will be utilized on a broader scope. More and more, we are concentrating emphasis in NAB on constructive effort for self-improvement for the broadcast profession. He will serve as a strong force in expediting these programs."

Collins said Bell has represented him and NAB "at many meetings and conferences held by industry organizations and groups outside the broadcasting field." Collins added: "He will be doing even more of this in the future."

Merv Griffin

Continued from page 22

withdraw the charter client price before the show ever goes on the air. In short, anybody who wants Griffin from now on in has got to go for the full buck—$3,500 for half-hour No. 1, $4,500 for half-hour No. 2.

The unusually high amount of sales cannot be attributed entirely to Griffin, who nevertheless has gained considerable fame through his Jack Paar appearances, but in part to the fact that "Five Daughters" itself was sold out and that many of the soaper's clients are making the transfer to the variety stanza. Indeed, virtually the only reason "Daughters" is to be cancelled is because NBC decided it needed an hour to compete with CBS' hot new half-hour "Password."

RPI Gets Around

Six more stations have decided to sign on with Radio Press International. Outlets are WWOM, New Orleans; KIXL, Dallas; WCDL, Carbondale, Pa.; WESO, Southbridge, Mass.; CHOW, Welland, and CKNX, Wingham, both in Ontario.

RPI boss Mike Minahan says that with WWOM and KIXL the radio news service "can now be heard in virtually every major North American market."

Brit. TV's Cutback On O'seas Filming; Cost Factor Cited

London, July 17.

Time was when the globe was abundantly scattered with film units canning documentary footage for one or other of Britain's commercial tv companies. Now, however, the scene has changed and at this point only one major indie will admit to shooting abroad.

This is Associated-Rediffusion, London's weekday commercial contractor, which is playing a hefty part in the Intertel project. Although not filming for Intertel at the moment, A-R does have a unit in South East Asia for a documentary on the Laos crisis.

But A-R is the exception rather than the rule these days according to other commercial outfits' plans. At Associated TeleVision, for example, there is not one unit away from home notwithstanding the fact that the company's documentary schedule is planned roughly 18 months in advance. Sources reveal that the dominant factor up till then in this field is most certainly domestic. And this is the company that has weighed in with such overseas fare as "Four Freedoms" (which travelled the world); "Moscow—Mokba"; "South America"; "Into Europe" and others.

ABC-TV, which got abroad with "Journey Of A Lifetime," has no outfits overseas at present although it is pushing for clearances to film in Russia with an all-British crew. Likewise, Granada-TV has not a single producer scouting the horizon at this stage. Instead, the weekly documentary spots on the commercial network is mirroring life much nearer home.

One school of thought in the trade attributes the cutback of overseas filming to the prohibitive costs of keeping a fully-crewed unit, travelling expenses et al. Union stipulation that any documentary or educational film unit should carry at least nine technicians—three camera, three sound and three production—is known to have killed more than one commercial tv project, especially among the regional stations.

BBC-TV, which does not recognize the Association of Cinematograph, Television And Allied Technicians, fares rather better and will often send only one cameraman and one sound technician on, say, a newsfilm assignment. This way the Corporation manages to keep at least six filming outfits in some part of the world at any one time.

But even BBC, which has noticeably grown keener on production of "overseas" documentaries, is also proving a good customer for NBC and CBS non-fiction productions. It's cheaper that way.

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Inside Stuff—Radio-TV

The Communist Bloc, stepping up its propaganda barrage at the West in 1961, used more and more broadcasting and films as ammunition in Latin America, the Aegean area and Africa, U.S. Information Agency reports.

Little or no stepup was noticeable in Europe, the Far East, the Near East and South Asia, USIA comments. Overall increase in Sino-Soviet puffery was in direct contrast to a lessening of local Communist activities everywhere, the agency adds.

In Latin America, Red broadcasts were increased 30% to 219 hours a week. To this was added 107 hours weekly of Cuban radio propaganda. The same was true in film activities with Cuba getting into the act.

The Aegean Area, composed of Greece, Turkey, Cyprus, Iran and Afghanistan, was the scene of four new clandestine radio stations carrying over 547 hours a week of broadcasts, an increase of 18 hours over the previous year.

Red film activity in Africa increased fourfold and broadcasting doubled to 200 hours a week. A total of 18 documentaries were produced and distributed to the area in 1961.

Protestantism is getting a powerful worldwide voice with the construction of a 250,000-watt station on the island of Curacao in the Caribbean. Deal to construct the stations was set between Trans World Radio and the government of the Netherlands Antilles. Trans World was founded in 1952 by Dr. Paul E. Freed as a non-profit organization with headquarters in Chatham, N.Y. It currently broadcasts from a 100 KW station in Monte Carlo.

The new stations will feature interdenominational gospel broadcasts in 22 languages beamed at Europe, Africa, and the Americas. Schedule, according to Freed, will also include musical and dramatic programs.

ABC-TV has shelled out $20,000 in research grants to various university faculty members and graduate students who are undertaking studies in connection with the web's new children's program, "Discovery '62." Awards of $2,000 each were made by a special committee of three Wisconsin U. professors.

The studies will undertake to evaluate scientifically the impact of the show on the lives of its young viewers. The area of one study will be: "Cognitive Similarity Between Communicator Intentions and Audience Perceptions."

It May Take a Royal Commission To Ease Canada's B'casting Rift

Ottawa, July 17.

Canadian parliament may be called on to referee growing rifts between the Canadian Broadcasting Corp., a crown corporation set up to bring AM and tv to Canadians, and the Board of Broadcasting Governors, instituted to regulate all Canadian broadcasting. CBS officials wonder how far BBG can go in regulating a public-owned corporation's operations on the air. Possibly a Royal Commission on broadcasting, the first since 1956, may result.

Two major items have brought the rift close to a head. First was BBG's policy statement last year okaying cross-programming between affiliated stations of CBS and the privately-owned CTV web. CBC yowled so loud that BBG has never put the policy into practice.

Second was the board's delay in recommending a license for a second French-language tv'er in Quebec City. The corporation feels it should get it and has the money to do it. The delay resulted in recent resignations of two BBG members. The board denied the application of a private group for the Quebec station but has so far declined to okay CBC's bid, the only other one.

CBC refers to the Canadian broadcasting act giving it power to set up stations "as the corporation considers necessary or desirable." The act says nothing about getting the board's approval first. Other sections of the act give BBG authority to make broadcasting regulations and recommend on license applications.

The hassle has been building for some time, but didn't come into the open because of Canada's June 18 federal election. This gave the Progressive Conservative party a minority government, and both CBC and BBG feel nothing would be gained by tossing the problem in the government's lap now.

Screen Gems

Continued from page 25

It was pointed out that the "Donna Reed Show, "Dennis The Menace," "The Flintstones," "Hazel," "Huckleberry Hound," "Quick Draw McGraw," "Yogi Bear," "Naked City" and "Route 66" would become available in the coming years for reruns following their firstruns on network tv. The end of the 1961 season found SG with 373 half-hour films and 66 hourlong films representing potential residual income. This figure will have jumped to 534 half-hours and 132 hours at the end of 1962.

KERNS' ABC INT'L SLOT

J. Robert Kerns has been named general advisor to ABC International Television's associated station in Bierut, Lebanon.

Kerns, who had been a longtime v.p. and managing director of several Storer stations, will report to Don Coyle, prexy of ABC International.

Mike Wallace

Continued from page 24

people who realized that here was a man who cared about what they had to say.

"I'm not suggesting we revealed any hitherto undiscovered truths," he offered, "but there was a public display of prominent persons as hitherto not seen on tv. After a while persons in the public eye realized that if they had an idea they wanted circulated or put up to debate or the correction of a false impression before adult and interested audience here was the place to do it."

Further smudging his image as an interviewer of show people, Wallace reminded, "At the height of the Little Rock problem I went there and did a program with Gov. Faubus. I did one with Walter Reuther when the union was negotiating another contract and one with Eric Fromme on the publication of a new book.

"If there was a formula as to the kind of people we tried to interest and the kind of questions we tried to ask, it was to consider who the public was interested in and what did it want to know. We were a public proxy. I think the audience was beginning to feel that it was getting a little more of the truth."

Wallae says he confirmed his impression when, between the 1960 political conventions and the presidential election, he traveled over 9,000 miles across the U.S. in a station wagon taping "what was on the minds of Americans."

He said, "It was damn heartening to be received almost everyplace by people who felt that what they had to say would get on the air."

While Wallace's "PM" series wound up June 1, his "Biography" series will be resumed next fall by NBC. The show, contracted for an additional 26 episodes, presents the lives of people ranging from Babe Ruth to Mahatma Gandhi.

As for the rest of his new season's schedule, Wallace said, "I don't know.

"But you've got to have more than one string in your bow," he offered. "On the 'PM' show there was more discussion than on 'Nightbeat.' It was less insistent, more entertaining."

Wallace would like to do an hourlong, monthly documentary—hosting, assembling and editing and occasionally going on location.

Kalber-Volkman In Chi Tandem Click

Chicago, July 17.

WNBQ's news and weather tandem at 10 p.m. appears to be making inroads into WBBM-TV's longtime dominance of the late news habit here. The June Nielsens for the Chi area reveal that on a Monday through Friday basis WBBM-TV still leads the news race at 10 p.m. with an average of 20.0, but WNBQ is closing what once was a wide gap with 18.7. ABC-TV network news and WGN-TV's "Tenth Hour News" are considerably behind, although the former WBKB picks up substantially at 10:15 with its local newscast.

It's believed that the Floyd Kalber-Harry Volkman climb at WNBQ owes to a great extent to the new muscles and greater believability of NBC News in general in the Huntley-Brinkley era. But this is not to minimize the acceptance that Kalber and Volkman have personally been gaining since they were installed in the prime local news period some 18 months ago.

The news gap is wider between WBBM-TV and WNBQ on a seven day a week basis, according to the June Nielsens, and wider still going by ARB (an average 29 for WBBM-TV against 16 for WNBQ). But that's still a far cry from the days—actually years—when the CBS station was outpointing the rest of the news competition three or four to one at 10 p.m.

It's significant that the network lead-ins now are a factor in how well the 10 p.m. newscasts do against each other. For instance, Thursdays have been sharing as WNBQ's best news night because of the stout lead-in from "Sing Along With Mitch," while the competition has to follow "CBS Reports." It used to be that no matter what NBC or ABC had in the preceding half-hour there was a mass switchover to the WBBM-TV newscast at 10.

British TV Cools to Quiz-Game Shows; Could Be Pilkington Jitters

London, July 17.

One thing that clearly emerges from a scan of summer schedules here is that both Britain's video networks have cooled to quiz and game shows. At least, to any significant development of same.

Whether it is Pilkington jitters, a shortage of ideas, lack of incentive to break in new ones while old 'uns still look healthy or even combination of each, remains a moot point. But one thing's for sure: nobody has turned up with anything startling in this line of program fare.

Associated-Rediffusion, which has taken the initiative, has brought in only one new game show for the summer, "Needle Match." But even this has been criticized for leaning somewhat on BBC-TV's "Juke Box Jury." Granada-TV was less successful with its newie "Play It Yourself" which was dropped after only two outings.

Apart from these, program plotters have reached for the game and quizzers that were okay last time out such as "Abracadabra" and "Spot The Tune," which have stood up over several schedules.

Granada-TV, contractor for the North, is to continue with "Take A Letter" which it introduced during the actors' layoff. Company is also taking A-R's "Needle Match" and Associated TeleVision's "Pencil and Paper" and is reinstating "Spot The Tune."

ATV has bumped all games except the aforementioned while ABC-TV, weekend-only major, has wiped its slate completely. BBC-TV, slow to warm to the mass-appeal quiz, is showing no signs of warming up this summer. Corporation has slotted only the erstwhile "Ask Me Another" and "Pit Your Wits," neither of which has attained any distinction in the ratings.

It is also important to note that in every case save one, the commercial web has placed the games in pre-prime time. The exception, ATV's "Pencil and Paper," goes out at 10.45 p.m. on Tuesdays. BBC has "Juke Box Jury" and "Ask Me Another" in key slots, however.

What is true of the majors reflects to a slight extent in the regional stations. Latter operations are more keen on games, etc., because they are easily produced and not expensive. Also, they can be easily "flavored" to give local appeal.

In most regions, however, fiscally hamstrung or thrifty programmers are not in the market for the big games with deluxe prize money, or even those involving costly equipment. They prefer to keep the quiz highly domestic because they have strong local appeal plus the added advantage of counting towards the programs hours that the Independent Television Authority insists is produced in each region station.

Burgwaldt to KMBC

Kansas City, July 17.

Edgar B. Burgwaldt has joined Metropolitan Broadcasting here as promotion manager of KMBC radio. He formerly was with Frank Robinson & Company ad agency here, and is new to radio.

Post taken by Burgwaldt was vacated by David Green, who shifts to Decatur, Ill., to handle advertising and promotion for Metropolitan's Illinois properties.

Youngstown—An 18-hour telethon for luekemia raised an estimated $11,000 according to Don Allen, outgoing president of Greater Youngstown chapter of Leukemia, who was staff announcer at WFMJ-TV, which broadcast the event. Allen is moving to WTOP, Washington and said money is still coming in. Biggest single expense was a $2,700 fee paid entertainers who headlined the show. Local talent received no pay.



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B. E. King's 'Lovers,' 'Kid Ory Story,' Rodgers-Evans 'Bible' Top New LPs

"BEN E. KING SINGS FOR SOULFUL LOVERS" (Atco). Out on his own as a single for the past year, singer Ben E. King has racked up an impressive roster of singles clicks and this LP should register in the same clicko groove. Although there are some r&b tunes included, the emphasis on the album comes from the more standard pop repertoire with such songs as "My Heart Cries For You," "My Foolish Heart," "Fever," "Moon River," "At Last" and "Because of You" included. King applies his soulful attack to these tunes to solid blues effect, making sure that his personal touch prevails throughout. A slick pop outing, with right arrangements by Klaus Ogermann, it should see lotsa action both on the air and at the cash registers.

"THE KID ORY STORY: STORYVILLE NIGHTS" (Verve). One of the surviving holdovers from the golden jazz era of the early decades of this century, Kid Ory continues to produce an authentic and persuasive form of classic jazz. In this set, he recreates some of the numbers associated with Jelly Roll Morton, including such historic items as "Doctor Jazz," "Jelly Roll Blues" and "Winin' Blues," and a post-Morton tune, "Do You Know What It Means To Miss New Orleans."

ROY ROGERS-DALE EVANS: "THE BIBLE TELLS ME SO" (Capitol). Religioso songs remain one of the staples of the LP catalog and this is an attractive addition to this repertory. The Mr. and Mrs. team of Roy Rogers and Dale Evans team on a program of hymns, spirituals and other sacred songs with their straightforward, country-flavored style. A rich instrumental and choral background under Ralph Carmichael's baton is an important assist on such tunes as "Whispering Hope," "In The Sweet By and By" and "Take My Hand, Precious Lord."

MODERN JAZZ QUARTET: "LONELY WOMAN" (Atlantic). One of the most unique jazz units over the years, the Modern Jazz Quartet continues to turn out fine music. In this latest set by the group are tunes mostly by its pianist John Lewis, who is also among the most prolific jazz composers of the past decade or so. Along with Lewis, the fine playing of Milt Jackson on vibes, Percy Heath on bass and Connie Kay on drums have made the MJQ a top unit, and this set is continued evidence of this fact. The group is less introspective and intellectual in this outing and the result is a fine-swinging affair, sure to please the jazzers.

CHRIS CONNER: "FREE SPIRITS" (Atlantic). This is one of singer Chris Connor's finest LP outings. She puts forth a free and nicely-defined style in the package which leaves little doubt that she is among the top femme jazz vocalists around. In fact the whole set is finely created from the solid tune selection, which features songs by Duke Ellington, John Lewis, Oscar Brown Jr., Ornette Coleman and others, to the swinging group of tooters assembled for the session. Al Cohn arranged and conducted the set in fine style too, so it all adds up to a click outing. The tempo is mixed but the renditions are always sparked by Miss Connor's fine emotional quality and unique styling.

"COAST ALONG WITH THE COASTERS" (Atco). This is a rocking set, put forth in a happy manner by the often-humorous vocal touches of the Coasters. The unit has a solid r&b attack which it employs here on tunes packed with rhythm and fun. It's a solid array with a nice pop flavor that has worked well for the group in the singles market and should do the same on the LP scene. The clowning comes across well. The rock effects are sure as the group twists through a set including "What About Us," "Little Egypt," "Girls, Girls, Girls" and other clicks.

"THE SWINGIN' DOUBLE SIX OF PARIS" (Philips). The title of this package all but tells the whole story. It is a swingin' set by the singin' Double Six, a French vocal sextet which patterns its stylings after the harmonic settings of Lambert, Hendricks & Ross (now Bevan). The numbers are all original and the scoring is more instrumental than vocal. The effect is dynamic, with some fine, spirited effects on both ballad and uptempo material. Although the lyrics are in French, the scat patterns and the sheer dynamics of the presentation transcend this problem. It's an interesting and rewarding session.

"JAMES P. JOHNSON" (Columbia). Collectors and jazz buffs who favor the New Orleans era will be particularly interested in this LP. It features pianist James P. Johnson, billed as "father of the stride piano," and other tooters of the era like Red Allen, Sid Catlett, J. C. Higginbotham, Anne Robinson and Gene Sedric. Johnson's fine technique essays a raft of piano tunes from a bygone jazz decade with a flare that is a jazz buff's delight to hear. There are also some vocal and instrumental efforts by the others and the whole adds up to a fine jazz session the likes of which is not easily heard any more.

KEN GRIFFIN: "SUGAR 'N' SPICE" (Columbia). Ken Griffin has turned out several organ packages for Col and the collection of pop items on this LP adds up to another smooth song bag. He has a nice touch with his instrument with which he essays a round of old faves like "Mary's a Grand Old Name," "Oh Baby Mine," "Freight Train Boogie," "Oh Happy Day" and others. Although his music is more like a day at the roller rink, Griffin gets off some pleasant straight pop effects in the set that should please pop organ buffs.

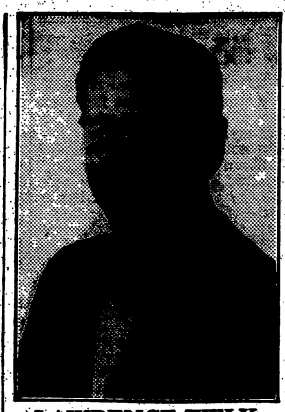
"THE CIVIL WAR" (Riverside). This ambitious package attempts to capture via sound effects the flavor and feeling of the Civil War. It was recorded at an actual restaging of a Civil War battle, done at West Point with authentic firearms, battle plans, etc. If it is only partially successful, it is because the sound of this type of event is just not enough to get the picture vividly across. One side of the disk is devoted to an actual skirmish and one can hear firing orders, gun blasts, bugle calls and the like. There is considerable drama here, but some narration would have helped. Side two is devoted to the firing of specific weapons and the playing of authentic music. The package, which also contains notes by Pulitzer Prize-winning Civil War historian Bruce Catton and a map of the action will probably prove a useful teaching tool for the classroom and may even find some acceptance in the home. It is a natural for sound effects buffs, containing many sounds which are not available elsewhere.

"THE LANCERS AT HARRAH'S" (Coda). Waxed at Reno's gambling nitery, Harrah's, this set nicely showcases the harmonic abilities of the Lancers. The vocal quartet handles a variety of tempos here, with the emphasis on a jumping beat. It's a well-designed unit, with each member apparently a soloist in his own right since each gets a solo turn during the program. The unit develops a pleasant pop sound, as it works over an array that includes "Bye Bye Blackbird," "Moody River," "Shadrack," "That's All" and "No Moon At All," among others.

SONNY REDD: "THE MODE" (Jazzland). Alto man Sonny Redd is presented in a small combo setting in this session, working with a quartet and quintet. The effect is a fine showcase for the horn man's way with his instrument as he blows through a set of jazz originals which also includes "Moon River." His playing has a nice melodic quality, and this style serves him in good stead throughout the LP.

"THE AMERICAN JAZZ ENSEMBLE IN ROME" (RCA Victor). This is a fine, small, modern combo, featuring clarinetist Bill Smith and pianist Johnny Eaton. The music swings in a fresh, lucid kind of way which stands up under repeated spinnings. Especially attractive is the blowing by Smith on such tunes as "Autumn in New York," "Roamin' In The Forum" and "So In Love," with Eaton, bassist Erich Peter and drummer Pierre Favre furnishing a firm rhythmic accompaniment.

ROLF HARRIS: "THE WIZARD OF AUSSIE" (Quality). For those in the mood for something in the offbeat vein, this first Canadian-produced LP by versatile Australian Rolf Harris should fill the bill nicely. Harris' repertoire affords a well-balanced sampling of his own tunes, plus arrangements of two authentic Australian aboriginal tribal songs. From his long stand at the Arctic Club, a Vancouver, B.C., private nightsopt, he has included three previously recorded singles, "Tie Me Kangaroo Down Sport," "Six White Boomers" and "Big Black Hat," plus a new original, "The Blue Jacket Man." Backing for the 12 tracks is varied, with Chris Gage Trio and vocal group The Emperors on some cuts, Harris' self-accompanied accordion and weird home-made "wobble board" on the others. Tapes were made in Vancouver and Australia, with pressing handled in Toronto by Quality. In all, a specialty package.



LAWRENCE WELK
Presents a New Dot Album
"YOUNG WORLD"
A New Sound—Recorded by the New 35 mm Film Recording Process!

Longplay Shorts

Capitol Records Distributing Corp.'s field management group is currently in San Diego, Cal., for confabs with CRDC and Cap execs on promotion and personnel, among other things. On Friday (20), the meeting moves to Hollywood, where Capitol's new August and September releases will be presented . . . Elektra Records set a deal with Pye Records of England to handle its product there via Pyes Golden Guinea Series. Elektra has waxed its second LP by the Travelers 3 at its new Los Angeles headquarters and has also cut a second album with Scottish chirp **Jean Redpath** . . . UA Records is releasing singles by **Danny Small** and **Art Blakey & the Jazz Messengers**, tooters represented in UA's new jazz series.

Decca sales execs will cover five cities in as many days this week to hold regional sales meetings introducing the company's new fall product. The personnel return to their home branches July 23 to kick off the program . . . Pride Records has released a single of "I've Grown Accustomed to Her Face" and "Rain In Spain" by the **Ernie Held** Orch from the group's initial LP, "Let's Twist to the Music of 'My Fair Lady'." . . . UA is releasing the first five sets in its Double Feature Soundtracks series, which features the music from two soundtracks in one LP . . . **Larry Finley**, Tops Record prexy, partied last week at the Copa.

Pickwick International will add a Bible Stories LP line to its Cricket Records moppet series, featuring actor **Leif Erieson** as narrator . . . the **Hi-Lo's**, recently returned from a European tour, will cut their first Reprise LP this week with Billy May & his orch . . . Tops Records has set a deal with Motorola Consumer Products Division for the diskery to produce albums to be sold with Motorola stereo equipment . . . **Arch Oboler** waxed a suspense LP for Capitol called "Drop Dead." It's based on his "Lights Out" radio series, featuring actors from the radio series under Oboler's direction.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

RAY CHARLES . . . . . **YOU DON'T KNOW ME**
(ABC-Paramount) . . . . . **Careless Love**

Ray Charles' "You Don't Know Me" (Hill & Range†) shapes up another sock commercial entry in a slow ballad groove by this striking blues singer. "Careless Love" (Tangerine†) is a standout version of this blues standard.

• • •

CONNIE STEVENS . . . . . **MR. SONGWRITER**
(Warner Bros.) . . . . . **I Couldn't Say No**

Connie Stevens' "Mr. Songwriter" (Gilt) is strictly a teenage ballad with a cute lyric which this songstress delivers in appropriately immature-sounding way. "I Couldn't Say No" (Aldont) is another good juve-slanted entry due for plays.

• • •

TAM DUFFILL **YOU PUT THE HURT ON ME**
(Groove) . . . . . **Cooly Dooly**

Tam Duffill's "You Put The Hurt On Me" (At Last-Saturn†) is a swinging rhythm number belted in infectious style by this newcomer who could hit big on his debut. "Cooly Dooly" (Shayne) is in a more routine groove.*

• • •

THE DELTAS . . . . . **WORK SONG**
(Philips) . . . . . **My Own True Love**

The Deltas' "Work Song" (Upant†) impresses as another excellent version of this prison song which has the kind of swinging beat that will arrest plenty of spins. "My Own True Love" (Remick) is a pretty rendition of this ballad.*

• • •

CORNEL GUNTER . . . . . **IN A DREAM OF LOVE**
(Warner Bros.) . . . . . **It Ain't No Use**

Cornel Gunter's "In A Dream of Love" (Suffolk†) shapes up as a solid rocking ballad delivered in excellent style by this singer. "It Ain't No Use" (Aberbach†) is an interesting side in a torch groove.

• • •

A. Z. MORTIMER . . **WHEN YOU'RE TALKING LOVE**
(Palette) . . . . . **Mama—What Should I Do?**

A. Z. Mortimer's "When You're Talking Love" (Zodiac†) is a standout ballad entry projected in striking style by this strangely monickered songstress. "Mama-What Should I Do?" (Zodiac†) is a colorful rhythm side with angles for the teen trade.

• • •

THE HI-LO'S . . . . . **A TASTE OF HONEY**
(Reprise) . . . . . **My Baby Just Cares For Me**

The Hi-Lo's' "A Taste of Honey" (Songfest) is a fine lyric workover of this excellent pic theme which has been piling up a stack of instrumental versions. "My Baby Just Cares For Me" (Bregman, Vocco & Conn*) is a sharp slice of an oldie which should get spins via this entry.*

• • •

CONNIE FRANCIS . . . . . **VACATION**
(MGM) . . . . . **The Biggest Sin of All**

Connie Francis' "Vacation" (Merna†) is a lightweight seasonal rhythm item which this songstress rocks in appealing style. "The Biggest Sin of All" (Francon) is an okay country-flavored ballad done with multiple tracks.*

• • •

THE BROWNS **THE OLD MASTER PAINTER**
(RCA Victor) . . . . . **It's Just a Little Heartache**

The Browns' "The Old Master Painter" (Robbins) is a religioso standard that seems to be tailormade for this combo who deliver it with a highly attractive sound. "It's Just A Little Heartache" (Pampert) is a simple ballad nicely handled.*

• • •

RUTH McFADDEN . . . . . **STOP PLAYING THAT SONG**
(Capitol) . . . . . **Pencil & Paper**

Ruth McFadden's "Stop Playing That Song" (Sylvia-Progressive†) registers as a strong rhythm tune on the strength of this songstress' powerful belting style. "Pencil & Paper" (Richbent) is another arresting rocking performance.

• • •

BUNKER HILL . . . . . **HIDE & GO SEEK**
(Mala) . . . . . **Part II**

Bunker Hill's "Hide and Go Seek" (Florentine†) is a frantic, way out rhythm idea which this singer and combo deliver with an insistent beat that should grab plenty of juke spins. It runs non-stop over two sides.

• • •

BERNIE LEIGHTON . . . . . **DON'T BREAK THE HEART THAT LOVES YOU**
(Colpix) . . . . . **Till You Return**

Bernie Leighton's "Don't Break The Heart That Loves You" (Francon) is a melodic instrumental in a sharp arrangement spotlighting a rinky-tink piano and dragging violins. "Till You Return (South Mountain-Jefmark†) is another attractive instrumental slice.*

• • •

LUKE MILES . . . . . **LONG GONE**
(Smash) . . . . . **War Time Blues**

Luke Miles' "Long Gone" (Blacron-MRC†) is the signature song of this country blues singer whose performance is consistently arresting. "War Time Blues" (MRC†) is a straight blues number with less commercial impact.

• • •

MIKE SETTLE . . . . . **LITTLE SACKA SUGAR**
(Folksing) . . . . . **Sing Hallelujah**

Mike Settle's "Little Sacka Sugar" (Ludlow†) brings to the fore a new young folksinger with a fresh voice on a cute Woodie Guthrie number that will earn attention among the aficianados. "Sing Hallelujah" (Essex) is a conventionally styled spiritual.*

Herm.

*ASCAP. †BMI.

JAZZ HORNING INTO ITS OWN

Free Music Fests (Jazz to Opera); N.Y. City and Nathan's Paying Tab

Music is on the upbeat in the New York area with programs by name units now in action at no charge to the public. One is sponsored by the N.Y. City Dept. of Parks and another is being presented by the Oceanside (L.I.) school district with the sponsorship of Nathan's Restaurant, the w.k. hot dog purveyor. The slates have been underway since the beginning of the month.

The Parks Dept. plan has already presented the Glenn Miller Band, under the direction of Ray McKinley, the Art Mooney Band and Slide Hampton & his unit. The groups are appearing at various park locations around the city, admission free.

Next on the Park Dept.'s roster is Bobby Kaye & His Orch, which played yesterday (Tues.) at Travers Park, Queens, and toots tonight (Wed.) at Poe Park in the Bronx. The Billy May Orch, featuring Frankie Lester, plays at Wollman Memorial in Manhattan's Central Park tomorrow (Thurs.) and toots at the Prospect Park Dance Area in Brooklyn on Friday (20). It's all part of the Park Dept.'s plan to bring top name bands to the Metropolitan area throughout the summer. The gigs, which are at 8:30, are sponsored by the Consolidated Edison Co. of N.Y.

The Long Island project is held Mondays through Thursdays through Aug. 15 at Nathan's Outdoor Gardens. A special tent has been put over the 1,000-seat area for rain protection. This is a branch shop of Nathan's famed Coney Island hot dog parlor.

Flock of Talent

Among artists to appear during the free music festival series are Gene Krupa, Josh White Jr., Max Kaminsky, the Greenbriar Boys, Dorothy Kaye, Angelo Di Pippo and Jimmy Cleveland. Oscar Brand and Kai Winding are among those who have already been seen at the gigs. Folksinger Josh White Jr. concertises next Monday (23).

Monday nights are folksinging sessions and Tuesdays are for jazz. Wednesdays are squaredance nights and will feature Don Durlacher & the Top Hands Band. Thursdays are reserved for special events, featuring operatic and legit offerings.

Nathan's has been active for

(Continued on page 44)

Hub Producer Files 100G Counterclaim Vs. Ellington Over May 26 Gig Dispute

Boston, July 17.

A $100,000 countersuit against Duke Ellington over the latter's May 26 concert at Donnelly Memorial Theatre has been filed by producer Robert J. Kamholz and The 7's Productions.

Countering Ellington's action for $1,500 allegedly due on a $3,000 contract, Kamloz contends the bandleader did not perform with his orch and appeared on stage for only a minute or two.

The counterclaim, filed in Suffolk Superior Court Thursday (12) states that when Ellington didn't play, "the audience became unruly, some demanded their money back, and others walked out of the concert." Kamholz says he was damaged financially and his reputation as a producer of name entertainment suffered. No date has been set for a hearing.

Kamholz's 7's Productions followed the Ellington concert with the Bobby Darin package at the Arena, which bombed with less than 2,000 in the 7,200-seat sports palace. Ellington slapped a restraining order on the Darin concert holding up the $1,500 allegedly due him by the promoter.

Kamholz asserted that Ellington appeared on stage briefly, told the audience he had just recovered from an operation and announced he was turning the orch over to his son, Mercer, for the concert. According to Kamholz, Ellington then left the stage and planed back to New York.

16 ASCAPers Charge La. Station With Tune Piracy

Sixteen members of the American Society of Composers, Authors and Publishers have filed an infringement suit against KREB Inc., owner of radio station KREB, Shreveport, La. They claim that copyrighted songs were performed by the oulet without authorization.

The action, filed in Shreveport Federal Court, involves 19 tunes, ranging from standards to recent pop clicks. Plaintiffs are Richard Rodgers, Leonard Bernstein, Stephen Sondheim, Williamson Music, Remick Music, E. H. Morris & Co., DeSylva, Brown & Henderson, Mary M. Bourne, Mills Music, New World Music Corp., Famous Music Corp., Supreme Music Corp., R.F.D. Music Publishing Co., Pickwick Music Corp., Mayfair Music Corp. and Southern Music Publishing Co.

Suit asks that the court restrain the station from publicly performing these songs in the future and to award damages of not less than $250 for each unauthorized performance.

Sinatra Hits Cap With $1,050,000 'Monopoly' Suit

Los Angeles, July 17.

Capitol Records Inc., is accused of "restraint of trade" in a suit asking $1,050,000 in treble damages filed Thursday (12) in Federal Court here by Frank Sinatra's Essex Productions, parent company for his Reprise Records.

Complaint also charged that Capitol had attempted to procure a monopoly and violated the Robinson-Patman Price Discrimination Act by offering to sell some 625 Sinatra-recorded songs at half price throughout the country and, in certain areas, below the 50% reduction to selected dealers.

Suit, in which Sinatra's own record production company, Bristol Productions, also is a plaintiff named additionally as defendants Capitol Records Distributing Co. and Electric and Musical Industries Ltd. (EMI).

Attorney for Sinatra claimed that Capitol is conducting its "unfair competition" against only one artist of the many who record under its label. Sinatra now waxes exclusively for Bristol and has many recordings either out or ready for release under the Reprise label. Cap distributed his recordings between December, 1955, and April, 1962. Columbia and RCA distribbed singer's earlier disks.

Capitol, according to suit, has been advertising older Sinatra recordings for sale on the basis of 50% and lower reductions. Preliminary injunction would halt such sales.

Broadcaster & Exhib Unite for Symphony

Milwaukee, July 17.

Milwaukee Symphony Orchestra has embarked on a 1962-'63 fund raising drive of $500,000, per William Goodnow, chairman. This is double the goal obtained last year. Increase is required to set up some 40 musicians in residence (24 added to last season's roster in the orchestra).

Goodnow indicated that the symphony will effect a saving in money and time, by having fund-raising drives each three years, if specific amounts were covering the same period of time. Goodnow is vice-president & general manager of WISN-TV.

Goodnow said the immediate goal (this season) is $150,000, but the drive hopes to raise the balance as an advance budget for the three year period.

SONNY ROLLINS' 90G GUARANTEE

By EDDIE KALISH

Jazz is coming into its own this year. Record company interest has never been stronger and jazz disk sales are on the move upward. Public acceptance of the music has reached a high point where jazz festivals can now be all-jazz and not half pop. Other media like tv, radio, films and the concert stage are turning to it with greater regularity. And the jazz musician himself is gaining an important status both as a musician and performer.

A few months ago, RCA Victor moved to improve its lagging position in the jazz scene by instituting a program of regular jazz releases, both LP and single, and signed some new hip tooters. Sonny Rollins, one of the new pactees, received probably the largest guarantee ever paid a jazz artist by a diskery. He got a $90,000 guarantee.

This instance alone points up the increased interest in jazz and its new importance on the entertainment scene. "Jazz has had to prove its own worth and it has," says Rollins. "There is more money available and there are more places to play now with this qualification: you have to be very good," the horn man opines.

"In jazz today," Rollins avers, "if you can produce you will be recognized and compensated. But the jazz public knows what's good. The guys who are really good get the work." Continuing his point, he feels that if the musician "has something to say there's no doubt that he'll be recognized. The public is very close to an understanding of what is going on."

He points to the fact that there is more latitude for jazz musicians in the festivals today. The recent Newport session is an example of this. The beer can-throwing, rowdy element was almost entirely absent from this year's program. People came to hear jazz and that's what they heard—no pop groups or the like thrown in to bolster boxoffice. Tooters and their music have increasingly become the important element of the festivals, and not

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Darin to Cap In $2,000,000 Deal

After five years on the Atco label, Bobby Darin has switched to the Capitol Records imprint. The move came following the termination of his Atco pact. He began his wax career with Decca in 1956 and moved to Atco in 1957.

The singer has reportedly gotten a near $2,000,000 guarantee, extending over a 10-year period, in the new deal. He also gets his own production company and promotion staff it's said.

Darin's first Capitol disk will be his own "If a Man Answers" which he wrote as the title tune of upcoming U-I film of the same name in which he'll star with his wife, Sandra Dee. The single is being recorded this week for release in September. He is also at work on two Cap albums, the first of which is set for release in the fall. They're to be completed prior to his four-week stand at Flamingo, Las Vegas, Aug. 2.

In recent years the singer has piled up a string of disclicks for Atco and leaves the imprint with a strong chart single on the move in "Things." He's also become increasingly busy on other show biz fronts including film work, nitery and concert dates and tv appearances.

The new longterm disk deal is the result of six months of negotiations with various companies and makes Darin producer of the platters which will be released exclusively by Capitol. Veepee Alan W. Livingston repped Cap; Steve Blauner, Darin's manager, repped the singer.

House Slates July 25 Hearings On Celler's Compromise Jukebox Bill

Washington, July 17.

A House Judiciary Subcommittee will hold hearings July 25 on a new jukebox bill, introduced as a compromise by Rep. Emanuel Celler (D-N.Y.).

Representatives of the warring factions in the age old dispute over jukebox royalties — Music Operators Assn., ASCAP, BMI and SESAC—have been invited to appear in the dim hope the compromise will be acceptable to all sides.

The bill repeals the 1909 exemption of coin operated machines from payment of performance royalties, as numerous bills in the past have done, but then goes on to set up a third party as arbiter of royalty amounts.

Under terms of the measure, the Attorney General appo nts three members to the "Office of Performing Rights Trustees" with authority to set royalty amounts and supervise their collection and distribution. The trustees receive and disburse royalties.

Sliding Royalty Scale

The bill sets royalties for the first year after its enactment at $5 per year per jukebox. For the next four years, the trustees determine the rate between a floor of $5 and a ceiling of $25 per year per jukebox.

After that, the trustees can set whatever rate they deem advisable following public hearing and study of the overall picture. Payment of royalties to the trustees immunizes jukebox operators from infringement of copyright suits, according to the bill.

To insure equitable distribution of royalties to copyright owners, the trustees are empowered to conduct surveys of jukebox use, enlisting the aid of other government agencies.

The trustees are then to publish their findings on who should get what royalties based on the surveys. Any copyright owner, feeling aggrieved, can seek relief in the Federal Court in Washington. The court is directed in the bill to sustain the trustees' findings unless

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Cap & Bing Help Stake Dixon's Ludix Records

A new diskery, Ludix Records, has been formed with writer-producer Luther Dixon as prexy. Dixon is majority stockholder of the firm, with Capitol Records and Bing Crosby's Project Records also holding shares.

Capitol will handle most of the distribution for the line in the U. S. and Canada, with some work being done by indie distribs. Overseas, the label will be handled by EMI, Capitol parent. Crosby's Project operation will provide management for the Ludix firm. There will be offices on both coasts, the West Coast office being in the Project quarters. Headquarters will be in New York.

The label will produce both LPs and singles at standard prices. Its first disk will be a recently-acquired master recorded by the Four Seasons called "Sherry" and "I've Cried Before."

Bash 'n' Cash To Keynote Col '62 Sales Meet

Columbia Records' annual sales convention will be putting a heavy emphasis on bash as well as cash this time around. In addition to the sales meetings which begin tomorrow (Thurs.) at the Americana Hotel, Miami, the label will present three evenings of shows featuring many of its artists in private parties thrown in the hotel's ballroom.

About 500 "delegates" are expected to attend the convention, including Col exec., distribs, salesmen, overseas affiliates and artists. New products and new artists will be showcased, along with promotion and advertising plans etc.

The three variety shows will be presented to the group tomorrow (Thurs.) through Saturday evenings. Among Col artists due to make appearances are Mitch Miller, Dave Brubeck, Percy Faith, Frankie Laine, Jimmy Dean, the Brothers Four, Robert Goulet, Tony Bennett, Carol Sloane, Marty Robbins, Johnny Cash, Claude King, Johnny Western, Jerry Reed, Sandy Selsie, Carl Smith, Pete Seeger, Inman & Irma, Aretha Franklin, Dave Astor and others.

Awards will also be presented to artists, with Mitch Miller figured to rate high on the list due to his six recent Gold Record Awards from the RIAA. Another type of recognition is also attendant on the meeting in that Miami Mayor Robert King High has proclaimed this week (beginning July 15) as American Music Week in Miami in honor of the conclave.

Radio promotions and press coverage are also planned for the sessions, with Columbia figuring to make the most of its collective time in Miami. The company, in addition, is holding back on several artist and product announcements until the gathering assembles to create some excitement.

Victor Holds Annual 'Best Buy' Sessions

RCA Victor will hold its annual Best Buy fall meeting for distribs and fields representatives at the Hotel Biltmore, N.Y., tomorrow (Thurs.) and Friday (20).

New pop and Red Seal product will be unveiled at the session, along with advertising and promotional programs and material. The exhibit will be shown to overseas reps Aug. 14-17 in Oslo, Norway, with special individual meetings set for England and France.

Gals Cop Shakespeare Festival Award for Their Bard Recording Project

The Shakespeare Recording Society, a division of Caedmon Records, and its founder-operators Marianne Mantell and Barbara Holdridge have become the first disk industry representatives to cop an American Shakespeare Festival Theatre and Academy Annual Shakespeare Award. The recognition is for work done by the society in its $1,000,000 project to record the entire works of the Bard.

In presentations Sunday (15) at the Festival's Stratford, Conn., home, the lady execs were presented with the award for "bringing recorded presentations of Shakespeare into the American Home" and for "high standards in the selection of artists" for their Bard disks. The company is now about one-third through its proposed project which was originally budgeted at $600,000 and is now figured to hit the $1,000,000 mark before its completion.

The material is released at a rate of about six sets per year and 13 have already been turned out at an estimated cost of $150 000. The packages, usually three LPs, contain the complete text of the play and other notes. They are distributed throughout the world. Howard Sackler has directed most of the sessions in which more than 200 actors have taken part. Among them are Sir John Gielgud, Sir Ralph Richardson, Claire Bloom, Dame Peggy Ashcroft, Paul Scofield and Richard Burton.

SRS disks are presently restricted from air play as a company policy. Plans call for the eventual sale of the disks as a radio subscription series.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	38	**WEST SIDE STORY** (Columbia) Soundtrack (OL 5670)
2	2	12	**RAY CHARLES** (ABC-Par) Modern Sounds in Country & Western (ABC 410)
3	3	11	**ACKER BILK** (Atco) Stranger on the Shore (129)
4	5	13	**ANDY WILLIAMS** (Columbia) Moon River (CL 1809)
5	7	5	**DAVID ROSE** (MGM) Stripper (E 4062)
6	4	36	**HENRY MANCINI** (Victor) Breakfast at Tiffany's (LPM 2362)
7	6	5	**ROME ADVENTURE** (Warner Bros.) Soundtrack (W 1458)
8	10	8	**KINGSTON TRIO** (Capitol) Best of Kingston Trio (T 1705)
9	8	9	**PETER, PAUL & MARY** (WB) Peter, Paul & Mary (W 1449)
10	11	22	**KINGSTON TRIO** (Capitol) College Concert (T 1658)
11	9	13	**NO STRINGS** (Capitol) Original Cast (O 1695)
12	13	78	**CAMELOT** (Columbia) Original Cast (KOL 5620)
13	23	4	**VINCENT EDWARDS** (Decca) Vincent Edward Sings (DL 4311)
14	12	39	**ELVIS PRESLEY** (Victor) Blue Hawaii (LPM 2426)
15	17	3	**ELVIS PRESLEY** (Victor) Pot Luck (LPM 2523)
16	16	50	**JUDY GARLAND** (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
17	21	36	**WEST SIDE STORY** (Columbia) Original Cast (OL 5230)
18	24	30	**CHUBBY CHECKER** (Parkway) Your Twist Party (P 7007)
19	20	19	**FRANK SINATRA** (Reprise) Sinatra and Strings (R 1004)
20	31	3	**MUSIC MAN** (Capitol) Original Cast (W 990)
21	29	10	**LAWRENCE WELK** (Dot) Young World (DLP 3428)
22	14	12	**HARRY BELAFONTE** (Victor) Midnight Special (LPM 2449)
23	18	8	**JIMMY SMITH** (Verve) Bashin' (V 8474)
24	15	9	**GEORGE MAHARIS** (Epic) George Maharis Sings (LN 24001)
25	19	12	**STATE FAIR** (Dot) Soundtrack (DLP 9011)
26	25	47	**DAVE BRUBECK** (Columbia) Time Out (CL 1397)
27	37	8	**MANTOVANI** (London) American Waltzes (LL 3260)
28	36	21	**LETTERMEN** (Capitol) Song for Young Love (T 1669)
29	27	24	**RAY CONNIFF** (Columbia) So Much in Love (CL 1720)
30	45	12	**BILLY VAUGHAN** (Dot) Chapel by the Sea (DLP 3424)
31	33	3	**LETTERMEN** (Capitol) Once Upon a Time (T 1711)
32	30	32	**JOAN BAEZ** (Vanguard) Joan Baez, Vol. II (VRS 9094)
33	35	113	**SOUND OF MUSIC** (Columbia) Original Cast (KOL 5450)
34	28	5	**WALK ON THE WILD SIDE** (Choreo) Soundtrack (A4)
35	—	1	**WALTER BRENNAN** (Liberty) Old Rivers (LRP 3233)
36	22	19	**ROGER WILLIAMS** (Kapp) Maria (KL 1266)
37	—	1	**RAY ANTHONY** (Capitol) Worried Mind (T 1752)
38	26	16	**FRANK SINATRA** (Capitol) Point of No Return (W 1676)
39	43	27	**LAWRENCE WELK** (Dot) Moon River (DLP 2314)
40	41	3	**FERRANTE & TEICHER** (UA) Golden Themes from Pictures (3210)
41	38	22	**FERRANTE & TEICHER** (United Artists) Tonight (UAL 3171)
42	48	33	**FERRANTE & TEICHER** (UA) West Side Story (UAL 3166)
43	—	11	**RAY CONIFF** (Columbia) Continental (CL 1776)
44	46	14	**KENNY BALL** (Kapp) Midnight in Moscow (KL 1276)
45	—	18	**BURL IVES** (Decca) Versatile Burl Ives (DL 4152)
46	—	7	**BRENDA LEE** (Decca) Sincerely (DL 4216)
47	40	27	**FLOWER DRUM SONG** (Decca) Soundtrack (DL 9098)
48	50	17	**MITCH MILLER** (Columbia) Rhythm Sing Along (CL 1727)
49	34	10	**BURL IVES** (Decca) Funny Way of Laughin' (DL 4279)
50	39	4	**ORIGINAL MOTION PICTURE THEMES** (UA) Various Artists (UAL 3197)

Roger Wolfe Kahn, 54; 'From Riches to Rags' In Show Biz, Then Aviation

By ABEL GREEN

Roger Wolfe Kahn, 54, bandleader, songwriter and test pilot, died July 12 at New York's Medical Center.

He was a Prohibition Era phenomenon. At first regarded as something of an AFM-struck rich boy, the son of banker Otto H. Kahn (then chief patron of the Metropolitan Opera) young Kahn soon commanded intratrade respect as a dedicated musician. VARIETY at the time spotlighted the cub bandleader as one who "went from riches to rags," an obvious play on his ragtime penchant. His flair for songsmithing (in collaboration with Joseph Meyer and Irving Caesar) resulted in such standards as "Crazy Rhythm," "Nobody Loves Me" and "Imagination."

Kahn was a rugged individualist from the start. He deserted the family mansion on 5th Ave.'s gold coast for a little apartment on Central Park South. He once proved to a VARIETY man his impatience with butlers, servants and all the protocol of a rich man's son by ordering a couple of sandwiches to be brought to him and the newspaperman while young Kahn was dressing in his elaborately equipped

(Continued on page 44)

Jazz Into Its Own

Continued from page 41

how many names can be crowded into an ad with little concern for the musician or his work.

Rollins also notes the increasing spread of jazz into media like radio tv, films, concert stage and similar areas of expression. Jazz scores are on the rise in films and tv. Many of the current composers for these fields work with jazz as a building block to construct their music. Though not pure jazz, the work of Henry Mancini is strongly flavored with it.

On the concert stage, more and more jazz is being performed. An interesting facet is that the development has been away from the old all-star bill into one or two group presentations. Many artists and groups like Dave Brubeck, the Modern Jazz Quartet, Rollins himself and others have begun to become drawing names in their own right as concert attractions. This is yet another indication of the public's growing interest, Rollins feels.

There are also more and more festivals being tried, like the recent Las Vegas Festival, N.Y. Daily News fest and others. "Jazz doesn't need any props to hold it up," the horn man feels, "it needs people with imagination." There are many untapped markets for jazz, he figures.

The 'Social Problems'

Of course there are, and probably will be for some time some "social problems" which tooters, particularly Negro musicians, have to face. "But the music itself and the demand and love for it is so strong that it will overcome the resistance set up by these problems," Rollins feels.

The jazz musician has also achieved a certain degree of scholastic acceptance in recent years. Many jazz men have been attending such music institutions as the Juilliard School of Music in New York. This is paving the way for many things, in Rollins' opinion. For one thing, it has taken jazz out of the stereotype of being just thrown-together music with no foundation. It is now taught and studied in many institutions of higher education.

Rollins would like to see a jazz program in the lower schools. "A good jazz program should be stressed in both schools and colleges," he feels. "There should also be a strong jazz program at Lincoln Center; there's no way the Center can exist without jazz," he states.

"Jazz is doing very well now," he believes. And so is Rollins. In addition to playing clubs, festivals and recording under that wild Victor pact, he is working on other divergent projects. He feels that the key to the genre's future is the discovery of "new avenues for jazz," and he's currently developing a plan to do some jazz backing for a Kabuki Theatre presentation. He also plans a European tour in the fall and will tour the U.S. as well.

VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	7	**ROSES ARE RED** Bobby Vinton	Epic
2	2	11	**I CAN'T STOP LOVING YOU** Ray Charles	ABC-Par
3	5	8	**WOLVERTON MOUNTAIN** Claude King	Columbia
4	3	8	**STRIPPER** David Rose	MGM
5	9	4	**SEALED WITH A KISS** Brian Hyland	ABC-Par
6	6	4	**WAH WATUSI** Orlons	Cameo
7	11	4	**SPEEDY GONZALES** Pat Boone	Dot
8	10	7	**JOHNNY GET ANGRY** Joannie Sommers	Warner Bros.
9	7	31	**IT KEEPS RIGHT ON A-HURTIN'** Johnny Tillotson	Cadence
10	4	9	**PALISADES PARK** Freddy Cannon	Swan
11	14	4	**GRAVY** Dee Dee Sharp	Cameo
12	24	3	**BREAKING UP IS HARD TO DO** Neil Sedaka	RCA Victor
13	12	3	**AHAB THE ARAB** Roy Stevens	Mercury
14	8	8	**AL DI LA** Emilio Pericoli	Warner Bros.
15	13	7	**SNAP YOUR FINGERS** Joe Henderson	Todd
16	16	9	**CINDY'S BIRTHDAY** Johnny Crawford	Del Fi
17	23	3	**DANCING PARTY** Chubby Checker	Cameo
18	26	4	**THEME FROM DR. KILDARE** Richard Chamberlain	MGM
19	15	18	**STRANGER ON THE SHORE** Acker Bilk	Atco
20	31	7	**STEEL GUITAR AND A GLASS OF WINE** Paul Anka	Victor
21	21	5	**TWIST AND SHOUT** Isley Bros	Wand
22	22	6	**WEST OF THE WALL** Toni Fisher	Big Top
23	—	1	**BRING IT ON HOME TO ME** Sam Cooke	Victor
24	35	2	**I NEED YOUR LOVING** D. Gardner & D. Ford	Fire
25	28	3	**MADE TO LOVE** Eddie Hodges	Cadence
26	30	2	**YOU'LL LOSE A GOOD THING** Barbara Lynn	Jamie
27	43	2	**LOCO-MOTION** Little Eva	Dimension
28	20	6	**HAVING A PARTY** Sam Cooke	Victor
29	17	9	**PLAYBOY** Marvelettes	Tamla
30	18	6	**I'LL NEVER DANCE AGAIN** Bobby Rydell	Cameo
31	34	5	**BORN TO LOSE** Ray Charles	ABC-Par.
32	19	11	**FOLLOW THAT DREAM** Elvis Presley	Victor
33	46	3	**LITTLE RED RENTED ROWBOAT** Joe Dovell	Smash
34	25	10	**MAN WHO SHOT LIBERTY VALANCE** Gene Pitney	UA
35	29	8	**WALK ON THE WILD SIDE** Jimmy Smith	Verve
36	—	1	**IT STARTED ALL OVER AGAIN** Brenda Lee	Decca
37	—	1	**SHAME ON ME** Bobby Bare	Victor
38	38	5	**LIMBO ROCK** Champs	Challenge
39	49	3	**HAVE A GOOD TIME** Sue Thompson	Hickory
40	27	8	**SHARING YOU** Bobby Vee	Liberty
41	—	1	**BONGO STOMP** Jay & Flip	Joy
42	—	1	**THINGS** Bobby Darin	Atco
43	—	1	**STEEL MEN** Jimmy Dean	Columbia
44	37	3	**LITTLE BITTY PRETTY ONE** Clyde McPhatter	Mercury
45	36	5	**SWINGIN' GENTLY** Earl Grant	Decca
46	42	5	**THEME FROM BEN CASEY** Valjean	Carlton
47	44	2	**GIRLS, GIRLS, GIRLS** Eddie Hodges	Cadence
48	48	4	**BRISTOL TWISTING ANNIE** Dovels	Parkway
49	40	10	**I LOVE YOU** Volumes	Chex
50	—	1	**HEART IN HAND** Brenda Lee	Decca

Tooters Get Egg in Their Campaign For Jobs Via Brewer's Beer Parties

Musicians' struggle to keep music a live rather than canned form of entertainment is geting some help from an unexpected source—the U. S. Brewers Assn. The organization, which has within its membership the producers of about 85% of the beer sold in the U. S., has been setting up promotional beer parties around the country, using live musicians. It's part of a program to get such events into use as accepted social functions, thereby directly promoting beer consumption and indirectly live music.

Called Bierstubes, the parties usually employ between three and seven tooters. Despite this relatively small figure, the USBA has or will have staged before the end of 1962 around 40 such events for influential groups who will then, it is hoped, perpetuate the idea through their own channels. The 40 Bierstubes alone will provide work for at least 150 musicians but these blasts are expected to stimulate at least an additional 300 such parties which will offer work to a possible 1,000 more musicians.

Of course, the organization's main function is to promote the drinking of beer but in all its literature about the Bierstubes (and there are all sorts of pamphlets on how to set one up, what to serve and how to serve it, etc.) the USBA stresses the suggested employment of tooters.

What the brewers' org hopes to get going with these "pilot" parties, which are usually thrown for groups like hotel owners' associations or similar units that can lat r put the idea to use on their own, is to stimulate the use of this form of entertainment for meetings, parties and other types of gatherings. The continued recommenadtion of the employment of live tooters will encourage work as the project grows into its own.

This is the first year the USBA has tried such a plan, although it has been active on the show biz scene in the past. The blueprint calls for the base of the program to be broadened in future years so that the format can be extended and spread from the Bierstube into other motifs. With this continued program goes the orgs' plugging of live tooters. Thus the program could eventually mean something for both groups.

The parties currently being thrown are sponsored by the brewers but their hope is that they will catch on their own. Last year the USBA sponsored a series of tv specials and it's figured that brewers themselves spenu around $50,000,000 in advertising in this medium, along with radio, in a year. The USBA also produced a disk of drinking songs for Decca Records last year, Sung by Rudy Vallee, the platter has done fairly well for the diskery, which released it as regular product, and for the brewers who bought a batch for their own use.

Since its inception at the beginning of the year, the Bierstube program has met with solid approval, USBA execs say, and they plan to work with the idea in expanded program for the next few years. Whatever it will mean for beer sales, tooters will be getting more live gigs as the brewers push their parties.

VICTOR TO HANDLE WB PLATTERS IN SPAIN

RCA Victor has set a couple of deals in the Latino market. The diskery will now be the Warner Bros. licensee in Spain. Victor has also tapped an outfit in Peru to handle its material there.

In the deal with Warner Bros., RCA Espanola will manufacture and distribute all WB platters in Spain. The agreement calls for RCA to immediately press and release 12 EPs and six singles, including product by Connie Stevens, the Everly Bros., Dorothy Provine, Buddy Cole & his Orch, Joe "Fingers" Carr and Sousa in Hi-Fi. In the fall, RCA will produce and launch a WB album list.

An agreement, which went into effect Monday (16), has set Fabricantes Tecnicos Asociados, S.A., as RCA's licensee in Peru. The operation headquarters in Lima and may also be involved in producing Victor radios and Victrolas.

Herb Reis Joins Shayne Music as Gen. Manager

Herb Reis is joining Larry Shayne Music on Aug. 1 as general manager of the firm's east coast operation. He will work out of the firm's New York office and handle pub activities for the Henry Mancini, Livingston & Evans and Limeliters catalogs.

He will also be in charge of Herb Reis Music, a subsid to be added as part of the entire operation to specialize in publishing pop material. Reis has been operating his own firm for the past few years. Before opening his own outfit, he was with E. H. Morris and Frank Loesser.

Slump Continues For Phono Sales

Washington, July 17.

Phonograph sales remain in a slump, with stereo off more than monaural, Electronic Industries Assn. reports. Factory sales of stereo sets through May are 50,000 below the comparable 1961 period For monaural, they are only 6,000 lower in a similar comparison.

Totals are: 888,984 stereo factory sales this year, against 938,914 last year; 294,864 monaural factory sales in '62, compared to 300,433 in '61.

For the month of May, monaural distributor sales reached the highest point of this year, while stereo sagged to the lowest.

For the five month period, January through May, distributor sales of stereo stood at 873,162 this year, and at 990,639 last year. Figures on monaural are 281,999 for this year and 291,857 for last year. The stereo drop is about 117,000; the monaural, about 10,000.

PICKWICK INT'L NET SOARS TO $143,132

Pickwick International, operator of several budget-priced labels, racked up sales totaling $4,080,413 for the fiscal years 1962, with earnings of $143,132, or 48c per share. This compares with fiscal 1961 sales of $2,294,133 and earnings of $58,474 or 19c per share. That an increase of 153% in net income and 78% in sales.

Pickwick went public last year and these figures were disclosed at the firm's recent annual meeting by Cy Leslie, prexy and board chairman of the outfit. Added to the Pickwick board of directors were Jerome Pustilnik, Melvin Prague and Goldie Ozoolan. The 1962 figures mark the sixth consecutive year of improved sales and earnings for the company.

Court Delays Ruling On Musicians' Taxes

Status of the American Federation of Musicians' 10% surcharge on traveling engagements and Local 802's jurisdictional tax is still up in the legal air. There's a temporary injunction now in force against these levies but a decision that would decide whether this restraint will continue was put off by Federal Judge Henry Friendly from last week to this week.

The upcoming decision stems from an action brought by Joe Carroll, Charles Peterson, Charles Turecamo and the Orchestra Leaders of Greater New York which sought to permanently enjoin the union from collecting these taxes. The case was recently dismissed when Judge Richard H. Levet ruled the plaintiffs weren't properly representative of orchestra leaders. He, however, transferred ruling on a motion made by the orch leaders to retain the temporary injunction and the union's motion to kill it to Judge Friendly.

Friendly heard arguments last Wednesday (11) and asked both sides to submit briefs covering their position. His decision is expected this week or next.

Larry Finley Upped To Precision Radiation Inst. Prez; Reveals Expansion

Larry Finley has been elected president of Precision Radiation Instruments, parent of some 22 labels, manufacturer of transcriptions and a custom presser. Finley had been v.p. of the company and was upped by its board at a recent meeting.

A new board was also named at the session. It includes Wall Street broker Jack C. Lewis; Anthony De Santis, prexy of Virjure Manufacturing Co.; James Powell, former prexy of the Pepsi-Cola Bottling Co., Los Angeles; business management consultant Frank Sherwood and David Fry, v.p. of the Diners' Club. Alfred E. Bloomingdale is board chairman of the operation which went public in 1958.

Expansions plans for the firm were also announced by Finley who described a newly enlarged processing, manufacturing and shipping centre in Bellville, N.J. Five major divisions have been set up by the firm.

They are the Tops division, under which LPs on the Tops, Golden Tone, Venise, Mayfair and Kimberly labels are marketed directly to retailers; the Hudson Record Co. branch which will have eight different labels sold exclusively through rack jobbers and distributors; the Allied Record Division, a custom pressing operation; the Premium division, to produce specialty premium LPs; and Cayendish Record Manufacturers, the manufacturing and export division of the operation.

RIAA Okayed 24 Albums, 1 Single In First Half of 1962

The Record Industry Assn. of America has authorized 24 albums and one single as Gold Award winners for the first six months of 1962. It is the largest number of certifications in any six-month period since the organization inaugurated its approval program in 1958.

In LPs, Columbia led the field with 10 awards, while Capitol copped nine. Dot three and RCA Victor and Warner Bros. one apiece. The single disk goldie went to Victor for the Tokens' "Lion Sleeps Tonight."

Col's LPs included six Mitch Miller sing along sets, one Johnny Mathis album, "More Johnny's Greatest Hits," and three Broadway cast outings, including "West Side Story," "Flower Drum Song" and "Camelot." Frank Sinatra accounted for three Capitol goldies with "Only the Lonely," "Nice 'n' Easy" and "Songs for Swingin' Lovers"; Tennessee Ernie Ford had two with "Star Carol" and "Nearer the Cross"; Jackie Gleason hit for two with "Music, Martinis and Memories" and "Music for Lovers Only"; and the Kingston Trio's "String Along" and Judy Garland's "Judy at Carnegie Hall" round out Cap's total.

Dot's three gold disks were all Billy Vaughn platters: "Theme From a Summer Place," "Blue Hawaii" and "Sail Along Silvery Moon." Victor's goldie was Elvis Presley's "Can't Help Falling in Love" and WB hit with "The Button-Down Mind of Bob Newhart."

To quality for an RIAA-certified Gold Record award, a single has to sell a minimum of 1,000,000 copies and an album must score at least $1,000,000 in factory sales.

Youth Physical Fitness LP Out of Louisville

Louisville, July 17.

Trim, new Youth Physical Fitness Exercise album, has been pretested locally over the past year. The album of 18 exercises incorporates 10 suggested for school use by the President's Council on Youth Fitness. Wilson Hatcher, WLKY-TV manager, voiced the instructions and gave the musical downbeat to organ accomp.

The new album contains no push-up, touch-your-toes lyrics, and is updated both as to music and action. Louisville parochial and elementary public schools are readying procedures for the use of the record.

Jackie Cooper Blasts Len Feather In Vegas Jazzfest Repercussion

Las Vegas, July 17.

As a followup to the First Annual Las Vegas Jazz Festival held previous weekend (7-8), one of the emcees, Jackie Cooper, has blasted back at his fellow emcee, jazz critic Leonard Feather, for the blast Feather made against him.

Among the things Feather did not like about the musicians' union-sponsored event were Cooper's performances as emcee and sit-in drummer, and June Christy's work as vocalist.

In his syndicated column, Feather wrote: ". . . though God is my witness, I was never convinced about the hiring of Jackie Cooper." Feather further complained about ". . . a contrived set by the talented but misguided Terry Gibbs, who for some reason deemed it desirable to invite Jackie Cooper to sit in with his group at the drums.

"Cooper's inclusion in the Festival was a reminder that there were certain persons present who forgot that music, not [illegible] was the objective. Cooper had about as much right to participate in both emcee and percussionist roles as Billie Sol Estes."

'Needed a Name'

Cooper's counter blast: "I wasn't hired to do this job. I was coming up to Vegas to see this thing and then I was asked to emcee. It seems they wanted a name to draw a crowd.

"Well, I've been playing once a week for more than three years to well over 25,000,000 people on 'Hennesey,' so they figured I might draw.

"Hell, I never emceed at a jazz concert before but I'd seen plenty of them. I know most of the players and they know me and so I agreed to help this benefit, which was what it was—a benefit.

"Many of the artists came to Vegas and worked for scale because they wanted to help out the union and because it helps them promote and perpetuate jazz as a popular art form.

"What really got to me was the crack about me being an amateur. I'm a professional and I always try to act like one.

"I'll be 40 next month, and I've been in show business 37 years. I've emceed thousands of events; I've played drum with the greatest bands in the country and have cut records as a drummer; I've played television and I've played radio.

"Mr. Feather on the other hand, has written this little book on jazz that he tried to sell in the lobby of the Convention Center during the Festival."

Jas. Dalgleish to Direct Col's Mgt. Development

James Dalgleish has been set as director of management development and organization planning at Columbia Records.

He'll be responsible to Clifford J. Benfield, management services director, for development of Col's management manpower for present and future organizational plans.

Before joining Col, Dalgleish had handled organization planning and manpower development at the Univac Division of Sperry Rand Corp.

Britain's Lowprice Albums Paying Off

London, July 17.

Move by British diskeries to stimulate a new field of buying—i.e. the introduction of "inexpensive" albums which retail at approximately half the cost of a normal LP—has paid off. According to figures released by the Board of Trade, LP sales for the first quarter of this year were up by 32% on the same period last year.

Phenomenal rise is put down by record execs as almost solely due to such labels as Pye's Golden Guinea, Decca's Ace of Clubs and Ace of Hearts and EMI's (Electric and Musical Industries) Encore, all of which sell at around $3. Companies are releasing deleted catalog material on these albums and thus feel they're not affecting sales of normal longplay disks.

But whereas the album trade may not be hurt, the same cannot be said for the four-track extended-play platters which retail at just under $2 and singles. For instance, where 2,000 different LPs have been released this year, only 1,000 singles have been marketed while EPs have had around 500 issues.

GOLDMARK FORMING OWN DISK-PUB FIRMS

Goldie Goldmark has exited Imperial Records and Post Music to form his own disk and pub operation. The new setup contains Goldie Records and Armada Music (BMI) and Fredella Music (ASCAP). Arthur Repp, assistant to George Goldner for his End and Gone labels, has joined the operation as v.p. while Goldmark is prexy.

The first release on Goldie is by the Hollywood Flames. Goldmark and Repp recently set up a distribution web for the U.S. and a plan for the label's circulation overseas as well.

The publishing firms are also set to function internationally. Outside the U.S. they will be known as Goldmark Music Ltd., in association with Chappell Music. The Armada pubbery already has three tunes on wax, all on MGM's Cub label.

'Daddy's Home' Is '1,000 Miles Away,' Suit Claims

Kahl Music has filed an infringement suit in N.Y. Federal Court against William Kaslin, also known as Bill Chaplin; Blanche Kaslin, doing business as Hull Records; Keel Music Publishing Co. and James Sheppard. The complaint alleges infringement of Kahl's copyrighted tune, "A Thousand Miles Away," which it claims defendants have been using as "Daddy's Home."

According to the complaint, "A Thousand Miles Away" was penned by Sheppard in 1956, and assigned to Keel. Keel, the suit states, then assigned the tune to Kahl in Dec., 1956. The action charges that on or about Feb., 1961, Sheppard, together with Charles Bassett and Clarance Baskerville, penned "Daddy's Home," which Kahl claims was copied from its tune.

The suit seeks an injunction, damages sustained and an accounting. "Daddy's Home" rode high on the charts for a while last year.

SAM FOX WINS FINAL WRIT IN 'NOLA' CASE

Nola Arndt has been permanently enjoined from publishing or marketing the tune "Nola," according to a judgment handed down in N. Y. Federal Court by Judge Edmund L. Palmieri. The decision resulted from a suit over the rights to the tune brought recently by Sam Fox Music against Nola Arndt.

The court also ruled that Mrs. Arndt is to deliver to the U. S. Marshal all infringed copies in her possession, and Fox may press its claim for damage, if any, upon appropriate proceedings.

Fischer's Koetting Retires

Alois Koetting is retiring as assistant treasurer of Carl Fischer Inc., the music publisher, after 42 years with the firm. He'll be succeeded by Charles S. Trench.

Koetting joined Fischer in 1920, shortly after his emigration from Germany. He moved through the years from a clerk's position to exec standing and had been, until his present position, purchaser and personnel director for the operation.

Hope-Crosby Cuffo Minn. Tourism Disk Spins Off Politicos' Feud

Minneapolis, July 17.

Use of Bob Hope and Bing Crosby to make a phonograph record for distribution by the Minnesota business development department to attract vacationists to the state this summer is kicking up a rumpus between the Democratic Farmer Labor and Republican parties.

Hope and Crosby donated their vocaliing and commentary services for the disk which has been widely advertised and sells for 25c.

Tom Swain, the business development department director, is an appointee of Republican Gov. Elmer Andersen and the latter's former campaign manager. Swain was responsible for the record.

The DFL state treasurer candidate, Clyne Olson, has attacked Swain and the record and his charges are receiving wide newspaper publicity. But Robert A. Forsythe, state Republican chairman, is hitting back at Olson to defend the record and also praise Hope and Crosby.

Olson charges that the disk constitutes "fiscal irresponsibility and extravagance in use of funds for tourist promotion." He claims that about $43,000 of the $50,000 Minnesota allocation for tourist publicity and advertising, or about 86% of it, has been spent to make and distribute the record "featuring a singer and a comedian."

He also contends that the record is "third rate" and has been ineffective. "Judging from the record," he adds, "neither entertainer ever has come near Minnesota for a vacation or would know personally the many advantages that our state has to offer tourists."

But Forsythe, answering Olson, declares that sales of the record have reached 15,000 and "consequently it has become self-amortizing.

"The Minnesota tourist advertising campaign has been hailed nationally as one of the best, conceived programs for the value received for a modest investment in tourist promotion in America," avers Forsythe.

"Inquiries into the department about Minnesota as a vacation spot have increased 32% in the first five 1962 months, as compared with 1961. Obviously, the department's promotional efforts are paying off. The DFL had been guilty of years of neglect of the tourist industry."

Roger Wolfe Kahn

Continued from page 42

personal gymnasium in the Kahn residence. The folderol with the butler, servants and the overly elaborate service "for just a couple of lousy ham sandwiches is why I like my own joint better," he said.

It was noteworthy that banker Otto Kahn suddenly became a VARIETY subscriber and, with grudging admication, carried press clips from this paper around with him despite initial family objection to the heir's show biz penchant.

Although in later years he was out of the amusement business spotlight, his quarterly checks from ASCAP for his past catalog gave him more of a kick than almost anything else. A resident of Syosset, Long Island, he long was associated with Grumann Aircraft Engineering Corp. at Bethpage, L.I., where he had served as a test pilot and service manager. He was a vicepresident of the Institute of Aeronautical Sciences.

In 1931 he married Hannah Williams of the then established musicomedy and vaudeville team of Williams Sisters, at the Kahn estate at Cold Spring Harbor, L.I., with his family present at the ceremony performed by a justice of the peace. Miss Williams was then in "Sweet and Low," legit musical at the 44th St. Theatre, and her "Cheerful Little Earful" became their personal theme song. None the less the marriage lasted only two years. After the divorce in 1933 Miss Williams married former heavyweight champ Jack Dempsey and they, too, were subsequently divorced.

Roger Kahn organized his own band before he was 15 and played the top niteries and hotels. He personally played the violin, banjo, sax and clarinet but elected to conduct.

Because of the highpowered talents in the Kahn orchestras—Tommy Dorsey, Artie Shaw, Morton Downey et al.—it was generally accepted that the "riches to rags" maestro laid plenty on the line out of personal fortune. He built a plush nitery, Le Perroquet, with Parisian operator Rene Racover as general factotum, which was one of the town's classiest operations—soft lights, aquariums with live goldfish under glass tabletops and the like. It was ahead of its time and didn't catch on. There were the usual amount of wisecracks about Prohibition Era boozers literally seeing pink objects.

At the age of 18 he wrote songs for "Vogues of 1924" and did the scores of two other legit musicals, "Here's Howe" and "Americana." Post-Prohibition he conducted the band at Claremont Inn, city-operated roadhouse on Riverside Drive and 124th St., when Mayor LaGuardia remodeled and reopened it in 1934.

Kahn's second wife, the former Edith Nelson of Augusta, Me., son, daughter, brother Gilbert W. Kahn, the banker (partner in the family's Kuhn, Loeb & Co.), and a sister, Mrs. John Barry Ryan, survive.

The HIT! OF THE WEEK

DAVID ROSE
and His Orchestra
Play
THE STRIPPER
K 13064
M-G-M Records

CHARLES DRAKE TRIO

July 30-Sept. 9, HOLIDAY INN, Coco Beach, Fla.; Sept. 11-30, OFFICERS' CLUB, Shaw Air Force Base, Sumter, S. C.; Oct. 2-28, OFFICERS' CLUB, Elgin Air Force Base, Ft. Walton, Fla.; Oct. 30-Dec. 2, RIDGLEA COUNTRY CLUB, Ft. Worth, Texas; Dec. 7-Apr. 27 (1963), FAR HORIZON, Sarasota, Fla.; Apr. 30-May 26 (1963), OFFICERS' CLUB, Shaw Air Force Base, Sumter, S. C. (RETURN ENGAGEMENT).

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WB to Display Fall LPs At Nat'l Sales Conclaves

Warner Bros. Records is unveiling its fall album products this week via a series of in-person sales meetings being conducted by the diskery's execs around the country.

The sessions are being held for distributors and all sales personnel in 16 cities. Some 35 distribs are expected to attend.

John K. (Mike) Maitland, WB prexy, and district sales manager Hugh Hilliard are conducting the meets in the midwest; merchadising director Joel M. Friedman and district sales manager Sid Schaffer in the east; national sales manager Bob Summers and district sales mgr. D. Kilpatrick in the south; and national promotion manager Joe Smith and district manager Arnold Thies in the west.

House Hearing

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it determines that they are arbitrary, capricious or unsupported by evidence.

Owners May Also Appeal

This same right of redress in the Washington district court is available to jukebox owners who consider themselves injured by the trustees' royalty rates.

Significant thing about the right of copyright owners to court relief, as explained by a subcommittee aide, is that it allows both members and non-members of ASCAP and the like to gripe about their share of royalties.

Invited to the hearing besides ASCAP, BMI, SESAC and MOA are reps of jukebox manufacturers, the Attorney General, the Librarian of Congress and the American Bar Assn.

The 10-man subcommittee, with jurisdiction over patents, trademarks and copyrights, is headed by Rep. Edwin E. Willis (D-La.). The panel will also consider a bill introduced last year by Celler, chairman of the parent Judiciary Committee, which simply repeals the 1909 exemption.

Purpose of the new compromise bill, according to subcommittee sources, is to satisfy MOA objections which rise allegedly from fear of being crushed by ASCAP, etc. in private negotiations.

Free Music Fests

Continued from page 41

some time in sponsoring entertainment programs for Coney Island folk in cooperation with various youth centres. This is the outfit's first crack at Long Island show biz. Ironically though, the L.I. Nathan's Restaurant & Gardens location used to be the scene of many band shows before World War II when it was under different management and known as the Roadside Rest.

On the operatic side of the summer entertainment scene, a group called "Opera in the Park" has opened a season of opera presentations to be performed Tuesdays, Wednesdays and Thursdays in New York and Brooklyn through Sept. 13. The current production is "La Traviata," which is being offered tomorrow (Thurs.), July 24 and 25 and Aug. 1.

"Aida" will be shown Aug. 8, 14, 15 and 21; "Rigoletto," Aug. 22, Sept. 11 and 13; and "Die Fledermaus," Aug. 29, and Sept. 4. On Tuesdays and Thursdays, performances are held at the Central Park Mall and on Wednesdays, at the Brooklyn War Memorial in Cadman Plaza Park.

Shirley Broughton is the company's choreographer and appears in "Traviata" with Robert Du Mee, Luanna Gardner, Lois Rosner, Charles Cachia, Leroy Fentress and Phyllis Distler. Other participants include Diana Algase, Ilona Copen, Beth Mears and Susan Sawyer.

Raymond Paige's Concert

Raymond Paige, musical conductor at Radio City Music Hall, has been making one of his occasional guest appearances with a symphony. This time it was the New Orleans Symphony. Appeared July 13-14.

His repertory goes by the tag, "Music Highlights From Radio City Music Hall" and comprises Sousa, Ravel's "Bolero," "Clair de Lune," and "Sabre Dance."

On the Upbeat

New York

The Everly Bros. currently on a 26-city tour of the midwest. It winds in Freedomland, N.Y., Aug. 20 . . . **Paul Anka** returned to the U.S. recently after gigs in Madrid and Barcelona . . . Singer **Vince Garri** into the Living Room, N.Y., for two weeks . . . Chirp **Anne Merlin** into the International, N.Y., July 27-28 . . . Singer **Jody Berry** debuts his own room at the V.I.P. Restaurant, N.Y., in August . . . **Oscar Brown Jr.** at the Showboat, Philly, July 23-29 . . . **Guy Mitchell** at the Seattle World's Fair through Aug. 31.

Peter Rachtman back after presenting comedian **Bill (Jose Jiminez) Dana** at the Starlite Motel, Cocoa Beach, Fla., via his Troubadour Prods. . . . Singer **Enzo Stuarti** headlines at Luigi's, Atlantic City, Aug. 24-30 . . . **Frank Slay**, a&r head of Swan Records, in Europe to set distrib deals and affiliates for his Conley Music pubbery . . . **Neil Sedaka's** South American junket will last three weeks, not three years as erratumed here last week.

Composer-arranger **Johnny Richards** will preem a new composition, "Midwest Festival," at the Indiana U. Midwest Jazz Festival, Aug. 17-19, under direction of **Stan Kenton** . . . British tunesmith **Johnny Brandon** penned a new tune, "March of the Peace Corps," recently waxed by the Voices of Freedom for Amy Records.

Ella Fitzgerald at the Ravinia (Ill.) Music Fest., today (Wed.) through Friday (20) . . . **Ivan Mogull** acquired the rights to **Marvin Moore & Bernie Wayne's** "Little Red Rented Row Boat," waxed by **Joe Dowell** on Smash Records . . . Atco singers **April Stevens** and **Nino Tempo** off on a promo tour into the midwest, after which they will play the Gas Lamp, Seattle, for two weeks and then Eddy's, Kansas City . . . **Howie Richmond's** Ludlow Music picked up "Picture of You," a top chart tune in England . . . Cadence singer **Johnny Tillotson** will guest host **Dick Clark's** American Bandstand Friday (20).

Xavier Cugat & Abbe Lane, currently at the Diamond Beach Club, Wildwood, N.J. . . . Precision Radiation Instruments, disk maker among other things, inked **Don Simmons & Associates** as PR rep . . . Singer **Brook Benton** in for a week at the Hurricane, Wildwood, N.J., Friday (20).

Charles A. Hambly, Newport, R.I., mayor, will take part in ceremonies at the International Jazz Festival, Antibes, France. Fest begins today (Wed.) and Hambly will present to Antibes a collection of recorded jazz . . . ABC-Paramount picked up the master of "Catch That Teardrop" by the **Five Royals** from the Home of the Blues label . . . Ambassador Music Ltd. is the new registered name of the British branch of Pincus Music. Formerly called Gil-Pincus Music, the outfit has also moved to larger London quarters.

Philadelphia

Pianist **Jimmy Wisner**, just back from a European tour, provided the backing for the **Hi-Lo's** and **Mel Torme** at the jazz festival in Las Vegas . . . Folksinger **Tossi Aaron**, now on Prestige label, set for a two-week run at Gerde's, in Greenwich Village . . . **Marshall Verbit**, son of **Nelson Verbit**, head of Marnell Record Distributing Co., formed his own outfit, Bonnie Records . . . **Bernard Peiffer** playing the Picasso . . . **Bob Cohen**, former promotion man for **Bernie Loew's** Cameo Records, named promotion manager for Cotton Records, distributed by Cameo.

London

Jimmy Justice, with the Pye stable, making a September trip to U.S. for tv and one-night stands . . . **Dave Brubeck** outfit back in Britain in November, says agent **Harold Davison** . . . **Nelson Riddle** albums, which the maestro cut with local songsters **Shirley Bassey** and **Danny Williams** for EMI, are set for early fall release . . . **Acker Bilk** and **Kenny Ball**, top British jazzmen, to lead a benefit concert for **Mike Cotten** sidemen **Derek Tearle** and **Dave Backhouse**, injured in a recent car crash and still hospitalized . . . **Helen Shapiro** to stop over in New York in the fall when the British thrush flies out for tours of Australia and New Zealand . . . **Terry Dene**, local ex-rock singer, hospitalized following an auto accident . . . Former **Stan Kenton** arranger-composer **Bill Russo** in town for a working vacation.

Walz, Underwood New Hammond Organ Execs

Victor A. Walz has been named v.p. of the international division and Donald W. Underwood, treasurer and assistant secretary of the Hammond Organ Co. The appointments were voted by the company's directors at a recent meeting.

Walz had been manager of the international division, which is responsible for marketing, manufacturing and licensing of Hammond products abroad. Underwood, formerly controller, becomes the firm's chief financial officer.

Re-elected are Stanley M. Sorensen, prexy; John A. Volkober, exec v.p.; Robert H. Nelson, v.p. and secretary; John E. Boetcher, vice-prez; Harold C. Lembke, v.p. for marketing; Arnold H. Lesser, v.p. for manufacturing; Anthony L. Trendler, veep for engineering and Donald LeBuhn, assistant treaturer.

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AL HIRT RCA VICTOR #8018
GINO PAOLI WARNER BROS. #5205
FAUSTO PAPETTI LONDON #10502
EMILIO PERICOLI WARNER BROS. #5259
JOE RENE EPIC #9510
LUCIANO TAIOLI BRAVO #4510
JERRY VALE COLUMBIA #42027
CARMEN VILLANI CHANCELLOR #1114
→ ROME ADVENTURE
DELLA REESE RCA VICTOR #8021
SOUND TRACK ALBUM WARNER BROS. #1458
→ JOHNNY GET ANGRY
b/w
→ THEME FROM A SUMMER PLACE
JOANIE SOMMERS WARNER BROS. #5275
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Chi's Major Twist Temples Still Do Good Biz But Fad Fades for Others

By MORY ROTH

Chicago, July 17.

The Twist is on the wane in Chi, and like the end of a flash fever in a patient with a longterm illness the passing of the craze has brought the owners of many small clubs back to the cold realities of nitery operation.

Observers of the nitery scene who sneered at the hip gyrations as the nightclub equivalent of the hula hoop are now looking back nostalgically on the Twist as one of the strongest surges in nitery vitality since the end of World War II.

Immediate victims of the end of the reign of the Twist are the many small clubs on Rush St. and elsewhere that came into their own with the advent of the fad. They're still offering the dance, but top marquee billing now goes to a resident keyboarder or trio. Some have reverted to juke boxes.

Perhaps the best indication of the demise of the Twist is the regular Saturday edition of Chicago's American, which generally carries more ads for the small clubs than any of the other three daily papers. At the height of the Twist mania, the Saturday American carried as many as 10 ads for Twist spots. Currently it's down to two or three.

But the owners of the big niteries on Rush St. are feeling more than a sentimental loss at the Twist fadeout. Even those who pooh-poohed the Twist at its apogee now have kind things to say about the heightened tempo that it brought to the area—and a parallel increase in traffic.

Too, many of the operators feel that the Twist was reviving interest in nightclubs among the younger set, particularly those in their early 20s. This beer-and-Whiffenpoof-Song group is now lapsing back to such Rush St. post-collegiate hangouts as Larry's and Gus's, both taverns, and the new antique-styled pubs on Wells St. and North Ave.

Tables, Anybody?

The major Twist temples, such as the Scene and the Rumpus Room, are still doing fairly good business. However, the Scene, which had holdout crowds during some of the bitterest winter weather, can now accommodate anyone looking for a table at any time. The Playboy Club is still going a brisk business with its post-midnight Twist parties, but they consist mostly of people who are already in the club and not those who used to specifically come late for the parties.

In the plusher hotel supper clubs (the Palmer House's Empire Room, the Drake's Camellia House and the Bonaparte Room of the Sheraton-Blackstone), the Twist has become an occasional novelty number, where a few months ago it was getting equal time with the redoubtable cha-cha. Supper club band leaders say that the Twist is no longer requested, and that when it is played few customers participate.

Other symptoms of the Twist rage are now fast receding. Comics no longer make gags about it. Radio interviewers looking for controversy now talk about star domination of films. There hasn't been a feature story on comments by a doctor about the ill efects of the Twist for months in the daily press.

Sic transit gloria Terpsichore.

Pact Links Jolly Joyce, Sadoff's Liberty Artists

Philadelphia, July 17.

A new pact links the Jolly Joyce Agency, of this city and New York, with Robert Sadoff's Liberty Artists Inc., of Las Vegas. Both offices are operating exclusively with each other's attractions.

Deal gives Joyce representative rights for Sadoff clients east of Chicago and in Europe. Sadoff reps Joyce stable principally in state of Nevada and has already set Bill Haley & his Comets, current at El Cortez Hotel, and Al Hibbler & Trio, for the Cortez, starting Aug. 12

Sadoff is the former orchestra leader and tv web show producer who turned 10 percenter and headquarters in the Hacienda Hotel, Las Vegas.

Slate Bros. Nitery Marks Third Anni With Guestars

Los Angeles, July 17.

Slate Bros., which last year celebrated its fourth anniversary with flock of guest appearances, repeats this year with six toplinners skedded for one-night guesting all this week.

Roster includes Jackie Gleason, Phil Silvers, Joey Bishop, Soupy Sales, Ray Bolger and Nick Adams. Gary Crosby holds over as regular headliner until Sunday (22).

Toronto Broker Parlays His Club 76 Into Chain Of Canadian-U.S. Nightclubs

Toronto, July 17.

Bob Cook, owner-operator of the successful Club 76, Toronto, is forming an intra-Provincial and U.S. chain of niteries to include such western cities as Winnipeg, Calgary, Edmonton, Vancouver, San Francisco, Seattle and Portland. Start of proposed loop was made this week with acquisition of a site in Winnipeg.

Based on parent club in Toronto, all new establishments will be known as Club 76, with renovations to run some $280,000. Club 76 operations will have a 76c cover charge. Latter will include self-serve food, but excludes drinks which are held to stiff hard liquor tariffs or beer at 90c a pint.

Honkytonk music will be featured in all spots, with pianists to form a circuit which will guarantee them 52 weeks a year, plus two weeks' vacation with pay. Cook, a Toronto insurance broker, got into the nitery biz as a hobby. His new chain is based on the five-year success of his Toronto outlet, with Winnipeg set and Calgary next on the roster of the international setup.

London House, Chi, Eyes New Record With Garner

Chicago, July 17.

Erroll Garner is packing them in at the London House in the first week of his first club engagement in Chi in five years despite the fact that the jazz-and-steak spot has instituted a cover charge for the pianist's stay. The cover, the first in London House history, is $1 on weeknights and $1.50 on weekends.

The cafe registered one of its rare substantial holdouts on the first Friday night (6) of Garner's engagement, and owner Oscar Marienthal said that Garner will set a house record for his four-week stint. Pianist is reportedly getting $7,000 per week for the engagement, plus an increased advertising budget while he's there.

Walter Terry's Lecture

Lee, Mass., July 17.

Walter Terry, dance critic for the N.Y. Herald Tribune, spoke on "The Art of Partnership"—with demonstrations by Igor Kouskevitch and Natalie Krassovska, of the Santa Fe Opera Ballet—at the Jacob's Pillow Dance Festival, in Lee, Mass., Sunday night (15).

Specially-arranged affair, attended by the Pillow's University of the Dance students, as part of their summer course, was open to the public, at $1.50 admission.

Nitery Curfew Remains as Is In Mexico City

Mexico City, July 17.

A brief flurry of hope among owners of more modest niteries in this capital, touched off by reports that the one a.m. curfew was about to be revoked, proved very short-lived.

There will be no change in the curfew, according to a spokesman of the Federal District Government. The early closing was instituted to "protect" weakest economic segments of the population who squandered earnings on alcohol and vice.

So-called luxury night spots, catering to the tourist trade, are permitted to remain open until the early dawn hours. However, city inspectors are now investigating complaints that these spots add a cover charge indirectly to the tab.

Cafe patrons allegedly are being billed for suppers never prepared or eaten. Club bouncers appear behind managers when there are stiff complaints, with latter pointing out that high costs of entertainment require the "supper evasion."

If this practice is confirmed, top spots face hefty fines and possible shuttering. In any case, according to nightclub impresarios, Mexico's night life has nosedived and there are no profits in operating a club. The few top spots still hang on hoping for an improvement in months ahead.

While officially denied, some sources insist that city authorities are considering an ease of the curfew generally to four a.m. in all spots as a means of spurting tourist business. But outside of first class clubs, under constant control, it's likely that no general curfew amnesty will be granted.

Meantime, city fathers are clearing midtown areas which formerly were replete with strumpets and shills for pornographic events and stage performances, etc. The girls either have been pushed back to outlying districts or signed with madames who have political pull to work in houses which give robust entertainment.

What'll You Have—Burlesque, Legit, Niteries? They're All in Atlantic City

By JOE W. WALKER

Atlantic City, July 17.

With the Fourth of July gone for another year, this resort, after scanning its cash receipts for the mid-week holiday, finds the picture as bright as was to be expected, and has swung into its seasonal groove which concludes with the crowning of the new Miss America the week following Labor Day.

The Steel Pier, repaired and refurbished after the great March storm, reopened with Dion and Gene Krupa. Its three big theatres, water stadium, and hundreds of added attractions are offered for one admission policy, $1.75 top. Owners George Hamid and son anticipate the usual 1,500,000 customers who annually visit the seaside show place.

The old Globe has relighted and the only burlesque show in the state is playing two shows per night, three weekends, as it has for nearly 40 years in the same spot on the uptown boardwalk.

Nightclubs have reopened, and the supper rooms of the beachfront hotels again are booking bands and talent. Newest nitery is the Club Bolero on site of old Cotton Club in mid-city with Irwin Blau and Eli Elein operators and Jay Price revue. Price is featured with Patti Malone, Art Romano, Fuzzy Mann, Dave Patilo and Tommy Ray. Spot has no admission, no cover policy and has a breakfast show at 5 a.m. daily.

Boardwalk Theatres Relight

Broadwalk motion picture houses, shuttered for the winter, have relit their marquees and are screening first-run films. New on the downtown boardwalk is Ritz Hall, big convention room next to and owned by the Ritz-Carlton hotel, which has been converted into a film theatre for the summer season. Operator Carl Allen plans to show first-run pictures in the 300-seater.

Uptown boardwalk is nearly restored after the big blow and will be ready for strollers later this month. Bathing suits again are

(Continued on page 48)

Nothing Like a Lounge, Comic Cartier Avers, 'But 1st 2 Days Are Murder'

By DALE OLSON

Las Vegas, July 17.

So you want to play a lounge—comic Oscar Cartier says it's the coming thing even for acts that heretofore "have been scared of lounges." Comedian last week himself closed his first job in this burgeoning area of the nitery field, playing four weeks at the Mapes Hotel lounge in Reno, after having refused such jobs for more than 20 years of playing only big niteries and supper clubs.

Cartier warns acts who haven't yet submitted to the trend that "the first two days are murder." He says "It requires a slight surgical operation—you have to have your ego removed." Comic meant the no cover-no minimum policy that usually prevails allows "itinerant" customers who "just walk in or out in the middle of an act; it's okay to walk in, but it's the walking out that hurts," he says.

Cartier, however, notes the pay is better in lounges today than in many main rooms, partly because "entertainers almost always have to supply their own musicians while main rooms usually have a house band." Trend, he believes, started in Las Vegas, where he calls the Mary Kaye Trio "pioneers" in getting name acts to play lounges.

"Top acts get up to $12,000 a week," he said, noting that the talent has risen rapidly from the initial instrumentalists that branched to singers, then groups and now "even full Parisian revues (Dunes new "Les Girls" show)." He was serious in remarking: "Don't be surprised next week if 'My Fair Lady' opens in a lounge with Rex Harrison starred."

Pointing out that many big cities are closing the old style regular niteries and opening intimate lounges, Cartier emphasizes that the trend is growing all over the country—lounges are being opened in small towns as well as cities. New Nugget Hotel in Sparks, Nev., a $5,000,000 edifice, was built with special consideration to lounge entertainment, he said, stressing "most major hotels being built think first of the lounge today and secondly of the main room."

"Once you get used to the noise and informality of working conditions, you find lounge work is often easier," Cartier asserted. He said many acts are learning this and like it. For one thing, most involve musicians and the musicians' union requires one day off per week, which big room acts without musicians don't get. Too, he says, lounge acts for comics also involve a package deal with, perhaps, a singer or musician who can spell the 45-minute or one-hour turn that they would normally have to do themselves in a big room.

He warns those acts who demand rapt attention to "stay away," and adds you "learn tricks to get attention." One, he remarks, is to do "Saints Go Marching In," a lounge act without this is tantamount to blasphemy," he said. "Song is loud and gets attention. It also can feature every person in the band so it kills six minutes right there."

Another warning is to "stay away from the shifts." Because many lounges in fast play areas operate 24 hours, there are various shifts. "If your act is sophisticated comedy or sex, avoid the shift system because it's very hard to be funny or sultry at noon."

Still, Cartier is now a firm lounge player—"you can work 52 weeks a year in these places if you want to," he says.

Sennes Off 'Horse' Tag, Returns to Ciro's, L.A.

Hollywood, July 17.

Frank Sennes, who last year took over Ciro's on the Sunset Strip and reopened it as Le Crazy Horse with semi-nudes, has changed name back to Ciro's and opens a new policy tomorrow (Wed) with a Donn Arden Revue. Accent will be mostly on vocal turns.

Spot will drop cover and minimum, and charge $2.85 admish week nights and $3.50 Friday-Saturday.

Sammy Davis Jr. Racks Up Whopping 90G Gross At Club Harlem, A.C., Stint

Atlantic City, July 17.

Sammy Davis Jr. did an estimated whopping $90,000 gross and pulled 15,000 paid admissions into Club Harlem during his six-day stay as headliner of the Larry Steele "Smart Affairs" revue here last week. He did his last show Tuesday night (10). Take was about 25% better than the week's average and gave the club its best six days.

Davis played two shows each night, and three on Saturday for 13 in all, with his Saturday night shows all capacity and the others well above average. Club had $4 admission and $5.50 minimum on weekend, and $3 admission with $4 minimum other nights.

Davis was honored Friday night (6) with the Howard U. Alumni Assn.'s award for promoting human relations and racial dignity. Maceo Turner, resort attorney and president of the Howard Alumni group locally, made the presentation. Steele received the award a year ago.

Steele in past years has headlined his revue with a name, but this is the first year that one of the calibre of Davis has been secured. Speaking of the Negro in show business, Davis said that revues such as "Affairs" today are the main, if not, the only place, where the Negro desiring such a career can obtain early training.

New Act

THE FOUR WINDS
Songs, Instrumental
25 Mins.
Isy's, Vancouver

To the already-crowded ranks of vocal groups, add one more, made up of four Vancouver boys who started singing for fun at U. of British Columbia, and have been pursuing a professional career for the past nine months under the wing of club operators Isy and Ritchie Walters. Experience to date has been garnered south of the border and this billing marks their hometown bow.

It is always easy to be less than critical of native talent, but the quartet does show evidence of the hard work that has gone into the act, and a strong potential if they can maintain and improve on the effort. While boys lack any distinctive showmanship gimmick at this stage, the omission is not noticeably detrimental to the current display. All four are long on personable appearance, pacing and timing, and dispense a fine blend of harmony.

Group comprises brothers Robb and Jon Morris, Brian Griffiths and Brian Gibson, latter two doubling on trombone and tenor sax. They showed plenty of opening night poise, with surprisingly minimum home-debut jitter and took a faulty mike in stride to boot.

On the theory that there is always room at the top and luck is the big intangible that can provide the boost up, these boys, with youth on their side, are as good as any other hopefuls around. As is, they rate right now as an acceptable supporting act. With the aforementioned luck, and the hard work still required, they have the individual and combined talents to crack the existing star ranks. *Shaw.*

Mexico May Host Soviet Circus Unit Next Year

Mexico City, July 17.

The Russian Circus may be booked for a stand here following talks held by Feodicy Bardian, director of the Circus Dept. of the Russian Ministry of Education, with Dept. of Foreign Relations officals.

Nicolas Leonov, of the Russian Embassy, said the matter was only in its preliminary stages. If an accord is reached, he added, then circus may be presented some time in 1963, probably in the National Auditorium.

AGVA'S AGONIZING RESHUFFLE

Agencies Sift 1-Night Concert Tours To Avoid Echoing Last Season Flops

There will be a new deal for one-night concert tours in the fall, according to spokesmen for the talent agencies. Every facet of the one-nighters from price structure to artist's deportment is being examined in a renewed effort to make the field pay off. This season, they assert, has been the worst in years with a long string of flops. Unless drastic reforms are made, it's contended, there won't be any concert business left.

At the same time, the percenters are probing for new avenues of concert interest. For example, one of the items being studied is the appeal of some artists to ethnic groups. Cities with sizable Negro populations, it's been found, are supporting concerts with Negro entertainment. Yiddish groups have been coming to the fore in the Jackie Mason soirees. It's felt that ethnic groups will be relied upon increasingly to support artists with a language or racial background.

All agree that the backbone of the current concert business is the college student. The colleges have been regarded as the biggest buyers of one-nighter entertainment. Most offices are still spoon-feeding buyers in this field since they not only constitute the biggest concert category, but also establish trends outside the academic walls.

One of the most vexing problems to be reviewed is the price structure. Promoters have been complaining that because of the high guarantees they have had to charge stiff admission prices and in many cases the gigs have been priced out of business. The agencies also admit that some promoters have also been priced out of business by the artists' demands.

On this item, the agencies present a mixed picture. One group feels that grosses have been tobogganing in many cases, unilaterally. The same percentage of decline holds true in any part of the country for the same type vehicle. If guarantees could be lowered so that everybody including the promoter makes some profit, the agents say it would be done.

However, some grosses have reached a point where a readjustment in artists' salaries would not alleviate the basic evil—insufficient returns. One agency sector feels that these were ill-advised concerts. Some of the concerts in this category, it's said, would include most rock 'n' rollers and a few others who flopped.

At any rate, the agencies contend that it will be more difficult to book the bashes next year. Not every performer requesting them will be submitted for the one-nighters, and even the successful concerteers will be urged to restrict their tours in order to conserve their boxoffice for a longer period.

ROWAN & MARTIN SPLIT TO WORK SOLO IN TV

Hollywood, July 17.

Dan Rowan and Dick Martin are splitting professionally, even though simultaneously continuing to work as a nitery act. Pair are spinning off into solos in tv. Martin already set for six segments of new "Lucille Ball Show" for CBS-TV, and Rowan up for other tv shows.

Duo meanwhile are working as a team at Nugget, Sparks, Nev., and team again at Dunes, Las Vegas, for four weeks starting Aug. 22. They also have booking together into next year.

In all past tv dates they've been on as a team.

Ward's Waikiki Stint

Honolulu, July 17.

Billy Ward and His Dominoes are in for a two-week engagement at Jack Cione's Forbidden City nitery in Waikiki.

The headliners are supported by the Geisha Dolls and an exotic revue.

Senata McClellan: Peeler

Washington, July 17.

Some man in from the Coast dropped into the office of Sen. John L. McClellan (D.-Ark.) to leave word that a California stripper had just paid the Senate investigating subcommittee chairman the dubious honor of changing her professional name to "Senata McClellan."

McClellan, who conducted the probe of the American Guild of Variety Artists, was not amused.

O'seas USO Tours Set for Collegiates

USO will sponsor overseas tours by 29 college groups starting in September. More than 400 students will travel abroad to various military installations presenting a wide variety of entertainment ranging from opera, drama and musicals to variety shows. Also to be presented are instrumental and choral groups. Among areas to be visited by the troupes are the Pacific, Caribbean, North Atlantic and Mediterranean.

USO and college officials are working together so that students participating in the program will not lose any college credits during the tours. No student will be away from classes more than eight weeks.

Also slated for the collegiate entertainers are performances before foreign nationals, whenever convenient, under sponsorship of the cultural exchange program. In the past, such additional performances for the State Dept. have been over and above the commitments to the military, and the State Dept. reimbursed USO for the extra costs.

Despite the inclusion of 29 college groups, the bulk of the USO entertainment program is borne by professional entertainers who go out under direct USO auspices.

H. R. Weissberg Corp. Gets Chi's Edgewater Beach In $8,000,000 Deal

Chicago, July 17.

The prestigious 1,000-room Edgewater Beach hotel on Chicago's north side has been sold to the H. R. Weissberg Corp. of New York for 8,000,000. It was erected in 1924 at a cost of $8,000,000. The seller is the Hotel Corp. of America, headed by Boston financier A. M. Sonnabend.

William Callahan, veepee and general manager of the hotel, said that the current staff will be retained. He also said that the Weissberg firm is considering a large scale renovation of the hostelry.

The Weissberg Corp. owns the Gramercy Park, the Brittany, the Paramount and the Winslow hotels in Gotham, the Lord Baltimore and Emerson hotels in Baltimore, and is in the process of purchasing the Palm Beach Biltmore from the Hotel Corp. of America. The company, said to be negotiating for a hotel in Washington, D. C., is also planning to build one in San Juan, Puerto Rico.

MEXICAN MIMIC'S U.S. TOUR

Mexico City, July 17.

For the first time, it's believed, a local impersonator has been pacted to appear north of the border, imitating American performers.

Ruben Fernandez, who bills himself as "El Chirrion" (The Hisser), initiates his American tour in Denver, July 28. He impersonates Ella Fitzgerald, Doris Day, Marilyn Monroe, Brenda Lee, Danny Kaye, among others.

BITTER ROW ON BRIGHT'S EXIT

By JOE COHEN

Jackie Bright was suspended without pay from his duties as national administrative secretary of the American Guild of Variety Artists until he can clear himself of all charges and allegations which came to light with investigation of the union by the Senate Subcommittee on Permanent Investigations headed by Sen. John L. McClellan (D-Ark). Suspension was voted upon at a special meeting of the union's national board at the Barbizon Plaza Hotel, N.Y. It also stipulated that should Bright clear himself of the charges he will be reinstated with retroactive pay. Bobby Faye, recently made assistant administrator was installed as acting administrative secretary with a $100 weekly rise in salary to $350.

The vote was taken in one of the most dramatic and emotion-charged sessions in the stormy annals of AGVA. Following the defeat of a resolution introduced by Paul Valentine that Bright be fired outright, Jay Lester, who had been one of Bright's lieutenants, introduced the measure calling for suspension. Lester then followed up with interrogation of president Joey Adams plus three key AGVA employees on Bright's activities.

During the course of this interrogation, charges that Bright had not been doing his job properly came from several key employees. Attempts to keep these allegations off the record were defeated.

The dramatic atmosphere of the meeting was heightened by Bright's illness, said to be a heart attack suffered a few hours before the meeting which many knew would be used to unseat him. Cries of "crucifixion," "betrayal," and "kicking a man when he's down" came from various speakers including Dorothy Lamour, Al Kelly, Joey Adams and Lulu Mansfield, latter a delegate from Hawaii. After an emotion-charged statement in which she screamed that she "didn't want Bright's blood" on her conscience, Miss Mansfield fainted. A 10-minute recess was then called.

Jay Lester's Power Pitch

The interrogations by Lester were interpreted by some as a power play. Some board members are said to feel that Lester may emerge a new force in the union.

(Continued on page 48)

Diamond Beach Foldo; Bouncers

The Diamond Beach Lodge, Wildwood, N. J., became the first major casualty of this resort's summer season. The spot folded following the failure of a check given to the Kingston Trio to clear. Abbe Lane & Xavier Cugat were to have followed, but were forbidden by the American Federation of Musicians to go on.

The Diamond Beach Lodge had a complete roster of names set for the summer which had to be cancelled because of its present financial difficulties.

Diamond Beach Lodge had a hard time getting open, it is recalled. The place was on the "unfair" list of the American Guild of Variety Artists because of failure of a previous owner to pay off the Crosby Bros. last season. The present owners, the Penn-Colorado Corp. had to pay off the $7,500 Crosby claim in order to get the union's permission to book the talent.

Hawaii Fair's Top Gate

Honolulu, July 17.

An all-time attendance record was set at this year's 50th State Fair, which is produced by the Honolulu Junior Chamber of Commerce. Ten-day event drew 192,800 persons, 38,000 more than the 1961 event.

'Aqua Carnival' Producer Blames Union Snags for Show's N.Y. Fold

Labor union difficulties were blamed by producer John McKnight for the fold of "Aqua Carnival" last week at the N.Y. Coliseum after 10 days of operation. Gross during the run, he said, was about $25,000. He charged that continuous jurisdictional battles between various unions having contracts with the Coliseum dissipated funds he would otherwise have had to advertise and exploit the show.

McKnight declared that in every other city in which the water show appeared, he set it up at a cost between $1,000 and $1,700 with only 16 men doing the work. At the Coliseum, he averred, the total was around $25,000 with 40 men working over 40 hours. The various unions involved, McKnight said, would stop work while arguing had jurisdiction for a particular piece of work. The time consumed in these bickerings left him devoid of operating funds. Ultimately he had to close the show, he added, even though it was apparent that the show was building.

McKnight said that he could not return to NBC, the principal backer of "Aqua Carnival," since it told him that this was the limit of its financial investment. The network put in a reported $50,000, and after exhausting personal resources and loans from other sources, he felt that he could not continue.

McKnight also pointed out that it was futile to cut down on the cast. He said he might have cut the swim line from 18 to 12 girls, but the saving, he noted, would not equal the weekly salary pulled by one standby electrician getting $8.75 an hour.

Dave Jacobson, head of United Public relations representing the Coliseum, pointed out that bad reviews in the newspapers could not be blamed on the Coliseum which, he said, cannot make a bad show good. Another Coliseum official, Ernest Morehouse, said that initial mistakes by McKnight resulted in the jurisdictional squabbles.

Morehouse stated that by bringing in Local 1 of the Stagehands Union to unload the trucks with the show's equipment caused one phase of the inter-union fight. The Coliseum, Morehouse pointed out, has no contract with the Stagehands. Another fault, Morehouse claimed, was McKnight's failure to properly spell out the description of the water tank which caused a tiff between the two other unions.

Jet 'Time'

Vaude-variety harker-backers to the "routes" that once distinguished the old Ackerman & Harris circuit, Turner & Dahnken, Junior Orpheum, Gus Sun, Sullivan & Considine and the WVMA (Western Vaudeville Managers Assn.) circuits, with their "death trail" bookings, catching milk trains at impossible hours and making long jumps just to keep working, were struck by the Jet Age difference vis-a-vis Eartha Kitt's bookings. As indicated last week, for example, from Mr. Kelly's, Chicago, she jumps to the Tivoli, Copenhagen, for August; the Berns Restaurant, Stockholm, during September; the Park Ave. Hotel, Gothenburg, Sweden, during October (this, of course, is practically a putt away); thence the Chevron-Hilton Hotel, Sydney, Australia, with other Far East dates to follow. None of this could be made to coordinate other than in the aviation age.

Incidentally, Miss Kitt's ad last week had omitted the booking-management credit to MCA.

ARA Bids AGVA Drop Booker Rule

Artists Representatives Assn., an organization of talent agencies, is seeking a conference with the American Guild of Variety Artists to discuss repeal of an AGVA rule eliminating bookers' fees. ARA, at a meeting Thursday (12) in New York, probed the failure of the union to enforce its regulation forbidding talent to give commissions to exclusive bookers.

The agencies feel that the measure is not being universally enforced. Talent, in order to get certain choice jobs, is still willing to pay bookers for getting them in. Therefore, agencies as well as other bookers, are being discriminated against in the process.

Agency spokesmen also point out that they are handicapped by the provision. They declare that frequently they had to cover an act in a distant town, whereas coverage could be more effective if done by a local percenter. It is also cited that elimination of the booker's fee was not beneficial for talent as well. The bookers, who obtained a commission, they note, frequently beat the sticks for new spots to open. However, there is no incentive for that any longer.

Ray Charles' Huge 62G Sets New House Record For Regal Theatre, Chi

Chicago, July 17.

Ray Charles grossed $62,050 for the week ending Thursday (12) at the Regal Theatre to set a new house record for the south side Chicago vaudefilmer. Lines extended for nearly a block despite announcements that there would be an hour-and-a-half wait for seats.

On the bill with Charles and his orch were the Jimmy Smith Trio, Betty Carter, the Volumes, Flip Wilson, and the Royalettes.

Booked In Dallas Aud

Dallas, July 17.

Ray Charles orchestra will play its first dance date here since becoming a name band, with a combination show and dance July 23 in the 10,000-seat midtown Dallas Memorial Auditorium.

The Charles crew last March 31 drew 9,000 fans in a concert here at Southern Methodist U. Coliseum.

HAWAII LEIS $1,230,000 ON PROMOTION LINE

Honolulu, July 17.

Hawaii Visitors Bureau will get $1,230,000 in State funds for operations during the fiscal year which started July 1. About $355,000 in private donations, mostly via carriers and hotels, will augment the budget.

Program breaks down to $607,000 for advertising, $343,000 for promotion, which includes costs of the "Hawaii Calls" radio program, and $224,000 for special tourist-slanted events. Latter include Aloha Week, the Cherry Blossom and Narcissus festivals, and a new November event to be called "Festival of the Pacific."

Donn Arden to Produce Latin Qtr., N.Y., Shows

Donn Arden is resuming as producer for the Latin Quarter, N.Y., shows. He'll work on the next edition which will bow around Oct. 10. Arden did an LQ show some years ago.

With this display, Arden will be one of the busiest nitery producers extant. He is producer at the Lido, Paris; Desert Inn and Stardust Hotels, Las Vegas; the Crazy Horse, Hollywood; and the Riverside Hotel, Reno.

The deal for Arden was made by LQ owner E. M. Loew with Eddie Elkort, representing Arden. Each LQ show will now run six months, and Arden will do several in a row.

AGVA's Agonizing Reshuffle

Continued from page 47

His insistence upon answers to questions on Bright's activities also brought charges that he was forcing the various employees under interrogation to be put in the role of witnesses for Sen. McClellan. Adams, who later spoke on behalf of Bright, hedged on direct replies to statements alleged to have been made by him regarding Bright's fitness to hold office. He claimed that these remarks were private and would remain so. During the course of these disclosures, Adams denied that he knew that Bright was soliciting campaign contributions in his behalf from employees. Adams said he spent "over $1,800 of my own money" to get into office against Penny Singleton, whom he defeated. He said that he never saw any of the solicited money.

Irwin Mazzei's Blast

The most serious charges against Bright came from Irwin Mazzei, Coast regional director. Mazzei said that it was "apparent" to him that Bright had not been performing the duties of his office properly. He cited an instance where he filed a report on activities in an East St. Louis spot in which he alleged he saw instances of mixing and prostitution. After asking the operator to desist from these activities, he filed a full report with Bright and, so far as he knew, no action was ever taken.

Mazzei stated that he protested with the operator that the $3.50 contributions to the AGVA Welfare Trust Funds and Supplementary AGVA Welfare Trust Fund were taken out of the girls' earnings illegaly. The operator pointed out that he wasn't taking the money out of their salary, but out of their commissions as B-girls.

Mazzei also claimed that Bright solicited him for a contribution to Adams' campaign fund. He says he contributed $50 and requested that his office force not be asked to chip in. Mazzei also said that, despite Bright's orders, he never went to Las Vegas to sell ad program space to the operators there. Also, Bright, according to Mazzei, "ordered" him into Las Vegas to "solicit" Christmas gifts for him, but Mazzei says he refused.

Miss Rosaler's Statements

Other anti-Bright statements were made by Dolores Rosaler, his longtime assistant, who attested to Bright "doing a good job for years" but not latterly. She stated that on April 17, 1962, the day after Tampa organizers Al Fast and Smiley Hart were fired from their posts by the executive board for failure to disclose to them whether Hart paid Bright $2,000 to get him transferred from Washington to Sarasota, the duo appeared in Bright's office. She said there was considerable yelling for a time, and then silence.

Harold Swiss, stenotypist at most AGVA meetings, was called in and Bright asked him whether he (Bright) was responsible for firing them. Swiss, according to Miss Rosaler, concurred that Bright wasn't at fault. Thereupon, Miss Rosaler said, Bright physically got down on his knees and begged to be believed.

Other parts of Mazzei's statements mentioned that the organizer in Dallas was in a 24-hour card game continually, that the organizer in Detroit, opened a drawer, pointed to a revolver and stated that with the help of this and friends in the Teamsters Union, he kept his territory in line. Others later pointed out that the revolver was useless having a defective hammer.

Other witness called by Lester was Helen Tetrault, in charge of franchises. She opined that Bright would no longer listen to counsel and otherwise criticized his acts in office.

Maggie Coate, the union's Sick & Relief director, testified on behalf of Bright at the behest of Dorothy Lamour, a board member. Miss Lamour defended Bright and deplored the tactics of his "betrayers," declaring that "she didn't want to be mixed up with that kind of person," and thereupon asked that her name be taken off the ballot as a candidate for treasurer.

Following the suspension vote, in which Bright will be given five weeks' sick pay at $600 weekly, plus accrued vacation pay, the board looked into the activities of the various branches suspected as being rife with B-girls. Various branch managers will be called in and their territories will be inspected.

A finance committee was also formed with Paul Valentine, longtime member of the opposition, included on the roster. His inclusion was taken as a sign that they sought to unite all factions in the union.

Smart Cancels Blackpool Project

Blackpool, July 17.

Charges that the entertainment industry in this leading northwest England holiday resort is being made into "a close shop" have been made here by a top British circus group.

Ronald Smart, of the Billy Smart Circus, made the allegations in a letter to Blackpool's Town Clerk, calling off a project to build a $15,000,000 —Disneyland-style amusement centre on the 350-acre site of the former Stanley Park.

Smart charged that political considerations had been put before the interests of the ratepayers, and that a section of the town council's members were "apparently hostile to the company entering the town."

Later, he commented: "Blackpool is gradually losing its entertainment. Theatres and cinemas are being pulled down and stores built in their place. I would think in these circumstances the Corporation would have been only too pleased to cooperate with us." He said his company would now seek to set up the amusement park elsewhere.

Replying to the charges, Councillor Alf Salisbury said any suggestion that their members were dominated or influenced by Blackpool Tower Co. (the major entertainment company in the town) was "utter rubbish."

"There has been no deliberate obstruction to the Smart project," he said. "All we did was to make sure the ratepayers were protected. The company accepted the conditions. Now they claim they are unreasonable. The Council issued the ultimatum to get on with the job because things were moving so slowly."

Leonard Thompson, chairman and managing-director of Blackpool Pleasure Beach Co., said the projected scheme would have needed much more than $15,000,000. "I have brought pieces of Disneyland to Blackpool, and I know the sort of money that is needed."

Following the breakdown of talks, the Blackpool Town Council will ask for negotiations to be reopened. According to the Smart Circus spokesmen, the sponsors of the venture now have two other British resorts in view for a similar project.

Blackpool, with 10 live shows, is Britain's leading summer show business town, catering to millions of vacationers.

German Pix

Continued from page 2

get greater U. S. market penetration via "Boccaccio" and her upcoming stint in Carl Foreman's "The Victors" (Columbia).

One of the people most interested in the potential U. S. clicks of these German names is Munio Podhorzer, whose Casino Films has both a backlog of their German language pix, as well as commitments on a number of their upcoming made-in-Germany films.

Kath Grayson's S.A. Tour

Kathryn Grayson has been booked for a tour of South African theatres starting in Capetown Aug. 31. Deal was set by the Eddie Elkort Agency.

Miss Grayson has been pacted to play houses in Durban, Johannesburg, Bloemfontein and Port Elizabeth.

Inside Stuff—Vaude

Ella Retford, whose death was recently reported in the obituary section of this journal, had a unique niche in English music hall history. She may have been, around 1912, the only English entertainer singing American ragtime songs of that day in the style intended by their composers, something of an achievement for a lassie from Lancashire, where the dialect is thick as pea soup. She liked to engage Americans she met in London in conversation, the better to train her ear to "Americanisms." Actress was the widow of Tommy Daw, who had been Fred Karno's booking rep in early 1900s.

What'll You Have in A.C.?

Continued from page 46

taboo on 'walk and a beach curfew applies 10 p.m. until 6 a.m.

The long section on the boardwalk, stretching from the Inlet to the Chelsea district, is lined with auctions, restaurants, hot dog stands, skee ball, pokerino, miniature golf, four piers, motion picture houses and parking lots. Hotels are all open, and crowded.

While Steel Pier draws the largest crowds, youngsters enjoy the many attractions offered on the rebuilt Steeplechase and the old Million Dollar piers. They lure 'em with ferris wheels, miniature autos, golf, merry-go-rounds, roller coasterts, etc.

The rolling chair, pushed by man and motor, is much in evidence. This resort seems to be the only one where year after year the chair is a paying favorite.

Big Motel Boom

More motels have been and are being added to the scene. Frank Gravatt, once Steel Pier operator and a noted hotelman here (Traymore-Shelbourne), is completing his motel addition to the old midtown Lafayette. Downtown Chelsea is rushing a large motel unit which will be called the Deauville.

Two motels opened the past week with the five-story Aloha offering a touch of Hawaii. Located on the lower boardwalk, it has 64 units, all air-conditioned, with private balconies. It will be operated by the Jefferson of Atlantic City Inc., of which Robert Friedberg is president and Edward Concors, secretary-treasurer.

The Trinidad Motel is a three-story, 75-unit motel near the walk in midcity. It was built by Bilson Motels Inc., of which William Kleiner, Maxwell J. Goldberg and Albert Soifer are officers. Both have pools, air-conditioning, tv and hi-fi.

"Ice Capades" returned to the city owned Convention Hall Friday (13) for its annual seven-week run.

The Gateway Summer Playhouse has reopened in suburban Somers Point and the city's only legit spot, the Quarterdeck, is offering the Fantasticks, which will run all season.

City Press estimates that 16,000,000 visit this resort every year, roughly 60% in the seasonal months, June, July, August and September. This means some 800,000 will be entertained monthly, 200,000 weekly. Just how much they spend is indicated by the four percent luxury tax collected on hotel rooms, amusements, liquor and tobacco. It runs between $1,500,000 up to nearly $2,000,000 annually.

Start With Good Story

Continued from page 2

for $100,000, to be bought back under negotiations now in progress.

"Maharajah" will be filmed in Jaipur and Mysore, India, with most of $3,500,000 financing coming from Indian interests. Palaces, troops, elephants and authentic backgrounds will be employed.

"I believe most stars want to work in the U.S. I've talked to many and they're all glad to get back home after working abroad. And then again why not give employment to our own people right here?"

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Water Show Review

Aqua Follies of 1962

Minneapolis, July 17.

Al Sheehan Productions presentations. With Johnny Matson, George Carl & Arlene, Lynn Burke, Mischa Bregmann & Orch. (16), Divers (Dick Kimball, Hobie Billingsley, Joaquin Capilla, Orwin Harvey, Ron Jaco, Jerry Harrison, Don Wright), Phyllis Arick, Burt Hanson, Richard Knoll, Henri Noel, Aqua Dears swimmers (21), Aqua Darlings dancers (16); Al Sheehan, managing director; water ballet director, Helen Starr; stage choreographer, Marie Kohlman; lighting, Jack Higgins at Theodore Wirth Pool Stadium July 11-22; $4 top.

This 22d edition of the "Aqua Follies" may well take its place as the best of the lot. If anything, song and dance routines are livelier and more entertaining and imaginative than their predecessors. And the main dish, the water disporting, is up to the show's normal high quality.

It's a case of Al Sheehan's locally produced annual water spectacular continuing to follow its proven coinmaking formula. Sans name stage stars, but, as usual, including some of the nation's best water performers, it again provides plenty of frills, thrills and laffs along with dozens of gorgeous gals in swimsuits and lavish costumes. Once more, it's a whale of an entertainment bargain, equally suitable for adult and small-fry patrons.

The show has been and is a chief attraction of the annual local Aqua-tennial summer celebration. Its current fortnight stand precedes a three-week Seattle World's Fair engagement. Proceedings have been scripted with the ensuing Fair appearance in mind. They tee off with a lengthy "Cavalcade of World's Fairs." Eye-filling pageantry makes for a nifty intro, and affords customers an ample taste of what is to follow.

Perennial showstoppers have been the "Follies'" corps of divers. Billed as the "greatest array of diving champs ever assembled for any show," this year's aggregation impresses as living up to it. Headed by Hobie Billingsley, who has appeared in the show many times, the aquatic specialists first thrill viewers with several series of individual and tandem efforts from the high board, including a seven-man swan dive, and then wind up things with a madcap succession of zany comedy dives.

A current newcomer and solid addition to the stage portion is comic George Carl. Assisted by his wife, Arlene, Carl stacks up as a top funmaker and his specialty lands heavily. Despite several unscheduled bobbles during the opener, his pantomiming and adept clowing provide a hilarious treat.

1960 Olympic champion Miss Lynn Burke, the production's principal swimming star, is another "Aqua Follies" first-timer. In looks, swimming form and grace, she doesn't have to take a back seat to any of the previous Aqua queens. Miss Burke's performance rated the hefty mitting which it received from the large first-night turnout.

Stage singers Phyllis Arick, Burt Hanson, Richard Knoll and Henri Noel have plenty of opportunities to use their pipes and they do a first-rate job. Foursomes' voices, supported by Mischa Bregmann's 16-piece orchestra, blend nicely.

Johnny Matson is also okay in handling the lengthy emcee chores, although some of his political barbs and gags fall a bit flat. However, he scores effectively with his musical offerings in which he doubles on the trumpet and accordion.

Despite the four-months old Minneapolis newspapers' strike and the current long home stand of the Twins big league baseball club, which have had disastrous effects on many local show big entries, "Follies" is enjoying a better boxoffice advance sale than a year ago, according to Sheehan. The show remains here through July 22. It opens July 26 at the Aqua Theatre in Seattle, where it also is an annual offering. *Bees.*



BOB NEWKIRK

Daily—
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$1,000,000 'Mink'

Continued from page 1

held by "Fanny" (WB) for nine weeks.

"Mink" is the first screen production at the Hall which has hit more than $200,000 each one of the first four stanzas. Picture made so many daily records as the run progressed that even Universal has lost count of them.

The initial four sessions hit the amazing total of $822,907, a high never before reached by any pic at the Hall in that number of weeks.

Actual longrun mark at the Hall is held by "Random Harvest" (MGM) and "Greatest Show on Earth" (Par), each having run 11 weeks at Hall. Such long-run marks are hard to surpass under the present policy which has a higher holdover figure than prevailing when these other pix played.

Here is the way "Mink" has fared so far on its Music Hall run:

First week, $201,771.
Second week, $206,734.
Third week, $208,532.
Fourth week, $205,870.
Fifth week (estimated), $195,000.

Wm. Morris Ups Tankel

Sherman Tankel has been named head of the college booking dept. of the William Morris Agency. He was formerly assistant to Paul Cantor of the agency's disk division.

Tankel will report to one-nighter head Rosalind Ross.

Playboy Clubs' 'Bunny' Turnover Cues Bounty

Chicago, July 17.

The Playboy key club chain is currently offering a $50 bounty for new "bunny" waitresses who will in turn earn more than $200 a week. The intensified recruiting stems from the continuing expansion of the Playboy chain plus the constant turnover in the briefly-clad waitresses.

Talent agencies, charm and modeling schools and beauty salons will be given $25 if their candidate stays seven days more for Playboy and another $25 if she is still on the job an additional 30 days.

Vaude, Cafe Dates

Chicago

Dick Roman set for Le Bistro, Chi, July 24 for three weeks . . . **Barry Sisters** down for the Drake Hotel Sept. 6 for three. **Myron Cohen** plays the Drake Oct. 19 for a fortnight, followed by **Louise O'Brien** for three frames . . . **Allen & Rossi** down for the Living Room, Chi, Nov. 8 for 11 days . . . **Bob Newhart** into Mister Kelly's July 23 for three weeks . . . **Charlie Manna** skedded for the Holiday House, Milwaukee, July 23 for 13 days . . . **Les Paul & Mary Ford** into the Chateau, Cleveland, July 23 for a week. **Chaves Bros.** set for the same room Sept. 10-23 . . . **Jerry Van Dyke** down for the B&B, Indianapolis, Aug. 13-Sept. 1. **Kitty Kallen** plays same spot Sept. 7-17 . . . **April Stevens** set for Eddys', Kansas City, Aug. 3-16. **Nino Nanni** skedded for same club Aug. 17-30, and **Nelson Eddy** Sept. 14-28.



THANKS!

LEE MORTIMER
New York Mirror

"DENNIS DAY CHEERED AT LQ. Day, a personable little Irishman from the Bronx, delights fans when he sings with an attractive and typically Gaelic voice. Usually the Latin Quarter books a comedian with wide experience in addition to a vocalist, but Dennis, with wide experience in films, doubles in these capacities. The fans roar!"

GENE O'KNIGHT
New York Journal-American

"DENNIS DAY HITS HIGH LATIN Q. NOTE. Irish eyes were smilin' in the Latin Quarter last night when Owen Patrick McNulty, who goes by the name of Dennis Day, came a-singin' and a-dancin' an' a-tellin' his stories with a bit o' blarney. Well, sir, when Dennis was doing all this, he was providing a grand evening of grand entertainment—he was that. He's a clever mimic, a monologuist and a comedian. But Dennis is at his best, I'm after telling you, when singing a beautiful ballad—preferably Irish."

FRANK ROSS
Daily News

"The versatile Dennis held the auidence in the palm of his hand as he ran through a routine of impersonations, gags and fine tenor numbers. He scored. The Irishman from the Bronx had the crowd join him and they enjoyed themselves. He's a triple-threat entertainer of great proportions."

LEONARD HARRIS
World-Telegram

"Yesterday was Dennis Day day at the Latin Quarter, as the tenor star of stage, screen and the Jack Benny show opened a two-week engagement. Long in the shadow of Jack Benny, Dennis Day nonetheless has managed to make his way into the light as a talented singer—plus—in his own right. At the Latin Quarter last night, he stepped into the spotlight and revealed a talent of star dimensions."

EARL WILSON
New York Post

"Dennis Day, very charming and humorous at the Latin Quarter, says: 'With eight kids, I knew the only way I'd get any peace and quiet would be to build them a playroom away from the house. It's in Phoenix'."

Just concluded
LATIN QUARTER, NEW YORK

VARIETY
Wednesday, June 27, 1962

Latin Quarter, N. Y.
(FOLLOWUP)

Dennis Day, who opened at the Latin Quarter last week, is a far cry from the middle of 1942 when the singer launched a new act in Chicago. The present Day, besides a versatile warbler, is a topflight mimic and has developed into a solid raconteur. He wins persistent applause, feet stomping and whistles.

Besides Day, this show continues about as it was two week ago. The only alteration is that the Novelites are on longer here while the Winger Victory Chorus appears to have some added numbers, all to the good.

Day is vocalizing in the same rich tenor that made him a name for 22 years on "Rochester's air show," as he described it. Of course, he does bring in the name of Jack Benny, whose radio and tv programs he has been on for years.

His current act is one that would click in any room. He's added just enough gags and stories to bridge the gap between his tunes and his stylish imitations. Moreover, Day has such timing and delivery that he appears to be having as much fun as the audience. From his initial tune, he swings into slick takeoffs of Charles Weaver and Lawrence Welk conducting his band. Latter is exaggeraged just enough to draw laughs.

His reference to the wastelands of television prompts the intro of what international tv of the future would be like. This is the peg for bringing in British, Spanish, Italian, Japanese and Israeli announcers, comics and singers. Day's interpretation of an announcer for BBC in London and his typical Music Hall comic are priceless bits of mimicry.

The Israeli program, of course, permits Day to warble a typical Jewish ballad, which he does with the same aplomb as his other tunes. Windup of these tv routines is one from Tokyo, with Day faking the Japanese accent and twisting words with an ease that is startling.

On his recall, Day swings into an array of typically Irish ballads including "McNamara's Band" and "Irish Eyes Are Smiling." It's only natural that Day, nee Owen Patrick McNulty, would be completely at home with tunes about the ould sod. His smooth playing act should garner lotsa engagements.

Wear.

Hotel Plaza, N.Y.

Florian ZaBach, Milt Shaw Orch, Mark Monte's Continentals; $2.50 cover.

The Hotel Plaza is providing a fashionable spa for New York's summer festival. The Persian Room, with a new decor, has installed a new one-show-nightly policy at a reduced couvert for the first time in memory of older residents, the spot is braving the dog days.

There is one school of thought, among the professionals, that the Plaza has taken the wrong attack. This, some feel, should be an incubation period. Experimentation in new and fresh lures would be more suited to the new summer policy than re-entry of familiar names. Through the intro of the new talent, it's believed, there could be some excitement and incentive to attend.

The initial bill comprises Florian ZaBach, the fiddler, whom Guild Films once groomed to do with a fiddle what Liberace did with a piano. A veteran on the strings, ZaBach does a presentable and fairly entertaining act without creating the dash and excitement that would spell continued boxoffice in this room.

ZaBach calls on a wide variety of tunes and an equally multitude of techniques. He plucks out pizzicatti, scrapes out runs and whistles a tune or two. There's a lot of expertise instrumentally, copious warm talk and a story or two. But although he is a pleasant bit for a summer's night, he creates no fireworks.

Other entertainers due on the Persian Room's roster this season are Kitty Kallen, Hildegarde and Russell Nype. The Persian Room will be a pleasant place to attend during the warm months for it will have the only floorshows in the posheries.

The orchestral work is by Milt Shaw who shows his usual proficiency while Mark Monte's Continentals provides colorful relief dance work. *Jose.*

Drap D'Or, Paris

Paris, July 7.

Varel & Bailly Chanteurs De Paris (8); $4 minimum.

This plush cellar club off the Champs-Elysees has been going in for short runs of noted singing names. Current is the singing group, Varel & Bailly Chanteurs De Paris. Bailly is at the piano, Varel leads the group while the others fill in with fine choralling, sight production values and all-around musicianship.

Adroitly mixing the French belt and romantic ballads with Yank folk songs, jazz bits and love ditties, this group is pleasing on the ears and eyes. A flair for mass movements that do not become rote, a varied songalog and neat mass warbling make them one of the better sight and sound troupes around.

Group heads for a tour of European watering spots before three months of Yank concertizing with a backing of a symphony orch in some spots. Varel & Bailly do most of their own songs, usually in the catchy Gallic vein. They tone down decibels for this small boite, but can also belt when necessary. *Mosk.*

Living Room, Chi

Chicago, July 9.

The Highwaymen (6), Ruth Wallis, Sam DeStefano Trio; $2.50 cover.

Despite one of the most disparate nitery bills in recent times, the Living Room has a pleasing show that should do well with the two large conventions currently in town. The unusual booking has the Highwaymen, six fresh-looking youths just out of college, and Ruth Wallis, a sophisticated vendor of leering lyrics. Neither has played Chi before.

The Highwaymen deliver folk songs with a straightforward and winning vigor. They're commercially viable without being gimmicky and their song handling is seemingly directed at the general nitery audience and not the folk song purists. On the night seen, two members of the group played guitar, one a banjo and one a bass viol. However, they also double on the bongos, gourds, castanets and autcharp.

Their songalog is mostly comprised of folk standards, such as "Sinner Man," "Big Rock Candy Mountain" and their disclick, "Michael, Row The Boat Ashore." They also score handily with a mock country & western number entitled "Goodbye Amelia Earhart."

Ruth Wallis writes her own ditties on the general subject of sin, and she sings them with a mildly salacious air that clicked with the convention trade. The blonde single-entendre chanteuse has a reputable set of pipes, though not always put to full use in her songs of titillation.

The one number in her repertoire not devoted to sex, "This Is the Only Life I Know," is a nostalgic show business number that has the potential of taking its place along with such staples as "There's No Business etc."

Bill is in for two weeks. *Mor.*

Gaslight Room, S. D.

San Diego, July 5.

Deedy & Bill, Travelers 3; no cover or minimum.

Deedy & Bill, a bright couple with plenty of talent and ginger, provide the right chemistry in a turn that's mainly wacky nonsense along with crisp patter and music. The wack in the act is Deedy (Peters), a pretty, elfin brunet with an "early eggbeater" hairdo. Sitting at the piano, Bill (Greer) is the solid citizen, a plump, Rotary looking type, dryly caustic and patient, Goodman Ace to her Jane, Martin to her Lewis.

Martin-Lewis reference is not too farfetched since Deedy is constantly mugging, bouncing around the stage and clowning. All of this creates a zany atmosphere wherein gestures and lines immediately assume their own indefinable humor. Comedienne, however, should watch a leaning toward archness plus the frantic, meaningless bits of business that lessen comedy impact.

She has an appealing vocal style, underscoring the poignance of "You Made Me Love You" and "The Party's Over" in torch style. In mimicry department, she scores with an impresh of Lena Horne.

Later in act, Deedy takes over 88 while Bill plays an ear-pleasing clarinet, a la Dixieland. Mostly, though, the counterpoint is in humorous manner, some of it on the blue side but far from objectionable. It's all rapid-fire, delivered with pro assurance and style.

The Travelers 3 (Charlie Oyama, Pete Apo and Dick Shirley) follow in trail blazed originally by the Kingston Trio. They have the harmonics, the spoof type chatter and the visual appeal in a songalog that includes "Good Morning Sun," "Wanna Travel On," "The Village of New York," all done in slick contemporary folk-song fashion. *Don.*

Carnival, Phoenix

Phoenix, Ariz., July 10.

Chuck-A-Lucks (3), Robin Jewell, Mitzi Meade, Hal Sunday Trio; $2 cover.

With the Chuck-A-Lucks topling, and Robin Jewell and Mitzi Meade in support, boss-lady Edie Biale is showcasing a stable of established local faves to insure bullish biz for her snug little oasis for a three-frame stand.

The Chucks are journeymen who learned their trade the hard way, knocking around the country playing the provincial saloons. The prosperous palming awarded at their preem suggests the zanies are prepared to graduate cum laude into more important niteries. The group's timing is near perfect, marking the lads as strong contenders for comedic honors.

Charlie Dickerson, Ruben Noel and Adrian Kieth have cut the deadwood out of the act, retained the staples and added a few penetrating goodies. The group sell a convincing passel of impreshes, wing away at various topicals, e.g., religion, freedom trains, politics, films, etc.

The Chucks handle these touchy topics in good taste to avoid being slotted into the "sick" category. They close a delightful 45-minute session chanting their hallmark, "Unconditional Surrender," and a surefire disk prospect, "Love It and Tuck It Away," both tunes cleffed by Noel.

Saucy Robin Jewell terps a rowdy, cute Roaring '20s medley and femcee Mitzi Meade moves the bill along with authority. Hal Sunday's trio cuts an excelle[illegible] ow. *O'Haf.*

Cocoanut Grove, L.A.

Los Angeles, July 10.

Sam Levenson, June Valli, Freddy Martin Orch (28); $3-3.50 cover, $3 minimum.

After a rousing "Brazil" which spotlights duo-pianos, Freddy Martin's orch segues into musical introduction for vocalist June Valli, a tiny songstress with a tremendous voice, making her first appearance at the Grove.

She delivers nine numbers with consummate ease and poise of a well-trained professional. Her repertoire, for the most part predictable audience pleasers . . . includes, natch, "Moon River," and has its high point with a solid "Love Is A Many-Splendored Thing."

The large room has a tendency to be over-amplified, making some of Martin's dance tunes a bit overwhelming, and does not do full justice to Miss Valli's naturally rich tones. Opening night she also had a slight tendency to make too much of the mike (a bad habit of most nitery canaries).

Beautifully gowned and coiffed, she holds her audience with ease and her infectious smile is a great asset. She should, however, avoid overusing it when singing of the woes of love.

Sam Levenson comes into the outside Grove as though he were entering his own living room and, in two sentences, turns the place into a family reunion—his family, of course. With one of the most engaging personalities in show business, he reminds many of their own childhood and all (in the nicest possible way) of the many shortcomings of modern child-rearing.

Comedians could take lessons in dramatic gesture from Levenson as, with a flick of the head, he describes the utter abjection of a tot who has reluctantly agreed to have his tonsils out in order to get a dog (and wonders if it's worth it).

His discussion of sex education, while warm of feeling, is spiced with some apt satire. His father's physical prowess with backhand and forehand education and his mother's deflation of bumptious children are other subjects which he recreates. Levinson is the healthiest antidote extant today for the "sickness" of American humor.

Bill goes through July 23; Lilo recreates her original role in Cole Porter's "Can Can," opening July 24. *Robe.*

Harrah's, Lake Tahoe

Lake Tahoe, July 9.

Mitzi Gaynor, The Boys (4), Volantes (2), Dorothy Dorben Singers and Dancers (16), Leighton Noble Orch (16); presented by Bob Vincent; produced and directed by Robert Sidney; Harrah's producer, Art Barkow; $3 minimum.

This Lake Tahoe debut for Mitzi Gaynor — with an all new act—can conclude with but one result: outstanding success.

The multi-talented charmer, with songs, dance and clowning, proves her undisputed status as "entertainer of the year" with an hour-plus of versatile and well-rehearsed routines ranging from straight ballads to a monolog as a southern belle. And she reaches near perfection in all segments. New act includes only two of the numbers used in her nitery debut last year.

The three months of rehearsal and the break-in date in Houston results in class entertainment, with Miss Gaynor upstage, except for costume changes (six), for the full turn.

Backed by four male singers-dancers (Bob Street, Ronnie Dexter, Howard Krieger, Burnell Dietsch), she displays a potent talent on the vocals, with terp routines and in the comedy department. Following her intro music by the quartet (referred to simply as "the boys"), she takes the mike for impressive interpretations of "Most Unusual Day," "I Believe in You," "Hurray for Love," "Who Knows" (with which she wins a hushed house), "Together" and "The More I See You." Boys are skillfully woven into several of the titles.

A blues medley done with partners includes the likes of "Birth of the Blues," "St. James Infirmary" (giving her chance to show much [illegible] "Shadrack," "Joshua" and a reprise of "Saints." The blues catalog shows unquestionably the singer can handle the up-tempo and the love things with equal ease and authority.

Miss Gaynor's versatility is fully showcased in the closing segment where she is pictured in various roles. In a college musical number she vocals "Don't Look At Me That Way." Presentation is flippant with Charleston overtones, with costuming accenting he theme. In a monolog as "Belle of the South," done in hilarious overdone southern accent, she wins top approval for both material and expert handling. As a "sacrificing woman," she essays "My Man" in seductive black gown that's later discarded to reveal brief, and eye appealing, chemise.

Exit titles, and high point of the show, are "Honeybun" and "Wonderful Guy," both from "South Pacific," in which she starred for the film version. For final segment, Miss Gaynor dons the over-sized sailor suit, and proves she's one of the hardest workers on the nitery scene.

Miss Gaynor's act is produced and directed by Robert Sidney, with special (and smart material) by Livingston Evans, Sultan & Worth, and Shirley Henry. Musical arrangements, which rate the superlatives, are by Jerry Fielding. Russ Black conducts and accompanies at the piano, with Johnny Lais sitting in with the Leghton Noble Orch as special drummer. Miss Gaynor's luscious gowns are credited to Robert Carlton.

Miss Gaynor's act, perfect for any swank room, should solidly establish her as a powerful nitery draw. It is polished, nicely paced, diversified, and staged to full advantage for her many talents.

The Volantes, two artists on unicycles, fill the second spot with intricate wheeling on various-sized bikes. One of the team plays accordion while balanced atop high cycle atop small, high platform.

The Dorothy Dorben Singers and Dancers open the curtain with a production of various dances that "Add Up to Choreography." The Noble band capably backstops entire show.

George Burns and Carol Channing due in July 27. *Long.*

Isy's, Vancouver, B.C.

Vancouver, July 13.

George Shearing Quintet, The Four Winds, Bobby Hales' Quintet; $2.50 admission.

George Shearing's current engagement at Isy's is a Canadian nitery first for the English-born pianist and makes for a notable and welcome change of pace at the Walters' entertainment emporium.

The Shearing sound is the epitome of quiet jazz, as distinctive as it is discreet. To the leader's clear and clean work at the 88 is added the complementary rhythms of bassist Ralph Pena and drummer Vernel Fournier, with Doug Marsh on vibes, Ron Anthony on guitar and Armando Perazo at the bongos. Together the group makes pure music, with the accent on the softer and down-tempo side of jazz.

Shearing's arrangements are always tasteful and selection of material is in this vein. For the 45-minute session, with no encores, he sticks largely to the tried and true, featuring the tunes he has popularized since he joined the Capitol label in 1955. The combo reprises such established favorites as "East Of The Sun," "Roses Of Picardy," "I'll Remember April" and the perennial Shearing original, "Lullaby Of Birdland," to appropriate mitt music from approving auditors.

Shearing handles his intros deftly, with humor and polish, and the music that follows is in keeping. A thoroughly enjoyable gig, in all respects.

The Four Winds, covered under New Acts, are a local quartet, making a highly creditable Vancouver professional bow after several months' prior U.S. exposure. Bobby Hales' house quintet purveys pleasant intermission dance music and Ritchie Walters handles emcee duties in his customary brisk style.

Peggy DeCastro and her group follow July 19, with satirist Lenny Bruce and singer-organist Earl Grant in the offing. *Shaw.*

Palmer House, Chi

Chicago, July 8.

Wayne King & Orch, Lucille & Eddie Roberts, Bud & Cece Robinson, Jim Hayes, Ben Arden Orch; $3 cover.

The burnished showmanship of Wayne King is getting a great reception from the geriatric trade at the Empire Room, although there was a substantial proportion of the sub-middleaged at the opening show. Worth noting is that the senior citizenry is an excellent audience — closely attentive and vocally appreciative. Too, they're the first out on the dance floor when King plays a dance set.

King's music is nostalgic, wistful, sentimental, and at times melancholy. His most recent number is "Sound of Music," and that's about as progressive as he gets. Among his hand-holders for the elderly are "Lydia," "Sheik of Araby," "Stardust," "Make Believe," "Paradise," "Fascination," "Melody of Love," and, of course, "The Waltz You Saved For Me." King solos on a battered sax on several of the numbers, and teams with one or two members of the band on others.

In his petite revue, King has combined veteran and young performers, but they all work within his remembrance-of-things-past framework. Jim Hayes is a handsome young baritone who delivers "In The Still of The Night," "Without A Song," and "Old Man River" with gusto and feeling. Lucille & Eddie Roberts have been doing their mentalist act for 32 years, and their turn has a low-key polish and charm that scores effectively with the crowd.

Bud & Cece Robinson are a fresh-looking and enthusiastic pair of terpers. Their numbers for this show are of the harkening back type, including a soft shoe, a Charleston, and an old fashioned jazz dance solo by Bud Robinson.

Next up in the Empire Room is Pepper Davis & Tony Reese and the Georgie Tapps Dancers July 28 for two weeks. *Mor.*

Ho Ti, Portland, Ore.

Portland, Ore., July 10.

Peggy DeCastro with Jerry Levine & Bob Clear, Jose Gonzales Gonzales, Miss Cookie, Herman Jobelman Orch (5), Judy Craig; $1.50 cover, $2 Sat.

Vivacious Peggy DeCastro, now doing a single, is a bouncy, hard working chirper who is slimmer and trimmer than her DeCastro Sisters (3) days. She displays fine pipes, outstanding comedy flair and knows her way around the boards. Songalog of ballads, pops and jazz has the customers off their mitts throughout.

Best of her numbers are "International Medley," "Around The World" and "I Love Being Here With You." Her facial animation, timing, and selling without gimmicks combine to make this 35-minute turn suitable for any situation. She begs off nicely. Drummer Jerry Levine and pianist Bob Clear sit in with the house crew to assist Miss DeCastro.

Jose Gonzales Gonzales gets things under way with a slow song and comedy routine. He has possibilities but needs better garb and material. Exotic Miss Cookie displays her natural charms as she peels to the minimum requirements of the law.

Herman Jobelman Orch (5) does excellent backing for the show and gets the tempo for dance seshes. Judy Craig provides continuous entertainment in the Lamplighter Lounge with her 88ing and songs.

Nellie Lutcher opens July 23. *Feve.*

Club 76, Toronto

Toronto, July 14.

Maddox & Jiles; 50c cover.

Johnny Maddox, honkytonk piano-player, has added Albert Jiles, New Orleans drummer, to his act at the Club 76 here, with both playing private jam-sessions to the edification of the customers.

Both are obviously en rapport and jamming in the patrons, with some 30 nightly behind the velvet ropes. Duo is on for 45 minutes, with 30 minutes off until one a.m., and whamming out such tunes as "Maple Leaf Rag," "Crazy Bone Rag," "Glad Rag Dog" and "Twelfth Street Rag," plus "Frankie and Johnny" and "St. James Infirmary." Maddox is on the open-face upright and Jiles at the drums, the sound-box and bells.

Pair is in till Aug. 25. *McStay.*

Shoreham Hotel, D. C.

Washington, July 10.

Buffalo Bills Quartet, Michael Terrace & Elita, Bob Gross orch (14), Gao Quintet; $2.50 *cover.*

What better setting for a barber shop quartet songfest than a perfect summer evening under the stars? The Buffalo Bills, of "Music Man" fame, had this and more in their bow on the Shoreham's Terrace.

They also had a knowing audience laced with VIPs backdropped by colored fountains in the plush outdoor nitery. The Bills were equal to the occasion.

Their performance is warm and slick, maintaining quick rapport with the listeners and reaching just the right pitch. Opening bit involves harmony on a combination of newies and oldies. Smooth changes of pace bring a tenor solo on "Lucky Old Sun" by Vern Reed, audience participation on a Gay Nineties medley, a spiritual, a medley from "Music Man"; two tearjerkers in boaters, loud vests and handlebar mustaches; and a clever windup.

Reed and his colleagues, Al Shea, Jim Jones and Scotty Ward, are on firm footing, individually and collectively, as showmen. This four, after "Music Man" stints on the stage and in films, should ring many bells.

Michael Terrace & Elita provide some steamy, energetic Latino dancing. The Bob Cross Orch supplies yeoman backgrounds as well as fine sounds for dancing. The Gao Quintet handles the intermission lulls. *Need.*

Quaglino's, London

London, July 10.

Hutch, Felix King Orch (5), Don Purches Orch (4), Roy Wallis Trio; $6.75 *minimum, including cover.*

After two years, Hutch is back at Quaglino's, doubling the downstairs Allegro Room. He had an enthusiastic opening night welcome from a lean audience. His absence has been due to other West End commitments, plus an eight months' stint in Australia, Singapore and Kuala Lumpur.

The veteran songster at the keyboard pulls out all the virile zest and punch that has kept him a topline nitery personality through the years. But he has developed an irritating habit of overgabbing.

His obviously ad lib gags presumably are intended to create an atmosphere of togetherness with his audience. But they are overdone, not always witty and extend his act to an overlong 35 minutes. He should stick more to his point numbers and standard ballads.

Nevertheless, with his rich voice and interpretation of lyrics, he shows himself still a master of the art of holding late night customers. Highspots in Hutch's act are a slick parody of "The Street Where You Live," hinged on the building devlopments around Park Lane, a dry song called "I Remember Tilly," which has to do with remembrances of old flames and a delightful rendering of "The Second Time Round."

Of course, he offers the inevitable "Let's Do It" takeoff. Also in his rep are "Smoke Gets In Your Eyes," "Moon River" and "Sail Away." A slick piano medley embracing "Holiday For Strings," "Samnatha," "Birth Of The Blues" and "Rhapsody In Blues" is another acceptable item.

In fact, backed by Felix King's four musicians, Hutch scores solidly while he is singing and playing. King's combo and those of Don Purches and Roy Wallis ably look after the terping.

Vic Perry follows, though it is not decided yet whether Hutch's three weeks' sesh will be extended. *Rich.*

Mermaid Tavern

(STRATFORD MOTOR INN)

Stratford, Conn., July 10.

Julius La Rosa, Joe Massimino, Pat Down Trio; $2 *music charge.*

The flourishing Elizabethan layout in the imposing motel above the Housatonic which has become a major dining and lodging counterpart of the American Shakespeare Festival Theatre has been testing its own "festival" of name pop music talent the last couple of weeks. It's an attractive idea to augment volume and word-of-mouth for the massive Restaurant Associates operation, but the chances are questionable.

Although the transient flow is heavy, a nitery policy in the Mermaid Tavern requires a strong play from the localites through the week. This is essentially a weekend area, as has been proved by the light midweek action experienced to date in the Mermaid's 220-capacity Guildhall.

Julius La Rosa, the July 10-14 topper, was certainly a right booking, a satisfying and knowledgable entertainer whose years since Godfrey have made his personal appearances increasingly easy to take. The songster showcased his versatility in a broad range of tunes interspersed with his own Italian and even some Yiddish. These plus a few stories, all palatable enough. Especially interesting were his "Maria" and his "Sardine" special, a poke at the rock 'n' roll set.

La Rosa's steady accompanist, Joe Massimino, worked with a rhythm group from Pat Dorn's house dance orchestra. Three shows a night, $2 music charge. *Elem.*

Le Cabaret, Toronto

Toronto, July 10.

Linda Bishop, Jake Turner Trio; $1.75 *cover.*

With Bobby Kroll doing all arrangements and special material, Linda Bishop is paying her first Canadian visit at the posh Le Cabaret here. Redheaded Miss Bishop, the tallest singer to appear here (she's 6'2"), also has a powerful and disciplined voice. She belts out a series of pop songs and, to solid applause, does impressions of Ethel Merman, Lucille Ball and Sophie Tucker.

Clad in a white sequined sheath Miss Bishop was on for 30 minutes when caught. She opens cold with "Tonight I Love Everybody," with music and lyrics by Kroll, and segues into a strolling song of "How About You?"

For a change in tempo, she goes into "Lady is a Tramp" and "You're Nobody till Somebody Loves You," then switches to a belting "Do You Remember?" and a smash finish of a Jolson medley to heavy plaudits. Her Merman-Ball-Tucker impressions cinched her turn.

Despite her height, which has hurt her in musicomedy, Miss Bishop gets over in niteries with her song-styling. With lots of power, alternated with tremolo work, she's an asset to any room. *McStay.*

Club Harlem, A. C.

(FOLLOWUP)

Atlantic City, July 10.

Sammy Davis Jr., who has appeared many times here, gives an outstanding 70-minute performance as he headlines Larry Steele's "Smart Affairs of 1963," an annual for 16 years in the Club Harlem.

Owners Ben Alten and Cliff (Pop) Williams recently enlarged and refurbished the club. And the new 800-seater provides an ideal showcase for Davis. Three capacity audiences paid a $4 admission plus a $5.50 minimum to catch the Davis opener (7), and it was a modest price for the entertainment offered: the Steele Revue, which runs 60 minutes, plus Davis. Reservations for the week are reported heavy.

Backing Davis and a part of his act is his conductor, arranger and pianist, George Rhodes; Michael Silva, drummer; Johnny Mendoza, with his conga and bonga drums; Terry Rosen, guitarist; Renauld Jones, trumpet, and George Dorsey, also sax. Each solos, and all give top performances, especially Silva.

Davis opens with patter, "Glad to be back home after two years," then sings a series of oldies, "Still of the Night," "Without a Song," "I've Got You Under My Skin." As he warms up off come his glasses, then ecat for Ray Charles carbon; "Got a Woman," followed by a Twist bit.

He spoofs segregation customs of the south, and hails his California co-workers headed by Frank Sinatra. After solid vocals of "Looks of You," "Hey, There," "Birth of the Blues," he does some slick takeoffs of Nat Cole, Tony Bennett, Bogart, Cagney, et al. He bows out with "Rockaby Your Baby."

In complete command throughout, Davis turns on the laughs at will, sings with accustomed ease. While his turn is longer than most nitery acts, payees could go for more. *Walk.*

Tidelands, Houston

Houston, July 14.

Harmonica Rascals, Elaine McKenna; Don Cannon Orch (6); no cover or minimum.

Harmonica Rascals, on preem night, are not a rousing success here, although with a few changes act could finish engagement to better returns. Humor—basis for entire act — is tired and of the crude variety.

The boys go through their paces as though anxious to return to dressingroom. Harmonica tunes are the same which the group (three are original members of Borrah Minevitch's band) has done for years, and the little man—this time "Bobby"—still has his troubles from wayward elbows and knees.

Elaine McKenna, tiny thrush from Australia who made several appearances on Bob Newhart's tv show, is a pleaser. She has dimpled charm, excellent phrasing and is a pro in delivery.

Miss McKenna is excellent with a ballad, does a show business medley and impressions of Julie Andrews doing tunes from "My Fair Lady" and of Judy Garland's "Over the Rainbow." She exits after 30 minutes with a rousing "Saints."

Don Cannon's sixshooters again excellent in backing show, which plays two frames. *Skip.*

Gatineau, Ottawa

Ottawa, July 12.

Naomi Stevens, Russ Thomas Orch (5), Al Gardner (lounge); $2 *admission.*

Naomi Stevens has an act that's written from top to bottom and handled with enough pro savvy to sell it big. Not a pop song or w.k. tune gets in. The whole thing is hers and she knows what to do with every minute of it.

Stanza starts moving with the intro item: "It's Great To Be Alive," a gimmicked arrangement. Throughout, she works in some sick wit that the customers at opener Thursday (12) either didn't understand or buy, but they provided solid mitting at the close of each aria.

The closest Miss Stevens comes to using known items is during her version of oldies associated with Tanguay, Cantor, Helen Morgan, Jolson, et al.—no mimicking, just the tunes with which they were connected, like "I Don't Care" for Eva Tanguay. But if the tablesiters didn't dig the yocks, they eventually caught the spirit of the show and made up for their lack of guffawing with great palm-slapping.

Backing the show and playing for dancing is the Russ Thomas fivesome sounding like a big band. In the lounge, socko-piped Al Gardner draws his customary large attention.

Miss Stevens is in to Thursday (19), with possible holdover. *Gorm.*

Shamrock, Houston

Houston, July 13.

Frank Gorshin, January Jones, Paul Neighbors Orch (11); no cover or minimum.

Frank Gorshin has built his nitery act on impressions, but his turn has far more than that. Nearly every impression is actually a caricature, and Gorshin has rare ability of producing both physical and vocal image of seemingly nearly everybody known to the public. Auditors gave him an ovation at end of his 35 minutes at the Shamrock Hilton's International Club opening night.

Carbons are presented with considerable humor, and Gorshin, who began entertainment career as singer, also does a couple of tunes straight, again to good palming. One of songs is unique via effective arrangement of "My Bonnie Lies Over the Ocean."

Blonde January Jones' blue, low-cut gown brings gasps, especially from male stagesiders, but thrush also makes vocal impact. She departs stage to cruise among tables—also okay with male auditors—and exhibits pleasing pipes with control at all ranges.

Miss Jones does impressions of other thrushes, with her Judy Garland singing "Over a Rainbow" sans mike drawing top mitting, and deservedly so. She's on for about 25 minutes.

Paul Neighbors Orch again excellent throughout showtime and customer terping.

Show plays for two frames. *Skip.*

House Reviews

Webster Hall, Arbroath

Arbroath, Scotland, July 17.

Phil Solomon presentation, with Patrick O'Hagan, Hal Roach, Johnnie Mulvaney, Elaine & Derek, Steve Perry, Three Harmonichords, Jane Lindsey, Joy Anton Trio.

In a more ambitious summer show layout than is usual at this East Scotland vacation resort, Phil Solomon is presenting Irish tv singer Patrick O'Hagan, who charms the outfronters with his warbling and bountiful blarney. He has extreme ease on-stage, and his chatter with the audience, while practically sitting in the front row armed with a hand microphone, sets the seal on a neat performance.

Youth is accented. Elaine & Derek, 13-year-old twins who have built a name via tv and disks, indulge in some disk-plugging. Stripped of recording studio advantages, and with the bare piano accompaniment, they fall a trifle short of their usual high standard.

Steve Perry, 16-year-old disk singer, shows surprising confidence and stage presence for one so young; a shrewd choice of numbers stamps his work as original. An effective part of his act is the use of pre-recorded rhythm group and choral backing for one number.

The Three Harmonichords, also from Ireland, have the makings of a good musical act; their singing and harmony combines well with a clever harmonica routine.

Comedy chores are jointly shared by slick-gabbing Irish comedian Hal Roach and Johnnie Mulvaney, aided by Helen Norman. Mulvaney, now essaying solo spots, chooses routines which rely on little or no backcloths or props. Roach makes with the gags and acts as compare.

The Joy Anton Trio are three feenagers who "Twist" their way through a singing spot with, unfortunately, the rough edges showing. Jane Lindsey, normally a dancer-soubrette, offers a "memory-feat" spot, in which she apparently employs outstanding memory faculties. Musical director is Jackie Farn. *Gord.*

Palace Theatre, Dundee

Dundee, Scotland, July 17.

Johnnie Victory Roland Roy & Jackie Toaduff, Jann & Kelly Heart, Sheila Paton, Rico Landi, Forbes Whitelock & Billy Stuart, Hector Nicol, Chrys St. Denis.

Johnnie Victory, Scot comedian, devises and produces this vigorous layout, and, in his onstage role, uses many facets of the comedy craft, exploiting the full range of human emotions. His characterizations bring loud yocks, and funeral silence greets his sentimental monologs. Later, he scores as a suave raconteur, immaculately garbed in a white dinner suit.

Roland Roy & Jackie Toaduff sing, dance and mimic their way to brisk applause, while Jan & Kelly Heart, a singing sister duo, combine some crazy antics with clever narmony work. Rich singing of Sheila Paton is a little offset by an unbalanced choice of numbers.

Rico Landi, young barrel-chested tenor, despite an obvious immaturity, has a Lanza-ish interpretation and professional offering of Forbes Whitelock and Billy Stuart supplies the tartan element. Jacqueline Farrell fronts the hard-working J. W. Jackson girls in her spot. Johnnie Lister more than illustrates his program billing with his "golden trumpet."

David Ellen choreographs and dances his way through the show; an eye-catching "doll's shop" scene is his brainchild. Too little is seen of his pretty petite partner, Christine Bell, who sparkles her way through production numbers. Good work is supplied by the foils, Hector Nicol and Chrys St. Denis. Resident orch is batoned by Raymond. *Gord.*

Bal Tabarin, N. Y.

Jewel Box Revue (26), Red Barker Orch (4); $5 *minimum.*

The midtown west-of-Broadway Bal Tabarin, dark the past fortnight, and without a show policy for about two years, relighted last Thursday (12) with Danny & Doc's durable Jewel Box Revue as resident show on a sked of three performances nightly. It's a good one, with sharp femimicry (the keystone element), flashes of fine satire and generally astute production values.

The JBR has had extensive exposure in and around town, which could hamper the b.o. here; and there's always the westside downbeat to counter, albit a conceivable advantage is the theatre district address (W. 46th St.). Turnout for the screen was light to okay by the firstshow final curtain, chiefly management pals and drop-in trade, reflecting in part the spare attention to ad-publicity.

Room's interior boasts fresh paint, but otherwise the decor is indifferent. Groceries are limited, which is just as well for the dimesized tables. A further point on the biz outlook is the $5 minimum, which is apt to prove less realistic than a lighter couvert.

Allowing that femmepersonation is a chancey idiom on the issue of taste, fundamental and otherwise, this Jewel display is, for the built-in special consumption, a genuinely diverting one. As alway, the pronounced accent is tongue-in-cheek, and in this instance offered without some of the leer-ier aspects. To echo the point, the crucial ingredients are sharp impersonations and production flair, and this edition has them.

A fancy component, and relatively recent addition, is Bruno La Fantastique, the Paris Folies Bergere exponent, whose dual costume guy-gal bit is a comedic and artistic highlight. He registers, too, in reprise with his patented sheath couture talents, wherein the gowning architecture is accomplished sans pins to appreciative mitting.

Other standout he-she mummers are Ty Bennett, with amusing Mae West and Sophie Tucker impreshes; Robin Rogers, with a remarkably convincing falsetto songology; Dodie Daniels, a canny sepia "chirp"; and Gene Chandler, in-and-out as m.c., but spotlighted for the inevitable strip, which he offers with acute technical eye and wit.

Lone femme this outing, billed simply as "Storme," is displayed, natch, to opposite effect—meaning as male. She solos a couple tunes and backs a production number, all okay, though she's clearly shaded on talent and poise by the male contingent.

There should be praise, too, for the yeoman work of Red Barker's four-piecer, backing from stage rear behind scrim. Preem show developed the expectable bugs, missed cues, etc., but nothing of serious flaw, and all should be fairly smooth by this printing. Incidentally, the maitre d' is Andy Brown, and he appears to have gathered a savvy floor crew. *Pit.*

MCA Suit Stalls

Continued from page 2

longterm notes payable to the parent.

Fact that MCA-TV might create its own sales agency to represent them to networks and telestations is seen by the fact tha he MCA-TV was taking with it some important sales power. This is now borne out by the antitrust suit which has, for one of its purposes, the complete division from the talent and the production ends. Government balks at Mgt. Corp. could block its representing MCA in the sales field.

The Government suit came as a complete surprise to all MCA divisions. In New York, for example, they had completed moving most offices in anticipation of the separation.

Some believe that title to the major moneymakers, namely the television packages, went to the parent company. Thus, Mgt. Corp. would have to start from scratch in this field and create new shows which would need immediate network sales to put the new firm in the top coin.

OBITUARIES

JERRY WALD

Jerry Wald, 49, the film producer independently-based since 1956 on the 20th-Fox lot, died July 13 at his home in Beverly Hills, following three heart attacks culminating a lengthy illness. Survivors include his widow, Constance, two sons, and mother.

Details in Films.

ROGER WOLFE KAHN

Roger Wolfe Kahn, 54, died suddenly in Medical Center, New York, on July 12.

Bandleader-songwriting scion of Otto H. Kahn, banker and prime patron of the Metropolitan Opera, made headlines in the 1920s and '30s as the rich man's son who went from "riches to rags." Details in Music.

BLAND JOHANESON

Mrs. Elizabeth Bland Gaynor, 62, wife of former 20th-Fox Films publicist Leonard Gaynor, died July 11 in Reading Hospital. She was better known in show business as Bland Johaneson, the N. Y. Daily Mirror's first motion picture critic. She and her husband lived in Mount Penn, a suburb of Reading, Pa., where they retired some years ago. She had been ill a long time. Her father, Hiram Getz, an industrialist, was a member of an old Reading family.

Miss Johaneson worked variously on the Mirror, the N. Y. Morning Telegraph and VARIETY in the 1920s. As Ishbel Ross detailed in her book, "Ladies of the Press," Louella O. Parsons on the N. Y. Morning Telegraph borrowed her from the city room to review a picture, and "Bland's caustic reviews of vaudeville in one of the magazines attracted Sime Silverman's attention . . . the founder-publisher of VARIETY gave her a place among the VARIETY muggs. She was proud of having been a VARIETY mugg, a term applied then to writers who had worked for the theatrical weekly. Walter Winchell recommended her to Victor Watson and she became motion picture critic of The Mirror . . ."

When she married Hugh Kent, managing editor of the N. Y. Morning Telegraph at the time, the latter became exposed more than ordinarily to VARIETY, Sime and the staffers had written one of the first comprehensive articles on the paper for The American Mercury. It was just then, in the middle 1920s, that the literati set, then spearheaded by Mencken & Nathan's Mercury (for which Miss Johaneson also freelanced), "discovered" VARIETY as feature material.

Shortly after she divorced Kent, Miss Johaneson married film publicist Gaynor who survives as does one sister, Mrs. Helen Bollinger, also of Reading. Kent, who subsequent to his newspapering owned and operated theatres in New Jersey, died in 1956.

QUENTIN M. MacLEAN

Quentin Morvaren MacLean, 66, theatre organist at Shea's Hippodrome for eight years and Shea's Victoria, Toronto, for two years—until their separate demolitions—died July 9 in that city. He was the first theatre organist engaged by the British Broadcasting Corp. Since coming to Toronto in 1939, he continued in radio work as soloist for the Canadian Broadcasting Corp.

Earlier from 1926, he had been theatre organist in London at such theatres as the Pavilion, the Marble Arch, Trocadero and Elephant-Castle.

MacLean was a member of a musical family. His father, Alick MacLean, was musical director of the Spa Company at Scarborough in England and composed several operas. His grandfather was Sir Charles MacLean, a noted composer.

Survived by his wife.

RENE MAISON

Rene Maison, 66, Belgian tenor who sang with the Metropolitan Opera from 1936 to 1949, died July 16 of a heart attack in Mont Dore, France. He started singing in church choirs and was later induced to sing at services for the German war dead when the dramatic qualities of his voice were noted.

While singing at Monte Carlo, he was urged by the late Mary Garden to join the Chicago Opera Co. He later went to the Francisco Opera Co. and subsequently the Teatro Colon in Buenos Aires. He made his debut at London's Covent Garden as Julian in "Louise" in 1936.

Maison made his bow with the Met earlier that year as Walther in "Die Meistersinger." He was a versatile tenor, inasmuch as the roles of Jose in "Carmen," Florestan in "Fidelio," Samson in "Samson & Delilah" as well as other Wagnerian roles were in his repertoire.

He left New York to teach voice in Mexico and later was on the faculty of Juilliard School, N.Y., and the Julius Hart School, Boston. He was president of the Friends of French Opera and had been on a trip to Europe seeking talent for that organization when he was stricken.

Survived by his wife.

JIMMY THOMPSON

James Nelson Thompson, 79, who died in his Miami Beach home July 10, was a pre-Prohibition nitery operator in New York in an era when they were known as cabarets. With Prohibition, some of Thompson's famed spots were taken over for operation by the Salvins (Paul and Sam). Thompson also angeled famed Greenwich Village nitery boniface Barney Gallant.

Among the Broadway highlight clubs operated by Thompson were the Palais Royal, long a Broadway showcase, later to become the Palais d'Or (Chinese-American policy) and currently the site of the Latin Quarter, where Paul Whiteman first came to midtown attention.

He also owned the Club Royale, the Little Club (in the old 44th St. Theatre Bldg., not the present Billy Reed operation), the Montmartre and the Pavilion Royale. At one time Thompson owned and operated 15 different spots in Manhattan. He retired in 1924.

His wife survives.

ANNE BOLLINGER

Anne Bollinger, 39, former singer with the Metropolitan Opera Co., died of cancer July 11 in Zurich. She made her bow with the Met as Frasquita in "Carmen" in 1949.

Miss Bollinger received a music degree from the U. of Southern California and continued her vocal studies with Lotte Lehmann and with Rosalie Miller. She made her Hollywood bow in 1944 under Leopold Stokowski and later sang with the music festivals at Columbia, S.C.

Miss Bollinger continued at the Met until 1953 when she was engaged by the Hamburg State Opera. She subsequently appeared with various European opera companies.

Surviving are her husband, two sons and mother.

DOUGLAS R. ALLAN

Douglas R. Allan, former secretary of the School Broadcasting Council for Scotland, and head of Scottish school broadcasting for the BBC, died recently in Edinburgh. Originally a teacher, he worked from 1940 until the end of World War II at the wartime headquarters of school broadcasting at Bristol as scripter and producer.

In 1949 he returned to Scotland, and in 1953 took charge of Scottish school broadcasting. Subsequently, he visited Jamaica for the British Council to advise on school broadcasting, and he also spent six months in Australia with the youth broadcasting service there. In ill health for some time, he retired from the BBC last year. He was a bachelor.

FRANCES WHITE

Frances White, 52, d.j. and announcer since 1948 for WOOK and WUST, both of Washington, died July 11 in Rixeyville, Va., after a long illness. Most recently, she had a two-hour daily program on WUST.

The National Negro Opera Foundation cited her in 1958 for her efforts to win wider recognition for spirituals. Sepia Magazine also found her to be the "favorite disk jockey" in a nationwide spirituals contest.

Before settling in Washington in 1948, she had worked as an announcer for New York, Newark, Norfolk, Richmond, Los Angeles and Long Beach radio stations. Her parents, four sisters and two brothers survive.

EDWARD NORTON

Edward (Mickey) Norton, 71, longtime billposter and ticket taker for Cincinnati roadshow theatres and outdoor advertising manager for Coney Island there for 35 years prior to his retirement in 1960, died July 1 in Cincinnati. He papered in advance of dance excursions on Coney Island's steamer Island Queen, after the amusement park's summer closings, on the Ohio and Mississippi Rivers between Pittsburgh and New Orleans. He was business agent for Cincy locals of the billposters and ticket takers unions.

Survived by a son, daughter and two sisters.

JULES ECKERT GOODMAN

Jules Eckert Goodman, 85, playwright and author, died July 10 in Peekskill, N. Y.

His best known plays include "The Man Who Came Back," "The Man Who Played God," "Chains," "The Test," "Man Who Stood Still," "Right to Live," "The Trap," "Just Outside the Door" and "The Great Romancer." His last Broadway play was "Many Mansions" in 1937, which he wrote with his son, Jules Eckert Goodman Jr. In 1932, a film version of his play "The Man Who Played God" was released. It starred George Arliss and Bette Davis. With the late Montague Glass he wrote "Potash & Perlmutter."

His son and two daughters survive.

CARL D. REED

Carl D. Reed, 79, former Broadway legit producer, died July 11 in Cortland, N. Y.

Among his numerous productions was "Aloma of the South Seas," "Pleasure Man" with Mae West, which in 1928 was raided because the actress was charged with giving an indecent performance. The entire cast of 55 actors, actresses and musicians was arrested. He also produced "Lally," which starred Claude Rains, and "Venus," with Tyrone Power. Before becoming a producer, Reed was for a time Lillian Russell's manager.

His wife, son and sister survive.

JOHN CHRISTIE

John Christie, 80, opera impresario, died July 4 in Glyndebourne, Eng.

Glyndebourne, which became an international home of opera, began as an amateur venture. But in 1931 Christie married operatic singer Audrey Mildmay and she inspired him to turn it into a professional project.

Rarely did Glyndebourne venture out of its self-contained world, but it was responsible for the operas at the Edinburgh Festival from 1947 to 1953, with the exception of one year.

His wife died in 1953. A daughter and son survive.

HENRY CAINE

Henry Caine, 74, actor and producer, died July 9 in Hayle, Cornwall, Eng. He started in concerts, then joined the Frank Benson Company touring the U. S. and Canada. After making his first London appearance in 1919, he appeared regularly in the West End and the provinces.

Caine was usually seen in light comedy roles in such plays as "Clive of India," "The Middle Watch," "Treasure Island," "Will Any Gentleman?", "1066 and All That," "Room Service," "Yellow Sands" and "The Devil's Disciples."

He also appeared frequently in films.

OLGA PRINTZLAU

Olga Printzlau, 69, former scenario writer, died of a heart attack July 8 in Hollywood. She started her writing career with Edison, and was with such early companies as American, Majestic, Thomas H. Ince, William Fox, Preferred, Universal and Famous Players-Lasky.

Among her credits are such films as "Why Change Your Wife?" for C. B. DeMille; "Fashion Madness," "Tragedy of Youth" and "Camille." She had lived in retirement for many years.

Surviving is a daughter, Virginia Printzlau, Paramount secretary.

ERICH SAXL

Erich Saxl, 72, Federal Communications Commission attorney in

(Continued on page 63)

CURRENT BILLS

WEEK OF JULY 18

NEW YORK CITY

MUSIC HALL—Michael Maule, Colleen Cokre, Lila Gage, Conchita Clarke, Alan Cole, Militaires, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Edith Georges, Betty Pasco, O'Neill & Haigh, Avril Angers, Jacques Jordane, Raphael & Model, Dorene Kilmer, Les Fred Iles, Alan Randall.

SYDNEY (Tivoli) — Sophie Tucker, Goofers, Campo & Marvell, Dick Luby, Dalbrels, Kon Tiki Quartet.

BRITAIN

BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Bronleys, Hugh Forgie & Co., Circus Williams' Lions, Two Carmenias, Circus Knie's Norwegian & Legion Animals, Diors Sisters, Circus Knie's Animal Carousel, Four Soranis, Two Dominicis, Willem Lenz & Chimpanzees, Tibor Alexander's Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagenham Girl Pipers, Our Sammy, Little Jimmy & Circusettes.

WINTER GARDENS PAVILION — Arthur Haynes, Nicholas Parsons, Morris & Savage, Des Lane Trio, Reyros, Leslie Noyes, Johnny Hart, John Tiller Girls, Danny Williams.

OPERA HOUSE—Ken Dodd, Kaye Sisters, Eddie Calvert, C-Men, Raindrops, John, Three Houcs, Barbara Law, Derek Taverner Singers, Malcolm Goddard Dancers, Jimmy Currie's Silver Cascade.

BRIGHTON (Hippodrome) — Max Bygraves, Eddie Gray, Benson, Dulay & Co., Two Tones, Deirinas, Harbin & Day, Anthony Bygraves, Cycling Kirks, Lynton Boys, Goldie Wonder Horse, Brighton Belles & Beaus.

GLASGOW (Empire) — Andy Stewart, Ian Powrie & Band, Dixie Ingram, Sally Logan, James Urquart, Barry Sisters, Volants, Max Kay, Eric Burns, Trio Vitalites, Arthur Blake Singers, Rosemary Manly, Leslie Robert's Silhouettes, White Heather Dancers.

LONDON (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell, Fred Roby & Angela, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee.

MORECAMBE (Winter Gardens)—George Mitchell Minstrels, Stan Stennett, Penny Nicholls, Peter Crawford Trio, Two Pirates, Al Redding, Jeff Hudson, Eric Whitley, TV Dancers, Mitchell Maids.

VICTORIA (Palace) — George Mitchel Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm Jazzers, Schaller Bros., TV Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean, Johnny Barracuda, Larry Bonito, Trade Winds.

BASIN ST. EAST—Stan Getz Quartet, Jimmy Raney, Lambert, Hendricks & Bavan, Ahmad Jamal Trio.

BLUE ANGEL—Barbra Streisand, Bob Lewis, Phoenix Singers, Peter Daniel 3.

BON SOIR—Mel Martin, Three Flames.

CHATEAU MADRID—Ximenez-Vargas Ballet, Pupi Campo Orc.

COPACABANA — Adam Wade, Jerry Shane, Joseph Mele Orc., Frank Marti Orc.

EMBERS—Jonah Jones Four, Harold Quinn.

HAWAIIAN ROOM — Little Joe Jr. Wailani, Keola Beamer, Ioaner, Hulabelles, Ted Auletta Orc., Sam Makia Islanders.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Joe Furst.

HOTEL PIERRE — Phil Wayne Trio, Kathy Preston, Stanley Melba Orc.

HOTEL PLAZA—Florian ZaBach, Milt Shaw Orc., Mark Monte Continentals.

HOTEL ST. REGIS—Jean Barlaza Orc., Chauncey Gray.

HOTEL ROOSEVELT—Gunnar Hansen Orc.

HOTEL SAVOY HILTON—Louis Bannet Trio, Ray Hartley.

JAZZ GALLERY—Lambert, Hendricks & Yolande, Ornette Coleman Orc.

LATIN QUARTER—Ford & Reynolds, Bob De Voye Dancers, Julie Gibson, Winged Victory Chorus, Wallenda Ballet, Jeanine Pivoteau, Tonelys, Jo Lombardi Orc., Irving Fields Orc.

LIVING ROOM — Jorie Remus, Vince Garie, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & DeMalo, Stan Freeman, Dee Drummond.

SAHBRA—Four Ayalons, Esther Tohbi, Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.

TWO GUITARS—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Polianshky.

SQUARE EAST—"Second City," Alan Arkin, Howard Alk, Andrew Duncan, Lynda Segal, Eugene Troobnick.

UPSTAIRS & DOWNSTAIRS — Sudie Bond, Myra DeGroot, Cy Young, Hal Buckley, Arthur Siegel.

VILLAGE BARN—Ralph Pope, Perl & Ray, Tex Fletcher, Becker Bros., Lou Harold Orc., Joe Shax Orc.

VILLAGE VANGUARD — Milt Jackson Four, Ray Bryant Trio.

CHICAGO

BLUE ANGEL—Christian Lamont Twist-Up Revue, Joi Dari, Carmen Hylton, Lord Montego, Petita, Charlotte Rae, Lord Carlton, Tito Perez Orc.

EDGEWATER BEACH—Arthur Lyman Orc., Don Davis Orc.

GATE OF HORN—Peter, Paul & Mary, Hugh Romney.

LE BISTRO—Milt Trenier, Vic Cesaerto Trio.

LIVING ROOM — Highwaymen, Ruth Wallis, Sam DeStefano Trio.

LONDON HOUSE—Erroll Garner Trio, Jose Bethancourt Trio.

MISTER KELLY'S—Eartha Kitt, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE—Wayne King Revue, Ben Arden Orc.

PLAYBOY — Larry Storch, Forbes & Villa, Jimmy Rushing, Carol Brent, Teri Thornton, Casey Anderson, Celeste Evans, Tony Smith Four, Harold Harris Trio, Jim Atlas Trio, Joe Iaco Trio, Hots Michels.

SECOND CITY — "My Friend Art Is Dead," Bill Alton, Del Close, Severa Darden, Mina Kolb, Dick Schaal, Avery Schreiber.

SAHARA INN—Vic Damone, Rip Taylor, Frank York Orc. **Lounge:** Joy & The Boys, Danny Long Trio.

SUTHERLAND LOUNGE—Arthur Prysock, Johnny Young Trio, Al Grey-Billy Mitchell Band.

LOS ANGELES

CIRO'S—Donn Arden Revue.

COCOANUT GROVE—Sam Levenson, June Valli, Freddy Martin Orc.

CRESCENDO — Lennie Bruce, Anne Richards, Chad Mitchell Trio.

DINO'S—Phyllis Williams, Jack Elton, Steve LaFever.

INTERLUDE—Troy Walker & Hustlers.

MOULIN ROUGE—"West Side Story."

SLATE BROS. — Gary Crosby, Mitd McCall & Charley Brill, Herb Dell Trio.

STATLER HOTEL — "Bring on the Girls" Revue, Skinnay Ennis Orc.

YE LITTLE CLUB—Vikki Carr, Ernie Shelby, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN—Jimmy Durante, Helen Traubel, Eddie Jackson, Sonny King, Donn Arden Dancers, Carlton Haves re, **Lounge:** Johnny Puleo, Dave Apollon, Les Feimmes, Michael Kent.

DUNES — George Burns, Carol Channing, Earl Barton Dancers, Bill Reddie Orc. **Lounge:** Lancers, "Vive Les Girls."

EL CORTEZ — Sunny Spencer, Bill Haley & Comets.

FLAMINGO—Peggy Lee, Myron Cohen, Nat Brandwynne Orc. **Lounge:** Billy Eckstine, Harry James.

FREMONT—Gents, Newton Bros, Lads, Fables.

GOLDEN NUGGET — Bob Wills, Cut Ups, Ralph Lintz Trio, Ann Edwards.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's Artists & Models of '62," Bill Reid, Gil Lamb.

NEVADA—Jay Orlando, King Henry 4.

NEW FRONTIER — "Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Stunning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Briscoe, Jack Mann, Dick Rice Orc. **Lounge:** Bob Crosby Ink Spots.

RIVIERA—"Bye Bye Birdie," Elaine Dunn, Pete Marshall, Ken Medford. **Lounge:** Sammy Kaye, Pep-Tones.

SAHARA—Shelley Berman, Mills Bros., **Lounge:** Don Rickles, Characters, Geo. Rock, Chuy Reyes.

SANDS—Red Skelton, Saverio Saridis, Garr Nelson, Copa Girls, Antonio Morelli Orc. **Lounge:** Dave Burton, Danny Costello, Morry King, Ernie Stewart.

SHOWBOAT — Sweets Minton, Muggsy Spanier, Ken Linley, Rusty Isabel.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Fuzzini, Marge Elliott, Slipperettes, Geo. Redman Orc. **Lounge:** Chas. Teagarden Orc., Jack Prince, Johnny LaMont.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** Kim Sisters, Tunetoppers, Bourbon St. Six, Nalani Kele, Apollos.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. **Lounge:** Kirby Stone Four, Gaylords, Dick Stabile, Teddy Randazzo.

TROPICANA—"Folies Bergere of '62," Ray Sinatra Orc. **Lounge:** Shecky Greene, Sylvia & Guido, Dubonnet Trio, Landis 3.

RENO-TAHOE

CAL-NEVA LODGE (Tahoe)—Celebrity Room: Lena Horne, Paul Gilbert, Cal Neva Dancers, Matty Matlock Orc. **Lounge:** Buddy Greco, Donnie Brooks, Linda Leigh-Kellie Greene Trio.

CRYSTAL BAY (Tahoe) — Novelettes, Jack "Live" Schafer with Rose & Boyer, Micki Lynn and Jack Costanza.

HAROLDS—"Riverboat Follies," with Rusty Draper, Johnny Mann Singers, Andre Marot's Co., Delta Queens, Don Conn Orc.

HARRAH'S (Reno)—Louis Prima, Judy Lynn, Interludes, Norm Dygon, Tunesmen, Coquettes, Red Coty, Twin Tunes.

HARRAH'S (Tahoe) South Shore Room: Mitzi Gaynor, Volantes, Darbies Singers and Dancers, Leighton Noble Orc. **Lounge:** Mary Kaye Trio, Jack Ross Sextet, Big Tiny Little, Dusty & Sylvia, George Young Revue, Del Martins, King Sisters, John Buzon Trio.

HOLIDAY — Four Coins, We Four, Harry Stevens, Charles Gould.

MAPES — Vagabonds, Buddy Lester, Lobato Dancers, Joe Karnes.

NEVADA LODGE — Don Lane, Jad Paul, Ed Stacey Revue, Bell-Aires.

NEW CHINA—Eagle Eye Shields' Four Plus One, Patience Valentine.

NORTH SHORE (Tahoe)—Murray Arnold, Gloria Tracy, Manny Lopez Orc.

RIVERSIDE — Frankie Fannelli with Ree Burnell, Billy Andre, Paul Jones.

SPARKS NUGGET — Circus Room: "International Follies" with Rowan & Martin, Moro-Landis Productions, Foster Edwards Orc. **Lounge:** Pat Yankee and Sinners, Sawyer Sisters, Anita and Violinettes.

WAGON WHEEL (Tahoe)—Stage Bar: Red Norvo with Mavis Rivers, Chuck Rio, Bobby Page, Showmen, Esquires, Bob Kara, Quintet, Modernisians, Ron Hose, Pavilion: Juan Esquivel Orc., Magic Violins of Mexico, Henri Rose and Bobby Stevenson, Lloyd Lindroth.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Artists and Models On Ice," Marsh & Adams, Nicky Powers, Joan Daye, Phil Richards, Johnny Flanagan, Flint, Mac Donnell, Mr. Malkin Orc.

BALMORAL—The Accents, The Voyagers.

CARILLON—Lou Walters "Scandeles de Paree," Bert Kean & Lew Parker, Ralph Young, George Dorlis, Roger Stefani Ballet, The Matjazzis, Pepe Miller, Jacques Donnet Orc., Line (16).

CASTAWAYS—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

DEAUVILLE — Barry Ashton's "Vive Les Girls," Arnauts, Paris & Claire, Martha King, Vespia Bros., Line, Les Rhode Orc., Mel Greene.

DIPLOMAT — Gene McDaniels, Mandy Campo Orc., Can Smith Orc.

EDEN ROC—Devlin & Premiers, Luis Varona Orc., Monroe Kasse Orc., Art Freeman Orc., Toni Steele Twisters.

FONTAINEBLEAU—Jack Young's International Follies, Dunhills (3), Napoleon Reed, Line (16), Len Dawson Orc., Larry Boyd Trio, Chero's Del Prado Orc., Frank Natale Trio, Ziggy Lane, Leonardo's Tropical Twisters, Buddy Boyer 3.

LUCERNE — "Too Hot Too Handle," Tuti Tun, Abby Rios, Darlo & Van, Leonor Montes, Sacasas Orc.

MURRAY FRANKLIN'S—Gina Wilson, Bill Roberts, Johnny Watson.

PLAYBOY—Joe Conti, Randy Brown, Margee McGlory, Irene Kral, Zenitha, John Gary, Sir Julian Trio, Chico Randall Trio, Norm Geller Trio.

RONEY PLAZA — Four Tempos, The Twisters.

THUNDERBIRD — Frankie Scott, Beri Vaughan Quartet, Sue Lawton.

DO-IT-YOURSELF LEGIT RASH

Halifax Eyes Repertory Theatre A La Festival at Stratford, Ont.

The City of Halifax, Nova Scotia, is considering the establishment of a local repertory theatre. A study of the proposal has been made by the local firm of Duff, Abbott & Associates Ltd., engaged for that purpose by a Feasibility Committee of the Professional Repertory Theatre Project. The committee was set up by Mayor John E. Lloyd and Victor deB Oland, president of the Board of Trade.

It was the Feasibility Committee's contention that the development of a repertory theatre should be encouraged because of its cultural, tourist and economic merits. This attitude has been supported by the Duff-Abbott survey, which was made following a review of preliminary reports submitted by the Feasibility Committee. Tom Patterson, founder of the Stratford (Ont.) Shakespearean Festival; Leon Major, director of the Festival's current presentation of "The Gondoliers," and John Gray.

The Duff-Abbott report recommends the Garrick Theatre there as a suitable spot for the repertory project, with the proviso that if a cultural or civic center is built in the Nova Scotia provincial capitol and seaport, with a population of about 70,000, it should include the legit operation. The survey suggests that the Garrick be reduced from 700 seats to 600 for greater comfort and realistic adjustment to potential. Supplementation of box-office revenue by gifts and grants is regarded in the study as essential because "repertory theatre in Canada today, regardless of the artistic aspects, is not self-supporting."

A mid-September to mid-June season consisting of classical and modern plays is suggested in the survey, which estimates an annual potential income of $100,000 from seat sales in Halifax, plus touring and other revenue. It's figured that the first year's production and administrative expenses would run between $130,000 and $140,000 exclusive of an estimated $30,000 for rental and rehabilitation of the Garrick.

On the basis of those figures, the report concludes that an overall minimum first-year deficit of between $60,000 and $70,000 is indicated. Duff-Abbott believes that funds to finance the first year's operation could be found and that goal of $100,000 should be set. The performer salary, based in the survey on the Actors Equity minimum in Toronto, would be $65 weekly during rehearsal and $80 weekly while performing to a top of $125 weekly. Particular importance is placed in the report on the choice of artistic director.

The idea for a permanent legit operation in the Nova Scotia city was originally proposed by Patterson and Major. However, the project has been taken up by Halifax civic and business leaders, who are now providing the principal impetus to carry it out. The success of the Stratford (Ont.) Festival has obviously been an inspiring factor in the Halifax group's attitude, and there are several frank references to it in the Duff-Abbott survey.

M'PLS. FILMERS BOOST LOCAL TG-ATS SEASON

Minneapolis, July 17.

The screens of 10 leading local picture houses are being employed currently to plug the forthcoming Theatre Guild-American Theatre Society subscription season at one of the chain's theatres. The houses are part of a circuit operated by Ted Mann. He is presenting the subscription season at the Loop Orpheum, which otherwise is devoted to films. Four of the theatres are downtown first-runs and the other six are uptown.

Trailers emphasize legit advantages and attractiveness, describe pleasures afforded by such stage entertainment, tell of what shows will be coming, invite audience members to subscribe and explain how it may be done.

Atlanta Theatre Group Elects Ted Kingsford

Atlanta, July 17.

Ted Kingsford, former president of Playmakers, an acting group that joined with other local little theatre organizations to form Theatre Atlanta, Inc., was elected president of the merged outfit at its annual meeting July 6. He succeeds George Goodwin, who was elevated to the board chairmanship after serving three terms as prez.

Other officers elected include Helen Bullard and L. T. Shoemaker, vice-presidents; Mrs. Kitty Anderson, secretary, and Claude Grizzard Jr., treasurer. Named board members were George Ellis, Mrs. Muriel Moore, Mrs. Helen Mantler, Harold Hall, Mrs. Joan Bryne and Larry Mansfield.

Beryl Goldberg, TAI's permanent director, and Mrs. B. Leo Wilson, business manager, were re-elected at a previous meeting.

Shakespeare Co. May Give Up Its 2 London Houses

London, July 17.

The Royal Shakespeare Theatre Co., which withdrew several months ago from the planned National Theatre setup, is facing a financial crisis. For two and a half years it has been running two theatres, at Stratford-on-Avon and the Aldwych in London, and six months ago it took over a third, the Arts Theatre Club, London.

If the Arts Council of Great Britain does not give the company an annual grant, the Royal Shakespeare will have to revert to running only the theatre at Straford. In that event it will withdraw from the Arts two months hence and the Aldwych next month, when the respective agreements on the two London houses expire.

The company has been operating all three theatres without subsidy, although the Arts Council has guaranteed it against loss on its upcoming fall tour of the provinces. The RST has been running an annual deficit of between $84,000 and $112,000 in recent years, so its once-large capital has been depleted.

Until the requirements of the projected National Theatre are known, the Arts Council claims its finances are tied up. "But we shall make out a case for Stratford," a Council spokesman said.

Jay Robinson Realizes Dream: Playing Hamlet

Miami, July 17.

Miami Univ. Southern Shakespeare Repertory Theatre opened last week with "Twelfth Night," followed by "Hamlet" and "Julius Caesar" played in that rotation through Aug. 5.

Delmar Solem, producer of the festival, has made an exception in featuring Jay Robinson as Hamlet only. However, he will assist, in true repertory tradition, with backstage technicalities. This exception does not seem to have dimmed the enthusiasm of other players who seem pleased at the opportunity of playing opposite "Caligula."

Robinson, whose professional career slumped after two film roles in "The Robe" and "Demetrius and the Gladiators" seems in the chance to play the Melancholy Dane the fulfillment of a lifetime ambition, as well as an opportunity to prove his ability in a more challenging level than his past season with Ruth Foreman's Studio M.

AD LIB TOPICAL SHOWS SPREAD

By JESSE GROSS

The do-it-yourself vogue has caught on in show business. It's evidenced by the improvisational theatre, where performers ad lib sketches from audience suggestions. Outlets for presentations of this nature have been spreading recently, generally along the lines of the political cabarets of Europe.

In New York, the improvisational theatre movement has been accented by the establishment during the last two seasons of two such showcases in Greenwich Village. One is The Premise, now in its 20th month of operation. The other is Second City at Square East, which opened last season as an adjunct of the Second City operation in Chicago. The producer of The Premise, Theodore J. Flicker, had previously been connected with another improvisational company, The Compass Players in St. Louis.

A Compass troupe is also appearing this summer at the Yachtsman, at Hyannis, Mass., about a mile and a half from President Kennedy's summer retreat on Squaw Island in Nantucket Sound. The Yachtsman is the headquarters for most of the members of the White House staff who accompany the President when he visits Cape Cod. For The Compass, this is regarded as especially significant, since the President and his administration are fair game for satirical slugging by improvisational units. The Premise went The Compass one better when it opened last season at the Shoreham Hotel in Washington.

Besides being duplicated in Washington, The Premise was also carboned last summer in Westport, Conn. The parent company is now scheduled to open July 26 at the Comedy Theatre, London, and a touring troupe is slated to embark on a string of college dates in the fall. If all goes well, there could be at least four companies of the show in operation at that time.

The long-running off-Broadway presentation is peddling tickets through November at its namesake theatre and the Washington unit is scheduled to resume activities at the Shoreham next October following a summer recess. In addition, there's the upcoming road company, which Music Corp. of America is booking, and the London edition, which is being produced by the Donaldson Manage-

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REPRIEVE SHUTTERED AUSTRALIAN 'MIRACLE'

Melbourne, July 17.

Although "The Miracle Worker" closed as scheduled July 7 at the Comedy Theatre here, J. C. Williamson Theatres Ltd. and the Australian Elizabethan Theatre Trust have revised their plans and will tour the production to other Aussie cities. According to John McCallum, Williamson managing director, business for the William Gibson drama zoomed to capacity for its final week here.

Since attendance had been disappointing at the start of the engagement, leading the producers to decide on closing the show, the upturn was a surprise. It's figured to have resulted from favorable word of mouth comment, spurred by press and television plugging, notably on a local program called "Daly at Night."

So instead of being shipped to the warehouse, the production is now scheduled to open July 25 at the Elizabethan Theatre, a 1,500-seat house on the outskirts of Sydney. The spot does not usually draw strong attendance. If the play does well, the management now hopes to recover at least some of the $33,700 deficit on the venture.

Bronia Stefan, who understudied Anne Bancroft in the Broadway production, plays the Annie Sullivan role. Porter Van Zandt staged the show.

Vienna Fest Loaded With Talent; Yanks' Evelyn Lear in New Triumph; Stravinsky 'Honor' an Embarrassment

Vienna, July 17.

It should be hard in coming years to top, if not the quantity, then the quality of the 1962 Festival in this, possibly the world's most music-minded city with four opera houses, eight concert halls, city parks, churches, courtyards and public squares all given over to music. This year the festival spanned grand opera to Johann Strauss operetta, from Bruckner to Fire Brigade Bands. Only real problem of the Festival is its abundance so that, on some evenings, the choice is difficult—between Schubert Serenades performed in the house where the composer was born, a Wagner performance conducted by Karajan a Bruckner symphony at St. Stephen's cathedral or a classical play at the Burgtheater. And there is always the Vienna Woods for wine and zither music.

This year saw the re-opening of the Theater an der Wien, restored at a cost of close to $4,000,000 by the city. Its opening performance of "Magic Flute" was conducted by Karajan.

Successful was the much discussed opera by Alban Berg, "Lulu" to Wedekinds text, which though written in 1934, had never been performed in the composer's native city. Its success was enormous. Five performances were immediately sold out and there will be more performances in the '63 festival owing to the 100% favorable critical acclaim and the SRO houses. A main strength was Karl Boehm's excellent rendition of the work. Also the eminently successful casting of the title role in Evelyn Lear. She may go into opera history as one of the great figures such as Lotta Lehmann's Marschallin in "Rosenkavalier," Caruso's "Bajazzo" and a few others. Miss Lear, an American and a Julliard graduate, has never as yet sung in her native country. Together with her husband, a handsome baritone from Texas, Tom Stewart who incidentally will make his debut in San Francisco this fall—she won a scholarship to Europe right after graduation and they both were engaged immediately by the new Opera House in West Berlin for several years.

Miss Lear has since her "Lulu" triumph had many interesting offers, but prefers to wait to see if the "Lulu" production can't be repeated in the USA as, undoubtedly, this would give her the best debut possible. Rudolf Bing of the Met interrupted his vacation to come to Vienna for the produc-

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Vienna Festival-1962 drew 909,902 admissions — of which 86,687 visited the 75 concerts, 284,023 the 366 legit performances, and 5,320 the five performances of Alban Berg's "Lulu." Add 290,314 at 50-odd exhibitions during the Festival period and 172,195 at odd concerts, lectures and poetry readings (348 of them) organized in the Vienna suburbs.

Clores Vice Karnolt As Scenic Artists Biz Agt.

Rudy Karnolt has resigned as business representative of the United Scenic Artists Local Union No. 829 after 15 years. His successor is Andy Clores.

Howard Bay has been re-elected president of the union and Lee Watson vice-president.

'Ross' 70G in Red; Figure Rattigan Paid Off $10,000

Last season's Broadway production of "Ross" involved an unusual twist whereby the financial responsibility of the producer and backers of the venture ended six weeks prior to the end of the play's 20-week run. The presentation is understood to have been taken over for the final six-week period by its author, British playwright Terence Rattigan. The overall loss on the venture is figured to have been around $70,000.

The London import was produced in New York by David Merrick on a capitalization of $90,000. However, an accounting, sent to the backers last month reveals that the show was closed March 31 by Merrick, as far as he and his investors were concerned. The John Mills-starrer, had by then played 14 weeks at the Eugene O'Neill Theatre. It was moved two days later to the Hudson Theatre, where it continued a loss, estimated at about $10,000 for another six weeks.

Those connected with the Broadway production have declined to discuss the identity of the individual or individuals who assumed responsibility for the continuation of the show's run at the Hudson. There's been no confirmation, therefore, that it was Rattigan.

As of the end of the play's stand at the O'Neill, unrecouped costs totalled $62,698. The March 31 audit divulged an operating loss of $6,257 for the three final weeks of the O'Neill stand on grosses ranging from $20,041 to $21,341. Grosses during the show's six weeks at the Hudson ranged from $13,143 to $17,866.

The loss for the backers of the production, according to the March 31 accounting, was $59,069. That included closing expenses of $3,886 and income of $40 from the sale of costumes, plus $7,473 from rights, etc. The audit also disclosed a repayment to the backers, of $26,250, leaving an available balance of $4,681.

Ask SEC to O.K. $375,000 Stock Sale for 'Guest'

Washington, July 17.

Tony Pastor Sr. and Gene La Brie have asked the Securities & Exchange Commission to approve the sale of partnership interests in their proposed Broadway musical, "Be My Guest." Applying as Pala Productions of New York, they propose to raise $375,000 for the show, which they bill as a dramatic musical play.

According to the SEC, Pastor and La Brie claim that the proposed budget will cover all production costs. They will split the net profits 50-50 with investors. Pastor has written the tuner's of the book, Gratien Ouellette has composed the tunes and Albert Beach has provided the lyrics. They will get 6% royalties. The story deals with a Manhattan brownstone residence threatened by a modern building project.

REVISE LEASE TERMS ON PABST, MILWAUKEE

Milwaukee, July 17.

The City of Milwaukee has modified the terms for the rental of the Pabst Theatre, contingent upon an audit of the management's books. The new agreement, covering the remaining two years of the three-year term, provides for a flat $1,000-a-month rental.

The Common Council turned down a plea for a reduction in last year's approximately $24,000 rental, and also nixed the management's proposed terms of $800 monthly rental against 10% of the gross. The theatre is operated under lease by Sydney Plotkin, Ray Mitchell and Harry Lashinsky.

Chichester Festival Opens

New British Repertory Theatre Has Posh Premiere, But Somebody Forgot Booze

By DICK RICHARDS

London, July 17.

The new Chichester Festival Theatre, a legit venture and tourist lure, opened July 3 to a starry, swagger audience and is expected to do for drama what Glyndebourne, for more than 28 years, has done for opera.

With Laurence Oliver as its artistic director, the 10-week season got away to a good start, with the house virtually sold for all performances. There was a $140,000 advance sale.

The theatre is reasonably accessible from London by train or motor and is also handy to various seaside resorts. In three years, since its inception, $350,000 has been raised by public appeal, but something like $40,000 is still needed to complete minor building jobs. The theatre has an open stage with raked seating on three sides, a restaurant, bars and car park.

The project has been enthusiastically received. Not so wholehearted was the critical praise for Olivier's inaugural choice of John Fletcher's 17th century play, "The Changes." Philip Hope-Wallace, of the Guardian, called it "one of the most brilliantly inventive productions to have been seen for a long time," but Fergus Cashin, of the Daily Sketch, rated it "middling to boring. It did not project."

The unidentified London Times critic commented that it was a good play for breaking in a new company, but W. A. Darlington, of the Daily Telegraph, gave up trying to follow the plot, but added that it whetted his appetite for more. Though handing out much praise, Robert Muller, of the Daily Mail, described the play as "undeservedly rescued from the merciful clutches of obscurity."

The Chichester company actors include Olivier, Joan Plowright, Michael Redgrave, Joan Greenwood, Sybil Thorndike, Lewis Casson, John Neville, Andre Morell, Keith Michell, Rosemary Harris, Fay Compton, Athene Seyler, Gene Anderson and Peter Woodthorpe.

"The Broken Heart," John Ford's 17th century tragedy, opened July 9 as the second play in the repertory, with Olivier in the lead. "Uncle Vanya," with Redgrave, was added last night (Tues.). Olivier has directed all three plays. The season is due to end Sept. 8, but already there is talk of an extension next year.

In short, the auspicious opening was marred by someone's single lapse of memory. After-the-show fireworks were ready, so was the military band, and everything was set for the celebration party. But no one had remembered to order the drinks.

Texas Tech Schedules 6th Annual Bus Tour Of American Theatres

Lubbock, Tex., July 17.

Texas Tech's sixth annual theatre tour, a $5,000-mile bus trip to the midwest, Canada, the east coast and south, will start Aug. 4 and end on Aug. 23. Although enrollment is limited to 25 students, the speech course in American theatre, which includes enroute discussion of current plays and new legit developments, is still open to interested ringers. A fee of $250 includes tuition, transportation, hotel rooms and tickets.

Theatre stops and performances on the itinerary include the Dallas Theatre Center; the Fine Arts Center, Univ. of Arkansas, Fayetteville; St. Louis Municipal Opera; a visit to Chicago; Northland Playhouse, Detroit; "Macbeth" at the Stratford (Ont.) Shakespearean Festival, and several stock companies in upstate New York.

Other stops include American Shakespeare Festival, Stratford, Conn.; Broadway and off-Broadway productions in New York; "The Common Glory," at Williamsburg, Va.; the Barter Theatre, Abingdon, Va., and spots in Kentucky and Tennessee.

Ronald Schulz, associate professor of speech and director of Tech's Theatre, will be instructor.

Book Judith Anderson For Campus Appearance

Milwaukee, July 17.

Judith Anderson, assisted by William Roerick, George Gordon and Carmalita Scott, will appear Oct. 13 in a program of dramatic readings as the first event of the season for the Society of Fine Arts at Alverno College.

Other items on the Alverno schedule are the National Players, formerly Players, Inc., Nov. 11; the Waukesha Symphony Orchestra and the Milwaukee A Cappella Choristers, Dec. 3; Rondeau de Paris, an instrumental trio, Feb. 2, and the Robert Cohan American Dance company, March 3.

Off-B'way Review

Raisin' Hell in the Son

Houston Brummit presentation of a comedy in two acts, by Hal DeWindt and Reni Santoni. Directed by Hal DeWindt; lighting, Richard M. Rose; sets, Steve Carter; costumes, Brunette Isom. Opened July 2, '62, at the Provincetown Playhouse, N.Y.; $4.50 top.

Cast: Clayton Corbin, Pawnee Sills, Bette Howard, Herb H. Davis, Arthur French, Janet MacLachlan, Barbara Ann Teer, Sabrina Scharf.

Although "Raisin Hell In the Son" may be intended as a parody of "A Raisin in the Sun," any resemblance to the Lorraine Hansbury play, or to any good play, is slight. This pun-titled opus by Hal DeWindt and Reni Santoni deals with a Negro family that has just moved into a white neighborhood.

Mama in this jape amuses herself by throwing hand grenades at the neighbors, and her chief ambition is to see her son married to a light-colored girl rather than to the darker lass he loves. The son, however, is too busy with his career at the Actor's Studio to worry about local problems.

A third major character is a Dracula-like fellow with a pasty face and a black cape. He is hired by Mama to get rid of the ghost who haunts the house, and he tempts the son by offering to turn him into a white man in exchange for his soul.

The attempts at humor, dealing with such diverse persons as Lee Strasberg, Tab Hunter and Hulan Jack, are tired and tasteless, and the play itself is witless, raucous and embarrassing. *Kenn.*

Cincy's Park Playhouse Asks $10,000 From City

Cincinnati, July 17.

Rough sledding in its first three years for the Playhouse in the Park caused Morse Johnson, president of the group, to appeal to the City Council's finance committee for a $10,000 appropriation for next season.

The Playhouse, he said, fills a cultural need and brings national attention to Cincy.

Legit Followup

Carnival

(IMPERIAL THEATRE, N.Y.)

Despite its long tenure at the Imperial Theatre, "Carnival" impresses as a musical that has been kept taut in discipline. Reviewed with Susan Watson, top-featured, succeeding Anna Marie Alberghetti and with Kaye Ballard still performing, the show moves steadily and clearly gains audience affection. Charles Blackwell is stage manager and presumably rates credit for the pace under Gower Champion's conception, not to overlook the firm stick in the pit of Saul Schectman.

Miss Watson simulates the innate innocence of the unhappy girl who wanders onto the carny lot, with a kind of technique which builds by understatement, and she sings pleasantly. The embittered, jamed puppetmaster is strongly projected by Jerry Orbach. Both as actor and singer he has commanding stage presence. His style is more cumulative than the born-to-vaudeville zest which Jonathan Lucas brings to the strutting Marco.

Lucas is an interesting performer to watch, because he is so keenly aware of timing and stage business from his years as a stager of cafe turns, television dance routines and all the rest. He has a kind of theatrical joie de vivre which, with less authority, might occasionally seem hambo. As is, he infuses animation into the proceedings and his hokum sessions with Miss Ballard are real show business.

The Pierre Olaf role continues sufficiently endearing in the hands of Rudy Tronto, though there is an Olaf cult that may insist upon reservations. The lesser roles and the ensemble all stay firmly in character. It is warming to see the old vaudeville dog trainer, Paul Sydell, part of the color. There is a feeling, on leaving the theatre, that the production, the pace and the performances have made a good deal out of basically thin substance. That's high praise in show business. *Land.*

Asides and Ad Libs

Coast producer-author **Jerry Devine** is due east next week for advance preparations for the presentation of a Broadway play, probably in partnership with **Martin Gabel** and **Henry Margolis**. He's also associated in the scheduled production by **Herbert Swope** and **Roger L. Stevens** of "Step on a Crack," to costar **Rita Hayworth** and **Garry Merrill**.

Karl Fanning, teenage son of former actress **Margaret Perry** and grandson of the late director-producer Antoinette Perry, is en route to Israel to work for a year on a kibbutz, or communal farm. His home is in Pueblo, Colo. . . . **Brooks Atkinson**, who writes the twice-weekly Critic at Large column for the N.Y. Times, attended the opening July 7 of the Shelley Players at the Greenville (N.Y.) Playhouse. He's a resident of nearby Durham, N.Y. The theatre, originally a legit house called the Vanderbilt, has played films in recent years.

Imagine the diplomacy that must have preceded last week's appearance of the large photo of **Shelley Winters**, with the "Appearing in Person" billing, outside the Royal Theatre, N.Y., where the **Tennessee Williams** drama, "The Night of the Iguana," is playing. Miss Winters, who succeeded **Bette Davis** in the show, has star billing, preceded by **Margaret Leighton** but above **Alan Webb** . . . Word from Canada is that **Douglas Campbell**, currently appearing in the Stratford (Ont.) Shakespearean Festival revival of "The Gondoliers," is being paged by producer **Orson Welles** to stage a Broadway legit edition of "Moby Dick," with **Richard Boone** as star.

The rave reviews for the London edition of "Period of Adjustment" suggest that author **Tennessee Williams** must have revised the script or that the **English Stage Co.** and **Peter Bridge**, who are presenting it in the West End, may have improved it substantially in production. The comedy was anything but that good as originally done on Broadway last season, despite the fine performance of **Barbara Baxley** and **Rosemary Murphy** in the two femme parts. Incidentally, U.S. actress **Collin Wilcox** has scored a personal success in London in the role of the bride.

Mavor Moore's 15th annual "Spring Thaw" revue will have played 116 performances when it closes July 28 at the Crest Theatre, Toronto. It previously had a month's road tryout. Moore is now rehearsing the lead in "Caesar and Cleopatra," co-starring **Tobi Weinberg**, for the Vancouver Festival. It is being directed by **Leon Major**, who also staged "Spring Thaw" and the current Stratford (Ont.) Shakespearean revival of "The Gondoliers."

Shows Abroad

The Broken Heart

London, July 10.

Chichester Festival Theatre Productions Co. revival of a drama in two acts by John Ford. Staged by Laurence Olivier; decor, Roger Furse; music, John Addison; assistant to director, Laurier Lister; lighting, Peter Jay; dances, Eleanor Fazan; fights, William Hobbs. Stars Laurence Olivier. John Neville, Joan Greenwood, Keith Michell, Rosemary Harris, Fay Compton; features Gene Anderson, Robert Lang, Andre Morell, Peter Woodthorpe, Alan Howard. Opened July 9, '62, at the Chichester Festival Theatre, Chichester, England; $3.50 top.

Prologue ..... Laurence Olivier
Crotolon ..... Robert Lang
Orgilus ..... John Neville
Euphrenia ..... Gene Anderson
Musicians ..... David Futcher, William Hobbs
Amyclas ..... Andre Morell
Armostes ..... Arthur Brough
Prophilus ..... Robin Phillips
Calantha ..... Joan Greenwood
Christella ..... Polly Adams
Philema ..... Valerie Hermanni
Rhocles ..... Keith Michell
Hemophil ..... Terence Knapp
Groneas ..... Richard Hampton
Tecnicus ..... Timothy Bateson
Bassanes ..... Laurence Olivier
Phulas ..... Peter Woodthorpe
Penthea ..... Rosemary Harris
Grausis ..... Fay Compton
Nearchus ..... Alan Howard
Amelus ..... Lawrence Davidson
Singer ..... Beth Boyd
Servants ..... Terence Banks, Richard Broke

Court Gentlemen, Ladies, Gerald Curtis, Adam Rowntree, Danvers Walker, Beth Boyd, Elizabeth Burger, Janet Henfrey.

Dancing Ladies, Patricia Conolly, Rowena Cooper, Josephine Stuart.

For his second production at the Chichester Festival Theatre (of which he is director) Laurence Olivier has lined up a company that must be the envy of every commercial management, at what must be a small proportion of their normal salaries in the West End theatre. Such casting, besides giving a gloss to the presentations, may be the deciding factor in luring Londoners to the theatre, which is about two hours train ride from the city.

The festival theatre is putting three plays in repertory for its summer season. The theatre itself is of the arena type, with a large open stage projecting into the heart of the auditorium. That helps to create an intimacy between cast and audience, a technique subtly developed by Olivier in this production.

However, the arena design creates an acoustics problem, causing large slices of dialog to be lost when the artists turn their backs on some portion of the audience. That makes it a frustrating experience in trying to follow and enjoy a little-known play.

Olivier has chosen John Ford's "The Broken Heart," written more than 300 years ago, as his sole starring vehicle for the season, and the play is a disappointment. As staged here, it fails to convey full flavor and dramatic power. It is an overwhelming tragedy, but much of the high drama is dissipated by the difficulty in following the text, a fault aggravated by the use of a three-level set.

Though Olivier contributes an intense and moving performance, his role is a smallish one, and not of the starring dimensions he usually plays. That also applies to most of the other parts.

Ford was no creator of starring vehicles, but wrote important characters dovetailed into the general plot. Olivier plays a jealous nobleman whose wife was forced into a loveless marriage by her brother whose ambitions compelled him to cast his eye towards the princess and the crown she is to inherit.

The tragedy comes to its inevitable climax in the second act as the unhappy sister dies of forced starvation, her brother is murdered by her jilted lover who then kills himself. But that's not all. The king has died, too, and at the moment of her coronation, the princess who is to succeed to the crown of Sparta is also fatally smitten.

On a first hearing of "The Broken Heart" Ford's command of language has impressive power, though it does not have the poetic qualities of his contemporary, Shakespeare. There is, however, a rare and rich style to his writing, and a few memorable passages, if hardly adequate to sustain a three-hour production. The limitations of the text have been bolstered by Olivier's fluid direction, in which he makes cunning use of the aisles for entrances.

Apart from Olivier, standout work comes from Keith Michell as the ambitious hero, John Neville as the frustrated lover and Rosemary Harris as the unhappy wife. Miss Harris' performance is particularly touching, and her diction is beyond reproach. Joan Greenwood, a delightful actress, is unhappily miscast as the princess, and Fay Compton is excellent as always, though she plays only a minor part.

The Chichester enterprise is a bold and imaginative one, but even theatrical buffs may expect something less difficult to take.

Myro.

Women Beware Women

London, July 5.

Royal Shakespeare Co. presentation (by arrangement with New Arts) of a three-act drama by Thomas Middleton. Staged by Anthony Page; decor, Sally Jacobs; costumes, Anthony Powell. Opened July 4, '62, at the New Arts Theatre Club, London; $2.50 top.

Mother of Leantio ..... Doris Hare
Leantio ..... Nicol Williamson
Bianca ..... Jeanne Hepple
Fabricio ..... Reginald Green
Guardiano ..... Donald Layne-Smith
Livia ..... Pauline Jameson
Hippolito ..... Trevor Martin
Isabella ..... Caroline John
The Ward ..... Bernard Bresslaw
Sordido ..... John Thaw
Lord Cardinal ..... Ernest Milton
Duke of Florence ..... Geoffrey Chater

Ladies, citizens, servants: Brian Harrison, Jennie Heslewood, Martin Norton, Elizabeth Spriggs, Giles Phibbs, Glyn Worsnip.

This is believed to be the first production of "Women Beware Women" in around 300 years. Though it is fitting that the experimental Arts Club sprig of the Royal Shakespeare Co. should disinter it, the Thomas Middleton melleer is likely to appeal mainly to dedicated theatregoers, and is a doubtful prospect for commercial transfer.

The play is a dark and bloody business involving in its two intertwined plots rape, incest, cuckoldry, disease and finally a masque ending in an orgy of murder and slaughter, with corpses littering the stage. Shakespeare did this sort of thing better and in more felicitous prose and verse.

The plot is set in Florence and concerns a young woman tricked into an incestuous relationship with her uncle, and of another young woman lured into seduction by a Duke. The first maiden cuckolds her husband for her desire. The second soon realizes that she is a whore at heart and settles contentedly as a Duke's mistress.

Meanwhile, the humble husband has succumbed to the wiles of the procuress who set both the foregoing plots in motion. This is, perhaps, an over simplification of the proceedings, but it gives a rough idea of the malignant shenanigans.

Anthony Page's staging, at the moment, is a shade slow, but he has kept a firm enough hold on his cast to prevent the kind of overplaying that could turn this sort of stuff into ribald parody. The play could do with ruthless pruning, but it is worth the connoisseur's attention for several individual performances.

Ernest Milton, as a Cardinal, has a notable voice, and in one long speech he fairly wrenches a casual repentence from the erring Duke. Pauline Jameson and Doris Hare play a chess game as a commentary to the seduction going on in the room above.

Bernard Bresslaw, a serious actor who has for some time been best known as a gawky tv comedian, makes a fairly successful debut in classical drama as a simple lout. Miss Jameson is superb as the conniving procuress. She is a figure of stature and throws out evil behind a mask of charm. Miss Hare is also excellent as an old crone of a mother.

Jeanne Hepple shows spirit as the young woman who succumbs to the Duke's blandishments. Nicol Williamson's performance as the husband is uneven, particularly after his meeting with the procuress. Trevor Martin, Caroline Martin and Geoffrey Chater also contribute to this Jacobean drama.

Sally Jacobs' sparse decor is effective enough for the Arts' small stage, though anybody in the back rows of the circle would find the gallery in the closing masque scene cut firmly in half.

Rich.

O'KEEFE HAD BIG 2D SEASON

National Theatre and Opera House Set for South Bank of the Thames

London, July 17.

The end of a half-century of agitation for a National Theatre for England is in sight. The Government and the London County Council have approved development plans for a National Theatre and an Opera House on the south bank of the Thames River.

Lord Cottesloe, chairman of the Arts Council, will be invited to head the South Bank Theatre and Opera House Building Board which will build the two theatres. Lord Chandos will head the National Theatre Board that will run them.

Financially, $2,800,000 will be available from a Government grant earmarked for the scheme in 1949, plus up to $3,640,000 from the LCC and also the proceeds of the sale of the Sadler's Well's Theatre. There will also be annual grants of $1,120,000 from the Government and the LCC for maintenance and running costs.

Sadler's Wells will continue its opera companies as a separate organization, but it will mean the end of the Old Vic, which will be absorbed into the new National Theatre. The plan has been steered through by the Joint Council of the National Theatre. Artistic director of the upcoming National Theatre has not been named, but Laurence Olivier has been prominently mentioned.

Plan Local Foundation And Fund Drive to Buy Fulton, in Lancaster, Pa.

Lancaster, Pa., July 17.

A 10-year campaign by the Daily Intelligencer Journal here to "save" Lancaster's century-old Fulton Theatre seems about to pay off. Civic Leaders and others will gather here Aug. 1 to form a nonprofit foundation for the purchase, preservation and restoration of the house, now 110 years old and still operating, but as an art film house on a two-a-night policy.

Funds already pledged to the proposed foundation include $7,500 from the Lancaster Automobile Club, some $4,000 by Lancaster Kiwanis Club, and an unspecified but presumably generous amount to be turned over by the Lancaster County Federation of Women's Clubs, which has formally approved the project.

The theatre, built in 1852 and opened that year with Ole Bull, the Norwegian violinist, and young Adelina Patti teamed as the premiere bill, was known for generations as the Fulton Opera House. The Commonwealth of Pennsylvania, a decade ago, marked it as one of the finest examples of the 19th Century opera house in existence and an outstanding landmark of theatrical history.

In recent years, as result of the Intelligencer's drum-beating, the Fulton's stage has been used several times by local performing groups and touring shows. Seen here during that period were Walter Abel, Victor Jory, Pat O'Brien, Constance Carpenter and others.

With redevelopment rapidly changing the face of downtown Lancaster, and the Fulton up for open sale (by a bank, in trust for an estate), Intelligencer entertainment editor Joseph T. Kingston resumed efforts to get some community action on saving the historic showhouse.

The first break came with the Auto Club pledge of actual cash, providing that a foundation were established. The project, it is estimated, will chew up close to $100,000 before it fairly gets off the ground, largely because of the $75,000 asking price on the property. The determination to go ahead, however, is beyond the talking stage.

The Fulton is now running, under lease to Bernard Z. Schantzer, of Coatesville, Pa., who instituted art film policy here five years ago, keeping the theatre's record clean. The Fulton has never been used for anything but a theatre.

Memphis' Cason to Cleve.

Memphis, July 17.

Barbara Cason, cofounder and leading actress of Memphis' Front St. Theatre, has been inked for the summer season by Cleveland Music Carnival. She will do seven shows in Ohio.

Her last appearance here was in "Little Mary Sunshine."

Front St. Theatre seats 409, scaled at $3.50 top. George Touliatosxi is production director with Dave Morelock, stage chief.

Legit, Music For Houston, Center

Houston, July 17.

A report for the development of the proposed Houston Civic Center through 1980 at a cost of more than $50,000,000 has been presented to the city council. It covers the projected construction of and additions to governmental, cultural and entertainment buildings in the 147-acre tract around the City Hall.

Non-governmental building in the Civic Center would include a 3,000-seat music hall for the performing arts, a 700-seat theatre and a 4,000-seat auditorium. The Music Center is to be built on the site of the present City Auditorium. The Houston city council has accepted an offer to construct a $6,000,000 house for the purpose.

The report recommends the construction of a large exhibit hall that ultimately would be three blocks long, at a cost of $5,759,000. Underground parking facilities would cost $5,600,000.

The present Music Hall would be converted into an all-purpose auditorium, connected to the exhibit hall by two large rampways. The aduitorium would be adjacent to the present coliseum. The recommended date for completion is 1966.

The 700-seat theatre would cost $1,750,000. It should be completed in 1968. The Civic Center would continue to be not only the principal base for Houston's municipal government operations, but also the focal point of much of the community's cultural, entertainment and large trade show convention activities.

'HAM FUNERAL' MAKES SYDNEY DUBIOUSLY

Melbourne, July 17.

"The Ham Funeral," the play by novelist Patrick White which got the thumbs-down by the recent Adelaide Festival of Arts, but was well received when presented for 10 performances by Adelaide University Theatre Guild, gets an official airing by the Australian Elizabethan Theatre Trust at the Palace Theatre, Sydney, starting tomorrow night (Wed.).

Still apparently possessing little faith in the play—but heading the outcries of those who saw it in Adelaide—the Trust has warily set the play to run for a limited two and a half weeks. Most of the original cast will be in the Sydney production, and again it's been staged by John Tasker. However, as an added pep factor international Aussie actress Zoe Caldwell is being featured in one of the roles.

Tasker was tutor at N.I.D.A. (National Institute of Dramatic Art) when White specially selected him to stage play. Tasker organized and directed a rehearsed reading with students, which White attended, afterwards revising his script where he felt it sounded as if it needed it. He's since done same with two other plays he's written.

Tasker is also to stage White's next play, "Season at Sarsaparilla" in Adelaide in mid-September and has Miss Caldwell for lead.

SUMMER TUNERS WERE BONUS HIT

By HOBE MORRISON

Toronto, July 17.

After only a year's operation, the O'Keefe Center for the Performing Arts is now taken for granted as a major factor in local cultural and economic life. Hotel and restaurant men, taxidrivers and merchants who only last summer were enthusing over how the new theatre had sparked a general business upturn now regard lively business as the norm.

Whether or not it's responsible for the lively general business situation in Toronto, despite Canadian economic jitters, the O'Keefe, after a spectacular first year, has apparently settled down to a consistently successful operation. Solely because of its entry, Toronto remains a key road legit spot instead of its former status as a second or third rate theatre town.

Obviously due to the lack of such powerhouse boxoffice draws as "Camelot," "My Fair Lady," "The Sound of Music," The Royal Ballet and the Metropolitan Opera, the total gross declined for the theatre's second regular fall-winter-spring season, although there were more playing weeks than in the previous one. Only two frames went over the $100,000 mark during 1961-62, both on the Harry Belafonte show. There were 12 weeks over the $100,00 mark in 1960-61.

The O'Keefe management, faced with a dearth of smash grossers, experimented with various solo shows, musical bills and Canadian presentations. In at least one such attempt, the Canadian Opera, it came up with what should be an annual boxoffice cleanup. From the failure of other such tests managing director Hugh Walker figures that he's had a profitable guide for future policy for the huge-capacity house.

Summer Test

Another frank experiment, a summer season of pop-price musical shows, turned out to be a financial click and, more important on a long-range basis, a potent come-on for future audiences. The reduced scale ($3.75 top) apparently drew many younger showgoers, some of whom will attend other productions at the O'Keefe during the regular season, Walker thinks.

Last year's initial summer schedule ran seven weeks. All the shows were put together by Broadway producer Alexander H. Cohen, the booker and New York representative for the house. The summer opener was "West Side Story," such a smash for its regular two-week stand that it was brought back for a third frame as the closing bill.

On the basis of last year's click

(Continued on page 56)

Saunders Opens Tryout As 'Mousetrap' Hits 4,000

London, July 17.

The tryout opening yesterday (Mon.) of Peter Saunders' new presentation, "Fit to Print," at the Theatre Royal, Nottingham, coincided with the 4,000th performance of his production of "The Mousetrap" at the Ambassadors Theatre, London. "Mousetrap," "Witness for the Prosecution," "Spider's Web" and "Water Gypsies" were all given their initial showing by Saunders at the Nottingham Royal.

George Tomlinson, general secretary of the Public Morality Council, has now lifted a 10-year ruling to the effect that "The Mousetrap" was not fit for children to visit. He explained that it's clear that the public reaction to many things has changed in the past decade, and the Agatha Christie whodunit is now O.K. for general consumption.

A spokesman for Saunders estimates that already more than 300,000 youngsters have seen "Mousetrap."

Plan Semi-Outdoor Longhair Spot For Saratoga State Reservation

By JAMES CONNERS

Albany, July 17.

A group of five directors, including two heads of State departments, have formed the Saratoga Arts Center Inc., as a nonprofit membership organization to operate a projected semi-outdoor concert hall for symphony orchestra concerts and ballet performances on the State Reservation in Saratoga Springs.

The State, through Gov. Nelson A. Rockefeller, has agreed to provide basic facilities costing $585,000. The remainder of an estimated $2,400,000 must be raised through private gifts and solicitations.

Conservation Commissioner Harold G. Wilm and Education Commissioner James E. Allen Jr. are directors of the new corporation, serving as individuals and not as representatives of the State. Newman E. Wait Jr., who has been serving as chairman of the Saratoga Committee on the Performing Arts, is a third director. Others are Robert C. Roberts, vice chairman of the Saratoga Springs Commission, and Robert N. McKelvey, connected with the State Commerce Department and an executive of the Saratoga Committee.

Theodore H. Grey, a Saratoga attorney, filed the certificate of incorporation, which authorizes the group to "support, maintain and operate a performing arts center at the Saratoga Spa State Park in the City of Saratoga Springs." The stated purpose of the Center is to "provide for the popular enjoyment of arts in order to promote interest, understanding and appreciation of the arts, cause the production of symphonic and other musical performances, ballet and related entertainment."

The non-profit corporation is empowered as the agency to hire musicians, singers, conductors and other performers. It is also authorized to accept gifts and bequests, to issue bonds and enter into mortgage agreements.

The plan is to construct a 6,000-seat shed-type theatre, with lawn facilities for outside listeners, as at the Berkshire Music Festival at Tanglewood in Lenox, Mass., and large parking facilities. It could be the summer home for the N.Y. Philharmonic Symphony and the N.Y. City Ballet. The earliest probable opening would be in 1964.

Pierre Olaf's Wanderings

Pierre Olaf, who left the Broadway production of "Carnival" to appear last month in the legit version of "Around the World in 80 Days" at the St. Louis Municipal Theatre, is appearing in another stock vehicle this week at the Barter Theatre, Abingdon, Va.

He's headlining at the spot in the Frank Lowe adaptation of James Thurber's "The 13 Clocks."

'Wholesale' Still $172,374 in Red

"I Can Get It for You Wholesale," now in its 18th week at the Shubert Theatre, N. Y., is figured to have unrecouped costs of at least $172,374 on its $275,000 investment. That was the musical's financial standing as of last June 9. Any change, on the basis of business since then, has probably been for the worse.

The musical, which has been on twofers in recent weeks, breaks even at around $38,000 weekly under normal conditions. Grosses since mid-June have fallen under that figure and it's presumed that producer David Merrick has reduced the nut on the show by paring royalties and other expenses.

It cost $235,782 to produce the adaptation of Jerome Weidman's novel, for which the book was written by Weidman and the music and lyrics by Harold Rome. Music income of $2,500 and an out-of-town tryout profit of $3,594 brought the cost of opening the tuner on Broadway to $229,638. However, that was increased to $256,688 by special advertising costs of $27,000.

As of June 9, the backers had been repaid 20% of their investment.

'TRUTH ABOUT SHYLOCK' AN ARRESTING STUDY

By BERNARD SOBEL

"The Truth About Shylock" (Random House; $5.95) may not be definitive for all readers, the author, Bernard Grebanier, has made a herculean effort to establish the veracity of his title. He does so with rare impartiality and ubiquitous research, for his extensive text includes opinions and citations, old, new, disparite, harmonious and controversial.

Prominent among the hecklers are Bernard Shaw, H. Granville-Barker, Sir Arthur Quiller-Couch, Evelyn Waugh, T. S. Eliot and an army of notables including George Meredith, S. N. Behrman, Ludwig Lewisohn, Max Beerbohm, Harry Golden and Joseph Papp. Only the name of Marchette Chute seems to be missing.

However, despite the multiplicity of references, Grebanier builds his contentions largely on his own findings. These are both concise and impressive:

During the Elizabethan era there were so few Jews living in England that Shakespeare had no cause for writing about them with bigotry or hatred.

"I am convinced," says the author, "that Shakespeare thought neither about attacking the Jews or defending them when he wrote 'The Merchant of Venice'. The play, I believe, was composed as a dramatic statement of a grand and noble idea which had nothing to do with the other issue."

Though "usurer" is now an ugly word, during Shakespeare's time it meant banker and commanded respect.

The pound-of-flesh story was old, long before Shakespeare. It was told in the "Mahabharata," about 300 B.C. It appeared in continental

(Continued on page 56)

Rudel Opera Co. of 75 Due Into Upstate Burgs Under Civic Subsidy

Julius Rudel, managing director of the New York City Opera, has returned from Spoleto, Italy where he conducted five of the six scheduled performances there of "Love of Three Oranges." He also conducted orchestral concerts while overseas at Trieste and Stuttgart.

Long identified with modern opera through the Ford Foundation-financed spring seasons at N.Y. City, Rudel reports "Oranges" the first modern opera to surmount the tendency of Italian critics and buffs to be prejudiced against such works.

After sundry summer concerts at Robin Dell, Philly, Grant Park, Chicago and Lewisohn Stadium, N.Y., Rudel goes into casting and preparation for the fall season of opera at the 55th Street center. Opener will be "Louise," not heard in Manhattan in two decades. Arlene Saunders will sing the title role, formerly identified with late Grace Moore.

Repertory will include two modern works, "Wings of The Dove" and "Turn of The Screw" plus "Carmen" and other bread-and-butter items. There is to be a road tour of four weeks, three of these within New York State under a $65,000 grant-in-aid from the State Council For Arts. "Rigoletto" in Italian and "Marriage of Figaro" in English will be presented in one-nighter dates in burgs never before visited by an opera company.

Stock Reviews

The World of Jules Feiffer

Clinton, N.J., July 8.

Carl P. Leswing & Gregory T. Nallin presentation of a three-part revue by Jules Feiffer, with music by Stephen Sondheim. Staged by Mike Nichols; settings, Don J. Remacle; lighting, Richard Drew. Stars Ronny Graham, Dorothy Loudon. Opened July 2, '62 at the Hunterdon Hills Playhouse, Clinton, N.J.; at $4.60 top.

CRAWLING AROUND

Barry Enterprise ..... Warren Wade
Grace Enterprise ..... Jane Hoffman
Miss Sympathy ..... Dorothy Loudon
Millie ..... Enid Mosier
Arnold Enterprise ..... Ronny Graham

GEORGE'S MOON

Narrator ..... Ronny Graham
George ..... Paul Sand

PASSIONELLA

Narrator ..... Paul Sand
Ella ..... Dorothy Loudon
Employer ..... Edmund Cecil
Dorothy Kilgallen ..... Jane Hoffman
Producer ..... Warren Wade
Svelt Woman ..... Enid Mosier
Flip (The Prince) Charming ..... Ronny Graham
Retinue ..... Gene Williams
Grip ..... Pat McKenna

Cartoonist Jules Feiffer has rewritten a revue previously titled "The Explainers" and originally produced last year by the Second City group in Chicago. He has retained two of the three portions, "George's Moon" and "Passionella," but added a third, "Crawling Arnold." The author's familiar tone of sardonic humor is still prevalent.

"Crawling Arnold" is about a 35-year-old "retrogressee" who, on the birth of a brother, takes to scrambling around on all fours, eating lollipops and playing with coloring books. Feiffer uses the device to ridicule bomb shelter advocates, hypocritical do-gooder social workers and other standard satirical targets.

Ronny Graham plays the title role in the sketch as if it were written for him, and Dorothy Loudon's portrayal of the social worker has a sharp edge. Warren Wade is properly boorish as the bomb shelter "captain" and father of Arnold and baby.

The other two vignettes are less successful. "George's Moon" is a grim picture of how the only man on the moon paralyzes his mind without external stimulation. Despite a skillful performance by Paul Sand, this skit does not meet the standard of "Crawling Arnold."

"Passionella" is a version of the Cinderella story. A chimney sweep turns into a Jayne Mansfield type and a neighborhood creep becomes a Brando. This gives Miss Loudon, built up in an apparatus which makes La Mansfield look like a boy, a chance to clown in a Chaplinesque portrayal of the sweep. She also shows singing style. Graham is properly inarticulate as the film star.

Mike Nichols has done a good job of staging and the settings of Don J. Remacle and lighting by Richard Drew are effective.

Bitt.

The Last Goodbye

East Hampton, July 10.

John Drew Theatre Guild Hall presentation of drama in two acts (seven scenes), by Joel Friedman. Staged by the author; setting, Richard Merrell. Features Joan Wetmore, Mary James, Frank Farmer, Stephen Brooks. Opened July 9, '62, at the John Drew Theatre Guild Hall, East Hampton, N.Y.; $4.50 top Saturday night, $4 weeknights.

Jessica Stillwell ..... Joan Wetmore
Roy Philips ..... Stephen Brooks
Nettie Taradash ..... Mary James
Clifford Sillwell ..... Frank Farmer

With his first produced play, author Joel Friedman seems not without promise, He looms larger, in this instance as the director, however. Tackling that staple matinee theme of the older woman and the younger boy, he comes off second best to such previous masterful handling of the same dilemma as displayed in "Young Woodley," "Candida," "Tea and Sympathy," etc.

The author-stager has further complicated a straight story line with mythical, mystical overtones by making the woman's late husband a professor of Greek tragedy. The analagous situation of the Euripides classic, "Phaedra," which is frequently brought into the plot, doesn't help either.

As the highschool youth in love with his English teacher, Stephen Brooks, making his dramatic debut, plays with charm but too much bounce. Even a highschool senior, especially such a precocious one, doesn't have to be that clumsy.

The premise is also weakened visually as the leading woman, Joan Wetmore, looks an attractive 35. Since Brooks appears considerably older than his acutal years, the difference in ages is not as poignant as Friedman, the author, clearly intends.

Rounding out the four-character cast is Mary James as a cynical math teacher and the heroine's friend. With some of the best and most biting lines, Miss James does a creditable job. It's not clear, however, why the playwright has given the dramatic denouement to this subsidiary character when it so rightfully belongs with the heroine to tell her son, played well by Frank Farmer, about the affair which has roused the town to a point of demanding her resignation from school.

As director, Friedman has moved his cast along at a good pace, with confusion setting in only during an attempted suicide. Another distraction is a skirmish between the son and the young lover. "The Last Goodbye" is just that, saved for when the youth goes off to college and the heroine is left adrift from the teaching she loved. An excellent setting by Richard Merrell encloses all the action.

Though under option to stock producer Conrad Thibault, "The Last Goodbye" seems a dubious bet for Broadway. As a stock package, it could do nicely on the summer circuit, however. *Doro.*

Festival Review

STRATFORD, ONT.

The Gondoliers

Toronto, July 7.

Stratford (Ont.) Shakespearean Festival revival of comic opera in two acts, with libretto by W. S. Gilbert; music by Arthur Sullivan. Staged by Leon Major; musical direction, Louis Applebaum; sets, Mark Negin; dances, Alan Lund; costumes, Annette Garceau and Barbara Mattingly; lighting, William G. Dale. Opened July 6, '62, at the Avon Theatre, Stratford, Ont.; $4 top.

Gianetta ..... Dodi Protero
Tessa ..... Darlene Hirst
Fiametta ..... Barbara Strathdee
Giulia ..... Arlene Meadows
Vittoria ..... Elsie Sawchuk
Francesco ..... Brian Crabb
Antonio ..... William Copeland
Giorgio ..... Howard Mawson
Marco ..... John Arab
Giuseppe ..... Victor Braun
Duke of Plaza-Toro ..... Jack Creley
Duchess of Plaza-Toro ..... Ann Casson
Casilda ..... Ilona Kombrink
Luiz ..... Alexander Gray
Don Alhambra del Bolero ..... Douglas Cambell
Inez ..... Elizabeth Mawson

Gondoliers and Contadine: Arthur Apy, Margaret Booth, Garnet Brooks, Douglas Chamberlain, Carrol Anne Curry, Peter van Ginkel, June Grant, Majlis Harris, Anne Linden, Elizabeth Mawson, Gary Miller, Helen Murray, Cornelis Opthof, Roxolana Roslak, Donald Saunders, Eraine Schwing, Danny Tait, Vaclovas Verikaitis.

Leon Major has staged "The Gondoliers," this year's Gilbert & Sullivan revival by the Stratford (Ont.) Shakespearean Festival. He has succeeded Tyrone Guthrie, who staged "H.M.S. Pinafore" and "Pirates of Penzance," the previous two years' G. & S. productions.

The last of the collaborators' greatest successes, "The Gondoliers" adds nothing to Major's stature. The operatic styles of Ilona Kombrink and John Arab conflict with those of the rest of the company, and the scenery, particularly for the second act, is shoddy.

The outstanding assets of the show are the musical direction of Louis Applebaum and the singing of the mixed chorus. Liabilities are mugging of Douglas Campbell, Jack Creley and Ann Casson.

"The Gondoliers" may get a coast-to-coast tv treatment by the Canadian Broadcast Corp., but it does not merit off-Broadway presentation and a British tour, as did the two Guthrie productions. In staging "The Gondoliers," Major avoided innovations in stylized acting, except for the banquet scene, in which Alan Lund's choreography creates lively movement.

Costumes are colorful, but there are long stage waits, with blackout fluffs. Major's direction misses in the chorus blending, which was a Guthrie strong point.

Victor Braund and John Arab are vocally good as contrasting tenor and baritone gondoliers. So are Ilona Kombrink as the princess, Darlene Hirst, Dodi Protero and Alexander Gray. *McStay.*

Shylock Book

Continued from page 55

tales. In many of these stories the moneylender was a non-Jew.

There was nothing unique about the terms of Shylock's bond, because "The old tellers of tales never deemed such terms to be either far-fetched or barbarous."

Incidentally, in tracing Shakespeare's development as a dramatist, through Shylock and Richard III, E. C. Boyer states in "The Villain As Hero In Elizabethan Tragedy" that Shakespeare borrowed from the Chronicle play and Senecan tragedy, a stock figure whose character was part good and part bad, according to obligatory technical conventions, conventions which he subsequently balanced and humanized.

A fascinating chapter is given over to descriptions of how famous actors played the role.

Thomas Doggett (1701) probably made him a farcical character. When Charles Macklin (1894), an acquitted murderer, revived the play "from its century of slumber . . . he made Shylock so venomous that rumor began to have it that Macklin himself was a kind of devil."

Edmund Kean showed the moneylender "as vigorous and handsome, and a man of intellect." William Charles Macready (1823) portrayed a harsh Shylock. Junius Brutus Booth was so anxious to make the character sympathetic that he attended synagogues to study Jewish ways and "probably delivered Shylock's speeches in Yiddish dialect."

Edwin Booth (1867) endeavored, according to a contemporary critic, to make the character melodramatic. Sir Henry Irving presented an eclectic character who incorporated what he considered the best of his predecessors and deepened audience sympathy. Richard Mansfield made the role repulsive. E. H. Sothern's makeup resembled Michelangelo's Moses while Robert Mantell wore a Puritan costume. Nat Goodwin tried to add new stage business. Walter Hampden emphasized the hatefulness of the character. "George Arliss was urbane and faintly snobbish." David Warfield was a colossal failure as "a petty, forlorn little Jew." Gielgud, one critic declared, made him "a big bad wolf in a Disney film; and Emlyn Williams presented him, unsuccessfully, "in dirty clothes and matter hair."

Apart from its titular objective to present the true Shylock, these lines—a rebuff to bardolaters—give the book a priceless importance:

"I have learned long ago that the only safe way to make one's path securely toward Shakespeare, is to avoid, once one has taken a full view of it, sinking in the morass of Shakespearean commentary . . . and to skirt along the edge of it, while walking sure-footedly among the lines Shakespeare himself has written."

London Shows

(Figures denote opening dates)

Affair, Strand (9-21-61).
Beyond Fringe, Fortune (8-10-61).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Chips With, Vaudeville (4-27-62).
Every Night, Palladium (6-2-62).
Jungle Cities, Royal E. (6-14-62).
Lock Daughters, Mermaid (5-17-62).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Midnight, Westm'r (5-4-62).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
Period Adjustment, Wynd. (8-13-62).
Photo Finish, Saville (4-25-62).
Private: Public, Globe (5-10-62).
Repertory, Aldywich (12-15-60.
Sail Away, Savoy (6-21-62).
Signpost, Cambridge (2-9-62).
School for Scandal, Haymarket (4-5-62).
Sound of Music, Palace (3-16-61).
Stop the World, Globe (7-20-61).
Two Stars, Garrick (4-4-62).
War & Peace, Phoenix (6-27-62).
Women, Beware Women, Arts (7-4-62).
Write Me a Murder, Lyric (3-28-62).

CLOSED

Genius & Goddess, Comedy (6-28-62); closed last Saturday (14) after 20 performances.
Glad, Sorry Season, Piccadilly (6-27-62); closed July 7 after 14 performances.
Guilty Party, St. Martin's (6-17-61); closed last Saturday (14) after 380 performances.
Judith, Her Majesty's (6-30-62); closed last Saturday (14) after 30 performances.
Midsummer Night's, Open Air (6-4-62); closed July 7 after 45 performances.

SCHEDULED OPENINGS

Plays for England, Royal C. (7-18-62).
Brush With Body, St. Mart (7-19-62).
Voice Shem, Royal Strat. E. (7-24-62).
Fit to Print, Duke of York's (7-25-62).
Promise, Comedy (7-26-62).
Empire Builders, Arts (7-31-62).
Purple Dust, Mermaid (8-15-62).
Red Roses for Me, Mermaid (9-4-62).
New Men, Strand (9-5-62).
Plough & Stars, Mermaid (9-25-62).

O'Keefe Center, Toronto

1961-62 Grosses and Attendance

REGULAR SEASON

Show	Number of Weeks	Gross for Engagement	Highest Week	Percentage of Potential Capacity
Kawamina*	3	$178,909	$68,500	61
Canadian Opera*	3	190,193	89,933	89
Lena Horne	1	72,668	.....	71
The Gay Life	3	201,215	75,605	65
Bye Bye Birdie*	3	224,067	82,047	73
Judy Garland	(a)	40,507	.....	100
Nichols and May	(b)	35,398	.....	64
Carnival*	4	209,447	70,424	69
New Faces of 1962	2	22,709	12,553	30
Do Re Mi	2	118,377	64,333	64
Yves Montand	1	63,284	.....	77
No Strings	2	165,722	98,902	81
Unsinkable Molly Brown*	2	193,960	99,947	95
La Plume de Ma Tante*	2	157,995	81,879	90
Xaviar Cugat-Abbe Lane	1	35,997	.....	52
Irma La Douce*	2	142,377	71,693	78
Beatrice Lillie	1	26,085	.....	39
Littlest Circus	1 (c)	23,934	.....	68
Cleveland Symph	(a)	11,355	.....	71
Harry Belafonte	2	207,970	104,169	100
Rodgers-Hammerstein Concert	1	30,512	.....	61
Orpheus and Eurydice	1 (d)	24,432	.....	52
Regular season totals (figures in parenthesis are previous season).				
Weeks played		36	(34½)	
Rehearsal weeks		2	(1)	
Dark weeks		2	(1½)	
Total gross		$2,377,113	($2,718,697)	
Average weekly gross		$ 66,031	($ 78,803)	
Total attendance		634,555	(678,100)	

1961 SUMMER SEASON

West Side Story	2	$104,954	$55,289	85
Eartha Kitt	1	33,798	.....	61
Liberace	1	36,220	.....	68
Carol Channing	1	46,446	.....	80
Tony Martin, with Ford & Hines	1	45,317	.....	79
West Side Story (return)	1	45,448	.....	77
Summer season totals (no previous season)				
Total summer gross		$312,1 3		
Average weekly gross		44,598		
Average weekly attendance		19,387		

Notes:
*Indicates that weeks of the engagement were on subscription. Grosses for such weeks include the subscription commissions.
(a) Two-performance engagement.
(b) Six performance engagement.
(c) Played 12 performances, at $1.50 top.
(d) Local production of the opera.

O'Keefe Season

Continued from page 55

seven weeks, the current summer season will run 11 weeks. This year's opener, "Guys and Dolls," also proved a boxoffice hit for a three-week engagement, the final stanza having been booked especially to coincide with the Shriners convention in Toronto.

Community Investment

Aside from its potency as a local business sparkplug, the O'Keefe continues to be the top booking for touring productions, at least on the basis of possible weekly gross. The 3,200-seat house, built by the O'Keefe Brewing Co. at a cost of $12,000,000, can gross $103,724 a week at a $6 top Friday and Saturday nights and $5.50 weeknights. The potential gross capacities at lesser scales are, respectively, $94,588 (at $5.50-$5), $84,711 (at $5-$4.50), $74,228 (at $4.50-$4), $65,141 (at $4-$3.50) and $56,279 (at $3.50-$3).

The success of the O'Keefe as a fact of Toronto life is apparently now taken for granted as much by other local show biz circles as by hotel and restaurant men, merchants, taxi drivers and such. The attitude tends to be expressed in a contrasting tone, however. Where most business men take prosperity as a matter of course, managements of other legit theatres and what passes for cabarets in Toronto are apt to complain that the O'Keefe doesn't bring enough extra attendance to them.

In the case of the Royal Alexandra Theatre, long the key legit house in Toronto until the advent of the O'Keefe, it had a lean season in 1961-62, in contrast to its increased bookings and higher total gross during 1960-61, the O'Keefe's initial year of operation. Prospects for the coming season are slim for the Royal Alex, so the question again arises, as it did when the O'Keefe loomed as the new flagship for Toronto, whether there are enough touring legit shows to support two theatres in a city the size of Toronto.

Thebom In New Book Of Lehar 'Merry Widow'

A new version of Franz Lehar's "The Merry Widow," with book by Paul Barry, producer at the Keweenaw Playhouse, Calumet, Mich., is to be preemed at the stock showcase next week.

Metropolitan Opera headliner Blanche Thebom will appear in the presentation, marking the first time a star has been booked for the spot.

Vienna Festival

Continued from page 53

tion. Also present was Herbert Graf from Zurich and several other general managers from important opera houses. Miss Lear in her early 30s has the figure of a chorus girl, and apparently an extraordinary facility to study and retain difficult, contemporary scores. She will sing Cherubino in all of the Salzburg Festival "Figaro" productions.

Other peaks of the 1962 Festival were the productions at the Staatsoper in which Wagner, Karajan and Nilsson took the spotlight for the "Ring" and "Tristan" and a "Don Carlos" with an Italian cast of Simionato, Bastianini, Zampieri, plus Boris Christoff. Among the visiting orchestras, the Warsaw one was the most acclaimed and the Berlin one again under Karajan gave an unparalleled reading of Richard Strauss' tone poem "Heldenleben."

The least successful performance and the one which showed no festive spirit at all—was strangely enough the one put on to honor Igor Stravinsky on his 80th birthday. Ballet section of the Staatsoper came up with three of his ballets "Appolon Musagete," "Agon" and "Petrushka." Individual dancers' were well trained, but corps de ballet, lack of discipline and an incredibly inadequate musical direction made the scores hardly recognizable. Add tasteless costuming and undignified scenery.

Road: 'Lady' $29,340, in 6, Calgary; 'Mary' $48,403, L.A.; 'Irma' $32,857, S.F.

Business was up last week for all but two of the eight touring shows. Registering the drops were "My Fair Lady" and "The Unsinkable Molly Brown." Both musicals had shifted to new locations for the stanza, the former having moved from St. Paul to Calgary and the latter from San Francisco to Denver.

The top grosser for the frame was "Carnival" in Los Angeles.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CALGARY

My Fair Lady, Jubilee (MC-RS) (Ronald Drake, Caroline Dixon). Previous week, $66,667 for seven performances, Auditorium, St. Paul.

Last week, $29,340 for six performances.

CHICAGO

Sound of Music, Shubert (MD-RS) (35th wk) ($5.95-$6.50; 2,100; $72,000) (Barbara Meister, John Myhers). Previous week, $40,506.

Last week, $48,875.

DENVER

Unsinkable Molly Brown, Auditorium (MC-RS) ($6.50; 2,200). Previous week, $107,150 for nine performances with Theatre Guild-American Theatre Society subscription.

Last week, $48,318 for seven performances with Karen Morrow subbing for Tammy Grimes, who's slated to resume as star Aug. 7 in Boston.

DETROIT

Come Blow Your Horn, Fisher (C-RS) (3d wk) ($4; 1,606; $35,000) (Keefe Brasselle, Fred Clark, Benay Venuta). Previous week, $14,685.

Last week, $19,291.

LOS ANGELES

Carnival, Philharmonic (MC-RS) (5th wk) ($5.90-$6.75; 2,670; $83,400) (Anna Maria Alberghetti). Previous week, $79,905 with Civic Light Opera subscription.

Last week, $80,250 with CLO subscription.

Mary, Mary, Biltmore (C-RS) (5th wk) ($5.50-$6; 1,636; $55,000) (Teresa Wright, Scott McKay, Tom Helmore). Previous week, $38,540).

Last week, $48,403.

SAN FRANCISCO

Irma La Douce, Geary (MC-RS) (4th wk). ($5.95-$6.50; 1,483; $40,000). Previous week, $24,815.

Last week, $32,857.

Song of Norway, Curran (MC-RS) (5th wk) ($6.25-$6.90; 1,758; $65,000) (Patrice Munsel). Previous week, about $60,900 with CLO subscription.

Last week, $62,124 with CLO subscription.

Scheduled B'way Preems

La Belle, Plymouth (9-18-62).
Affair, Miller's (9-20-62).
There Must Be a Pony, Cort (9-27-62).
Bandera, Music Box (10-4-62).
Virginia Woolf, Rose (10-13-62).
Seidman and Son, Belasco (10-15-62).
Mr. President, St. James (10-20-62).
Night Life, Atkinson (wk. 10-21-62).
Fun Couple, Lyceum (10-22-62).
Beyond the Fringe, Golden (10-27-62).
Calculated Risk, Ambassador (10-31-62).
Step on a Crack, Barrymore (11-7-62).
Nowhere to Go, Winter Gard. (11-10-62).
D'Oyly Carte, Center (11-13-62).
Little Me, Lunt-Fontanne (11-17-62).
Harold, Longacre (11-29-62).
Counting House, Biltmore (12-12-62).

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Anything Goes, Orpheum (5-15-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Fantasticks, Sullivan St. (5-3-60).
Hostage, One Sheridan Sq. (12-13-61).
Little Mary, Players (11-18-59).
Oh Dad, Poor Dad, Phoenix (2-26-62).
Portrait-Monks, Martinique (5-28-62).
Premise, Premise (11-22-60).
Wilder Plays, Circle in Sq. (1-11-62).

CLOSED

Rosmersholm, 4th St. (4-11-62); closed last Sunday (15) after 111 performances.

SCHEDULED OPENINGS

Connection, Living Theatre (7-31-62).
Man Is Man, Living Theatre, (9-6-62).
B. Fenstermaker, Sher. Sq. (9-17-62).
Man's a Man, Masque (9-18-62).
Merlo's House, 41st St. (wk. 9-30-62).
Ten Nights in Barroom, Mews (10-1-62).
We're Civilized, Jan Hus (11-8-62).

Utah Studes Take 'Annie' On Latin American Tour

A contingent of 23 students and faculty members of the Utah Univ. theatre department left last Sunday (15) on a 10-week tour of Latin America. The group will present "Annie Get Your Gun" as part of the U. S. State Dept.'s Cultural Exchange Program, administered by the American National Theatre & Academy.

The musical will be performed before university groups in Lima, Colombia, Ecuador, Peru, Bolivia, Chile and Argentina. C. Lowell Lees is director of the Utah University's theatre department.

Stock: Lewis 90G, Pitt.; Ont. Bard Fest, $60,892; Van $52,593, Wallingford

Carol Burnett and Jerry Lewis, headlining their own shows, scored solidly last week in their respective Kansas City and Pittsburgh stands. The K. C. take registered by Miss Burnett at the Starlight Theatre was a record for that spot.

In the regular legit category, the Stratford (Ont.) Shakespearean Festival played to sturdy business, as did "Rhinoceros," with Walter Slezak starred, in Philadelphia. "Music Man," with Van Johnson starred, was a sellout in Wallingford, Conn., and "Carousel," starring John Raitt, improved nicely in its second week in Dallas.

Estimates for Last Week

Parenthetical designations for stock refer, respectively, to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS

State Fair Music Hall ($4-$5; 4,120; $84,000). **Carousel** (John Raitt) (2d wk), $48,793 for seven performances.

Previous week, $39,570 for seven performances.

Current, **Carol Burnett Show.**

KANSAS CITY

Starlight Theatre ($1-$3.50; 7,600; $105,000). **Carol Burnett Show,** $111,400 for seven performances, a new record for the spot, the previous high having been established last summer by Miss Burnett in "Calamity Jane." Nightly use of extra chairs and benches pushed take above normal capacity.

Previous week, **Blossom Time** (William Walker, Lila Page), about $45,000 for six performances.

Current, **Mexican Holiday** (Jose Jiminez).

PHILADELHIA

John B. Kelly Playhouse in the Park ($3-$3.50; 1,437; $27,044). **Rhinoceros** (Walter Slezak), $24,503.

Previous week, **Happy Time** (Luther Adler, John Baragrey) (2d wk), $21,347.

Current, **Winterkill** (Richard Carlson, Larry Gates).

PITTSBURGH

Auditorium ($1.65-$4.95; 6,629; $125,000). **Jerry Lewis Revue,** around $90,000 for seven performances under Civic Light Opera Assn. banner.

Previous week, **Carol Burnett Show,** $116,748 for seven performances.

Current, **Flower Drum Song** (Tim Herbert).

STRATFORD, CONN.

Shakespeare Festival ($6.25; 1,449; $56,700). **King Richard II** (Richard Basehart, Hal Holbrook)-**Henry IV, Part I** (Hal Holbrook, Eric Berry)-**Shakespeare Revisited** (Helen Hayes, Maurice Evans) (4th wk), $39,024 for four performances each of "Richard" and "Henry," plus three previews of "Shakespeare Revisited."

Previous week, $24,310 for eight performances split evenly between "Richard" and "Henry."

Current, same repertory with "Shakespeare Revisited" on regular performance basis.

STRATFORD, ONT.

Avon Theatre ($1-$4; 1,123; $24,325). **Gondoliers** (2d wk), $18,887 for seven performances.

Previous week, $9,598 for three performances.

Current, same show.

Shakespeare Festival ($5; 2,258; $67,176). **Macbeth-The Taming of the Shrew-The Tempest** (4th wk), $60,892 for three performances each of "Shrew" and "Tempest" and two of "Macbeth."

Previous week, $51,569 for three performances each of "Macbeth" and "Shrew" and two of "Tempest."

Current, same repertory.

TORONTO

O'Keefe Centre ($3.75; 3,211; $60,102). **Bob Newhart Show,** $22,461 for seven performances.

Previous week, **Guys and Dolls** (Anita Gillette, Sid Stone, Cathryn Damon, Bob Roman) (3d wk), $41,683.

Current, **Most Happy Fella.**

WALLINGFORD, CONN.

Oakdale Musical Theatre ($5; 2,300; $52,593). **Music Man** (Van Johnson), $52,593.

Previous weeks from start of season to last week, **Majority of One,** $5,500 for six performances (scheduled costars Gertrude Berg and Cedric Hardwicke had cancelled out because of illness); **Rosalinda** (Kathryn Grayson), $24,600 for seven performances; **Calamity Jane** (Ginger Rogers), $26,800 for seven performances; **Bye Bye Birdie,** $24,100 for seven performances.

Current, **Pal Joey** (Steve Lawence, Irene Manning).

Figure 'Giovanni' 400G in the Red

"Bravo Giovanni," which suspended for an announced seven-and-a-half-week period following the evening performance last Saturday (14), is figured to have a deficit in excess of its $400,000 investment. Presumably, therefore, additional capital will be required for the resumption of operations.

It's the intention of producer Phillip Rose to reopen the musical Sept. 7 at the Winter Garden Theatre, N. Y., on an interim booking. The show registered a nine-week run at the Broadhurst.

The suspension of the presentation involved an agreement to the layoff by cast members on run-of-the-play contracts. Their acceptance of the hiatus means they're committed to resume their roles in the production when it reopens. Performers not on run-of-the play contracts will have to be re-signed if they return to the show.

Bits of London

London, July 17.

A memorial service for actor **Henry Kendall** was held last week at St. Martin's-in-the-Fields Church.

Anna Russell will do her solo show July 22 at the Albert Hall as her only London appearance this year.

"Big Fish, Little Fish," co-starring **Jessica Tandy** and **Hume Cronyn,** will be presented by **John Gale** in September, with **Frith Banbury** as stager.

George Colouris has taken over from **Bernard Miles** as Justice Squeezum in "Lock Up Your Daughters," at the Mermaid.

Philip King and **Falkland Cary** are planning a sequel to their "Sailor Beware" and "Watch It Sailor," to be called "Rock-a-Bye Sailor."

Murray Macdonald is to present **Wilfrid Hyde White** in "Miss Pell Is Missing" in the fall. It is a comedy by Hollywood scriptor **Leonard Gershe.**

Touring Shows

(Figures cover July 15-29)

Carnival (2d Co.)—Philharmonic, L.A. (16-28).
Come Blow Your Horn (2d Co.)—National, Wash. (16-28).
Irma La Douce—Biltmore, L.A. (16-28).
Mary, Mary (2d Co.)—Geary, S. F. (16-28).
My Fair Lady (2d Co.)—Jubilee, Edmonton (16-28); Queen Elizabeth, Vancouver (24-28).
Song of Norway—Curran, S. F. (16-28).
Sound of Music (3d Co.)—Shubert, Chi. (16-28).
Unsinkable Molly Brown—Fisher, Det. (17-28).

B'way Better; 'Succeed' SRO Again, 'Forum' $64,014, 'No Strings' $58,749, 'Wholesale' $34,775, 'Carnival' 33½G

Broadway improved last week after diving the previous session. A notable exception to the general business upswing was "My Fair Lady," which took another substantial drop. The sole sellout against last week was "How to Succeed in Business Without Really Trying." Rebounding to near-capacity was "A Funny Thing Happened on the Way to the Farum."

The lineup of shows has decreased with the suspension last Saturday (14) of "Bravo Giovanni" to 16, a healthy figure for this time of the year.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Camelot, Majestic (MC) (84th wk; 673 p) ($9.40; 1,626; $84,000) (William Squire, Janet Pavek, Robert Goulet). Previous week, $41,864. Understudy Robert Peterson is subbing this week for Goulet while the latter fulfills a television commitment in London.

Last week, $44,868.

Carnival, Imperial (MC) (66th wk; 524 p) ($8.60; 1,428; $68,299). Previous week, $24,490.

Last week, $33,468.

***Come Blow Your Horn,** Atkinson (C) (73d wk; 581 p) ($6.90-$7.50; 1,090; $42,522). Previous week, $14,434.

Last week, $16,445.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (10th wk; 79 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $59,261.

Last week, $64,014.

How to Succeed in Business Without Really Trying, 46th St. (MC) (40th wk; 313 p) ($6.90; 1,342; $66,615. Previous week, $67,503.

Last week, $67,528.

***I Can Get It For You Wholesale,** Shubert (MC) (17th wk; 132 p) ($8.60; 1,461; $60,000) (Lillian Roth). Previous week, $30,608. Miss Roth was elevated to star billing last Thursday (12).

Last week, $34,775.

Man for All Seasons, ANTA (D) (34th wk; 269 p) ($6.90-$7.50; 1,214; $49,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $31,177.

Last week, $31,133.

Mary, Mary, Hayes (C) (71st wk; 564 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $25,694. Julia Meade will sub for Miss Bel Geddes for three weeks beginning next Monday (23).

Last week, $28,602.

Milk and Honey, Beck (MC) (40th wk; 319 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, $43,119.

Last week, $40,136.

***My Fair Lady,** Broadway (MC) (330th wk; 2,625 p) ($8.05; 1,900; $72,311) (Michael Allinson, Margot Moser). Previous week, $41,378.

Last week, $32,385.

Night of the Iguana, Royale (D) (29th wk; 228 p) ($6.90-$7.50; 999; $42,000) (Margaret Leighton, Shelley Winters, Alan Webb). Previous week, $14,042.

Last week, $15,804. Now on twofers.

No Strings, 54th St. (MC) (18th wk; 140 p) ($9.20; 1,434; $66,700). Previous week, $56,718.

Last week, $58,749.

***Shot in the Dark,** Booth (C) (39th wk; 309 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $14,729.

Last week, $15,503.

***Sound of Music,** Lunt-Fontanne (MD) (133d wk; 1,060 p) ($9.60; 1,407; $75,000) (Jeannie Carson). Previous week, $47,447.

Last week, $49,150.

Take Her, She's Mine, Biltmore (C) (30th wk; 236 p) ($6.90-$7.50; 936; $40,180) (Art Carney, Phyllis Thaxter). Previous week, $17,982.

Last week, $18,677. Miss Thaxter will leave the cast at the end of this month.

Thousand Clowns, O'Neill (C) (15th wk; 116 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards, Jr.). Previous week, $23,913.

Last week, $24,122.

Closed Last Week

Bravo Giovanni, Broadhurst (MC) (9th wk; 65 p) ($9.40; 1,214; $66,000) (Cesare Siepi). Previous week, $18,794.

Last week, $20,234. Suspended Saturday (14) and intends reopening Sept. 7 at the Winter Garden Theatre as an interim booking (see separate story this page).

Rockport, Mass., Outlaws 'Zoo Story' and 'Rightful'

Edward Albee's "The Zoo Story" and Michael Shurtleff's "Call Me By My Rightful Name" have been barred from presentation in Rockport, Mass., on the ground that they're "quite sexy" and "off-color." That was the reason given by the town's Board of Selectmen in refusing to allow the two works to be produced as part of a five-play program scheduled to start next Monday (23) in the local highschool auditorium. The plays were to have been presented by Cerghetti Productions, a New York outfit.

Ernest R. Poole Jr., chairman of the Board of Selectmen, declared, "We approved three plays, but the other two were read and they were quite sexy. We would not grant permission for those two because we did not think they should be shown in Rockport because they were off-color." The Albee one-acter, and "Name," a full-length play, were both produced off-Broadway, where the critical reaction was generally enthusiastic. "Zoo," paired with Samuel Beckett's "Krapp's Last Tape," had an off-Broadway run of 582 performances.

"Name," which deals with a love triangle involving a white girl and two young men, one a Negro, had a 127-performance off-Broadway run.

N.Y. City Ballet $60,000 At Greek, Los Angeles

Los Angeles, July 17.

The N.Y. City Ballet grossed about $60,000 at the Greek Theatre here last week for a Monday-Wednesday (9-11) program of "Creation of the World," "Raymonda Variations" and "Symphony in C," and a Thursday-Saturday (12-14) bill of "Firebird," "The Cage" and "Swan Lake." It was the second and final week of the terp troupe's stand at the outdoor showcase.

The first week's gross for seven performances of "A Midsummer Night's Dream" was around $75,000.

Youngstown Aids Blind

Youngstown, July 17.

The Broadway Theatre League, which sponsors a local subscription series here, has donated $500 to the Youngstown Society for the Blind. The gift, given to help support the society's summer camp for the blind, comes from League revenue from the recently-ended season.

Last year, the League gave a contribution for the severely retarded.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos. Contact Linda Otto above number.

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5555). Available parts: femme, 60's, Ann Southern type, legit voice; femme, 60's, Sophie Tucker type, must sing. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Michael Kasdan, through agents only.

"Moon Besieged" (D). Producer, Lorin E. Price (152 W. 42d St., N.Y., LA 4-6666). Available parts for men, late teens-early twenties, who can play the accordian, recorder or bango and can act. Casting thru agents and accepting photos and resumes by mail ony. Do not phone or visit. Mail to producer at above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

"Widow Paris" (MD). Producer Melvin Parks (1425 Madison Ave., N.Y.). Casting to begin in November. A mixed cast of Negro and white singers-dancers-actors. Accepting photos and resumes by mail only. Do not phone or visit.

OFF-BROADWAY

"We're Civilized" (MC). Producers, Rendell Productions (1545 Broadway, N. Y.; CI 6-7140). Available parts: man, Negro, old, withered, fanatic; femme, Negro, withered, repulsive; man, Negro, active, intelligent, mute; femme, white, late teens; man, 30-40, white, tall, distinguished Bostonian, movie director; femme, white, good natured actress, likes men, sings well; femme, white, leading lady replacement, self centered, good singer-dancer; man, white, pilot, Harvard football star; man, rangy Texan, outdoor virile type, good singer, drawl; man, co-pilot, amateur magician, young, good-natured, sings; several native dancers-singers. Mail photo and resumes to Dave Lipsky c/o producers at above address. Do not phone. Equity call for dancers who sing and who are experienced in jazz, Afro-Cuban and modern: men, 5'10" or under; femmes, under 5'7". Auditions July 24 at the Jan Hus House (351 E. 74th St., N.Y.): men, 10 a.m.-1 p.m.; femmes, 2-5 p.m.

TOURING

"Carnival" (MC) Producer, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Bus and Truck tour to open in October. All parts available. Mail photos and resumes to producers at above address. Do not phone or visit.

Music Fairs. Producers, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Available parts for male and femme singer-dancers as replacements in various stock tuners. Mail photos and resumes to producers at above address Do not phone or visit.

National Repertory Theatre Foundation (322 E. 50th St., N. Y.; PL 2-5640. Producers, Michael Dewell & Frances Ann Hersey; director, Jack Sydow. Auditions in early September for actors with training in classic theatre, speech and movement. No one need apply whose work is known to the producers and director. Tours under the auspices of ANTA. Mail photos and resumes to casting director, c/o theatre, at above address.

"Thousand Clowns" (C). Producers, Fred Coe & Arthur Cantor. Stage manager, George Thorn (Eugene O'Neill Theatre, 230 W. 49th St., N.Y.; OX 5-9262). Available part for boy, 10-12, to play the nephew in a touring company. Contact the stage manager at above number or write him c/o the theatre for an appointment.



WELLS RICHARDSON

The actor to whom **WALTER KERR** gave feature billing in a Sunday article on the strength of his performance in a nine-line bit.

WANTED

Scenic Designer-

Technical Director

Important community theatre interested in highly talented scenic designer who can also paint and build. Year 'round program. Completely modern, well equipped plant requires man with solid professional experience, imagination, ability to work with amateurs, supervise and work with lighting designer. Send details of training and experience plus photos of set designs (with stamped self-addressed return envelope) to

Box V-3341, VARIETY,
154 W. 46th St., New York 36

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

Cabaret

Latin Quarter. (200 W. 48th St., N.Y.; CI 6-1735). Showgirls, with or without experience, currently being sought. Interviews are being held afternoons daily at the club.

Miscellaneous

Dell Publications. (750 Third Ave., N.Y.; YU 6-6300 ext. 319). Available parts: femme, 16-19, attractive, expressive faces; men, 20-35, actors, rugged physically, husky. Both parts for magazine illustrations. Phone Barbara Marks for appointment at above number.

"This Was Burlesque" (R). Producer Michael P. Iannucci c/o Casino East Theatre; 12th St. & 2d Ave., N.Y.; YU 2-6611). Auditions Wednesdays for experienced femme dancers: 5 p.m. for jazz, ballet and tap dancers; 5:30 p.m. for tall, pretty showgirls with sexy figures; 8 p.m. for strippers, also well-proportioned. All applicants bring bathing suit and contact Ann Corio at the theatre.

'Succeed' Among 6 Shows On Denver Season Sked

Denver, July 17.

The Theatre Guild-American Theatre Society subscription list for the 1962-63 season in Denver will include a touring edition of "How to Succeed in Business Without Really Trying," according to Reginald Denenholz, TG-ATS representative here recently on a promotional visit.

The Denver season opens July 31 with "Carnival," to be followed by "A Program for Two Players," "Come Blow Your Horn," "Take Her, She's Mine," "A Shot in the Dark" and "Succeed."

Dallas Adds Two-Bit Bite

Dallas, July 17.

Dallas Theatre Center, which is extending its 1961-62 season an additional month through August, will institute a small increase in ticket prices when the new semester gets underway in October. The admission tab will be hiked from $2.50 to $2.75 for weeknight performances and matinees and from $3.25 to $3.50 weekend eves.

Scheduled for presentation during August is "Mirror," a workover of the revue, "Mirror Under the Eagle," which was presented in 1960 at the Bucks County Playhouse, New Hope, Pa.

30 minutes

It's theater in the round, with 9 spectacular acts! Sets are socko! Cast is the best in the country. And the Big A's just off Broadway—right next to Idlewild. (Easy trip by car or bus on L. I. parkways. Or take the IND express subways from 8th Ave.-42nd St., beginning at 11:10 AM. Show starts at 1:30.) For the matinee of your life, come to Aqueduct race track—it's the long-est run in town!

Off Broadway

Do-It-Yourself Legit Rash

Continued from page 53

ment. The establishment of local Premise companies in San Francisco and Montreal is also being considered.

The off-Broadway production has thus far earned a profit of over 150% on a $15,000 investment. According to Flicker, the profit divvy to date totals $22,500. Split equally between the backers and the management, that represents a return to the former of 75% on their investment.

The Westport presentation of The Premise, an independently-financed venture produced by Flicker in association with Monty Shaff, was capitalized at $8,000 and failed to earn back its investment. The Washington company, financed by Flicker's own corporation, Ozymandias Inc., was at the Shoreham from Jan. 16 to June 16 and earned a profit on the run, the producer says.

Income for the off-Broadway production includes royalties from the other Premise projects. As an offshoot of the Greenwich Village operation, Flicker has also established the Premise Permanent Co., the members of which share in 6% of the gross income on all Premise projects other than the off-Broadway venture. The permanent company setup was instituted last year to provide those performers taken in as members with an incentive to continue with the improvisational organization. Not all who perform in Premise presentations make the permanent company.

Those who do, share equally in the company's income while working in a Premise production. They're also entitled to six weeks yearly paid vacation. However, if a member of the permanent company stays away longer than six weeks his share in the company's revenue diminishes in proportion to the length of his absence. In such a case, a member returns to equal sharing status when he resumes working in a Premise presentation on a regular basis.

Income accuring to the Premise Permanent Co. includes, besides the regular theatre presentation, revenue from concert dates and television bookings. The permanent company is currently composed of six members, four of whom are from the original off-Broadway cast, which consisted of Flicker, Thomas Aldredge, Joan Darling, George Segal and Dolores Welber. All, but Miss Welber, who dropped out early in the run, are members of the permanent company. The two others are Buck Henry and Jim Frawley. Flicker, Miss Darling, Aldredge and Frawley will appear in the London production.

Flicker figures that those members of the permanent company who worked on a fulltime basis with Premise productions last year earned about $11,000 to $12,000 in salary and participation in the company's share-of-gross income. The producer-performer asserts that on the basis of present indications, an increase of $5,000 to $6,000 in earnings is anticipated for those continuing on a fulltime basis this year.

Besides his Premise activities, Flicker is also going into film production through his Ozymandias firm, which will produce the film, "The Troublemakers," written by him and Buck Henry. Premise members will appear in the picture.

In its off-Broadway berth, The Premise has expanded its performance schedule from the regular eight to 16 performances weekly. There are two performances nightly Monday-Thursday, three performances on both Friday and Saturday nights and a matinee and evening performance Sundays. Among those appearing off-Broadway are Sandy Baron, Al Mancini, Barbara Anson, David Dozer, Jill Hill, Dan DeMott, George Mero and Bill Fiori.

In a sidelight to The Premise activities, a suit was filed recently in N.Y. Supreme Court against Flicker, the off-Broadway production, Ozymandias Inc., and The Premise Rest. Corp. The plaintiff in the action, which seeks $50,000 damages, is Allan H. Mankoff who, with David W. Carter, received in-association producer billing on the off-Broadway presentation when it opened Nov. 22, 1960.

Mankoff charges Flicker with breach of an agreement under which he was to receive a sum of money and co-producer billing.

Norman Frances, coproducer of the off-Broadway presentation of "The Hostage," has joined the show's cast, taking over the role previously played by **Kathleen Roland,** who's now appearing in the part formerly essayed by **Patricia Murphy.**



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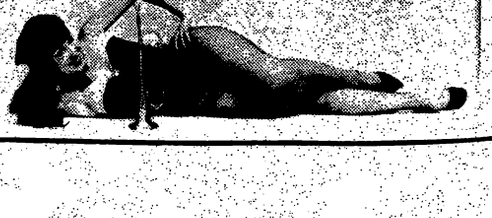
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Newark Evening News

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Feudin' Society Chatterers

Not since the Walter Winchell-Westbrook Pegler rhubarb ("gents' room journalist," etc.) when one Hearst columnist feuded with another, in the same town on competitive papers, has there been any internecine newspaper warfare until now. The N.Y. Mirror's "Suzy" (Mrs. Aileen Mehle) has taken off on "Cholly Knickerbocker" (Igor Cassini of the N.Y. Journal-American), the same two papers on which the then WW-Pegler hassle took place. Latter, incidentally, have since made up.

Cassini has been chiding "Suzy" for claiming socialite "scoops" and latter took off with a thinly disguised blast on Sunday (8).

Literary Footnote

In its William Faulkner obit, the N. Y. Times reprises Bennett Cerf's chiding of the Nobel prize-winning author's laxity with Random House correspondence, to which the writer replied:

"Mr. Cerf, when I get a letter from you, I open it and shake it and if a check doesn't fall out I tend to forget it."

'Terrible Wave' of Censorship

The "terrible wave" of reading-matter censorship by self-appointed censors must be stopped by Canadian and U. S. librarians, publishers and booksellers banded together. So Random House prexy Bennett Cerf told Canadian Library Assn. in Canada recently. He said he considers "Lady Chatterley's Lover" and "Tropic of Cancer" "dull as ditchwater" but that they became enormous bestsellers through attention focused on them by censors.

Association's Intellectual Freedom Committee asked federal departments of justice and of national revenue to send public libraries list of books banned by latter department (through a clause in Customs Act). This would head off libraries from buying books and later having them seized. Several copies of "Cancer" were nabbed from Toronto Public Library last fall by Royal Canadian Mounted Police. The department has refused to furnish such lists, or even to say how it decided what books to ban, the committee said.

Playboy, Cavalier, Escapade, Gent, Dude and 75 other mags and papers, mostly U. S., have been ousted from 125 Nova Scotia news stands by Marshall's, chief distributor in the Maritimes and Newfoundland. Pressure was a threat to lay charges under the Criminal Code, made by Rev. Perry Rockwood of Halifax, whose People's Gospel Hour is carried on 20 Canadian and 16 U. S. stations. Marshall's asked the crown prosecutor to advise him which publications were, in his opinion, obscene under the Criminal Code. Halifax police chief was present, too.

Rev. Max DeWolfe, Baptist president of Halifax-Dartmouth Ministerial Assn., said he didn't like that type of censorship, "which can be carried to the point where a small gronup could deprive the public of worthwhile publications."

McCall-Random House Tie

First four books under the new McCall imprint will be a cookbook, one on sewing, interior decoration and gardening. Random House will be the trade distributor but the McCall Corp. retains all mailorder rights.

McCall's prexy Herb Mayes and RH ditto Bennett Cerf set the deal which is culmination of longrange plans for the former to engage in book publication. William E. Buckley left World Pub. over a year ago to set up this project; prior thereto he was veepee and trade book head of Henry Holt & Co. (now Holt, Rinehart & Winston).

Boyhoods, Sans Neuroses

"Five Boyhoods" which Doubleday has on stands at $3.95 is a pleasant retrospective of interest to showfolk because the authors include Howard Lindsay of legit, William K. Zinnser, former film critic of the N. Y. Herald-Tribune, cartoonist Walt Kelly, novelist John Updike and columnist Harry Golden. Each recalls an American boyhood from his own characteristic viewpoint, all write well and have punchy remarks to offer.

It is perhaps never fair to criticize a book for what it is not and never intended to be, but wasn't anybody unhappy as a boy? Or is this a new trend? Maybe Freud is fading. Anyhow these accounts, with an intro by Saturday Review's Phoenix Nester Martin Levin, are all affectionate, non-neurotic and almost a harkback to Booth Tarkington.

There was surprisingly little basic difference in the upbringing of Ivy League Zinnser, Jewish immigrant Golden, born actor Lindsay, artists's-son-turned-cartoonist Kelly and poor-but-nice smalltown Pennsylvanian Updike.

There are some good insights into Americana. A nice book, in short, to read on a fragrant summer afternoon swinging in a hammock with a tube leading to the lemonade. Afterwards you can barely recall a detail but life seems to have been worthwhile—and perhaps that's quite a bookful nowadays. *Land.*

Merger Brings Resignations

Arnold Edinborough, publisher and editor of fortnightly Saturday Night (circ. 80,000) and former editor of Kingston, Ont., Whig-Standard, has resigned with five other editors, in protest against mag's merging with the monthly Canadian (circ. 20,000). Saturday Night. "We don't agree with the editorial policies of the Canadian," said Edinborough. "It's rightwing, Social Credit stuff and we're suspicious of the magazine's backing."

Percy W. Bishop, who owns both, plus monthly Liberty (circ. 650,000) whose editor Frank Rasky was recently fired and is suing for severance pay) denied that the merged monthly would have backing from Social Credit, the right-wing party which governs British Columbia and Alberta and made startling gains in rural Quebec at the June 18 federal election, and will hold the balance of power in parliament. Arthur Lowe, editor of Canadian, becomes editor of Canadian Saturday Night.

Univ. Presses Lack Realism

University presses should be more aggressive in competition with commercial houses in lining up quality manuscripts that might sell well, according to Carroll G. Bowen, assistant director of the University of Chicago Press. His views were expressed at the Trans-Pacific Conference on Scholarly Publishing, which was held under auspices of the East-West Center and University of Hawaii Press in Honolulu.

Alexander J. Morin, former University of Chicago Press managing editor and now partner in a commercial publishing firm, pointed out that the nation is now getting "an astonishing proliferation of pompous editions of the works of the Founding Fathers of the United States."

"Every major press is working on the complete writings of one or another historical figure: Chicago has its Madison, Columbia its Hamilton, Princeton its Jefferson, and so on," he said in a paper. "The resulting volumes are invariably printed on paper and bound in cloth suggesting the beauty and permanence of Radio City Music Hall. But to what purpose? Who needs these books?"

More Memoirs

Jed Harris titles his autobiog for Doubleday, "Watchman, What of the Night?", which is due in November.

Walter Slezak "as told to Smith-Corona Model 412" calls his irreverent recollections of life with Viennese opera star, Leo Slezak, his father, "What Time's The Next Swan?" (also Doubleday).

Another actor, Basil Rathbone, is on the Doubleday roster and titles his memoir, "In and Out of Character."

Another type of book is W. Somerset Maugham's "Purely For My Pleasure," a kingsize $20 art book reproducing some of his fine art masterpiece.

Ted Hudes' Tome

Pubrelations man Ted Hudes, ex-radio-tv-documentary producer is authoring his first book, "A Candle To My Shame," now under consideration by Atheneum publishers. Hudes, who holds a law degree and a Ph.D. obtained at Sorbonne, was an editor of the now defunct daily Paris-Midi and weekly L'Europe Nouvelle, both published in Paris, from 1933 to 1939.

Book deals with his experiences as a second lieutenant during the French Army's debacle year of 1939-1940; then his harrowing experiences under the Vichy regime and Nazi Occupation, his escape through Spain and Portugal where he was drafted as one of Daily Telegraph's (London) correspondents, finally his forced displacement to Brazil where he worked for Prensa Associada, and last his arrival in the U.S. early in 1942, where he joined the U.S. Office of War Information.

Fatty Arbuckle Book

Paperback Library (N.Y.) will publish "The Fatty Arbuckle Case" by Leo Guild. Book reviews the comic's early life, the three trials, the last of which acquitted him of rape-murder, and then the 10 years until his death.

Publisher Hy Steirman hopes to make it into a motion picture.

Admiral's Libel Suit

A retired Rear Admiral, who is a former Navy Judge Advocate General, has filed a $1,050,000 libel suit against the Honolulu Advertiser. Adm. Chester Ward alleges in a petition filed in Honolulu Federal Court that the newspaper falsely implied he advocated a surprise attack on Soviet Russia and then castigated him in an editorial for taking such a stand. The paper's editor, George Chaplin, also was cited in the suit.

Ward alleges the articles harmed his reputation as a retired admiral subject to recall, his reputation as a strategist, an attorney and a member of the academic community. Suit also alleges the editorial was meant to deceive and defraud the public into classifying Ward with "irresponsible extremists."

CHATTER

John B. Johnson, publisher of the Watertown Daily Times, elected chairman of the N.Y. State Dormitory Authority which helps finance construction of dormitories and facilities at public and private colleges and universities within the state. He previously was secretary of the Authority. Its members receive no salaries.

Arthur Massolo, 46, of Port Washington, L.I., former staffer of the N.Y. Post and for eight years its legislative correspondent at Albany, appointed by Gov. Nelson A. Rockefeller as assistant appointments officer. The position pays $15,000 a year. Massolo served recently as regional director for the Peace Corps in Central America. He had coverd political and Governmental matters, national, state and local, for the Post a long time.

Columbia Univ. Press will bring out volume 2 of "Early English Stages (1300-1662)" in November. It's by Prof. Glynn Wickham, professor of drama, University of Bristol, London, and is part of a series. Dramatic theory and practices of the English theatre from the Middle Ages to the Restoration are covered in this second volume which views Shakespeare's stage in its full historical context.

Publishing Stocks

(As of July 17, closing)

Allyn & Bacon (OC)	24	+ 4½
American Book (AS)	46½	— 3
American Heritage (OC)	9	+ ¼
Book of Month (N.Y.)	23	— 1¼
Conde Nast (N.Y.)	9	— ⅞
Crowell Collier (N.Y.)	21¾	— 1¼
Curtis Pub. (N.Y.)	7⅞	
Ginn & Co. (N.Y.)	18¼	+ ¼
Grolier (OC)	28½	— 1
Grossett & Dunlap (OC)	10½	
Harcourt Brace (N.Y.)	21¾	+ ¾
Hayden Pub. (OC)	5½	
Hearst (OC)	25	+ 2
Holt, R&W (N.Y.)	23½	+ 1½
L.A. Times Mirror (OC)	28	— 3
Macfadden Bartell (AS)	2	— ½
McCall (N.Y.)	18½	+ ⅛
McGraw-Hill (N.Y.)	23⅝	— ⅛
Nat'l Per. Pub. (OC)	9¼	— ¼
New Yorker (OC)	79	+ 5
Pocket Books (OC)	9¼	
Prentice Hall (AS)	30½	— ¾
Ran'm House (N.Y.)	13½	— ⅝
Scott Foresman (OC)	16	+ ½
H. W. Sams (OC)	31⅛	+ 2½
Time Inc. (OC)	61½	— 1
Western Pub. (OC)	32	+ ½
World Pub. (M)	10¾	— ¼

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
M—Midwest
(Supplied by Bache & Co.)

No Minstrelsy for Bush

New York.

Editor, VARIETY:

Referring to some minstrel show that I was allegedly producing, may I state for the record that I am not producing a minstrel show, nor have I any association of any kind with any group or individual that is producing such a show.

Jonathan Bush.

SCULLY'S SCRAPBOOK

By Frank Scully

Los Angeles.

Nothing in this land of fallen angels has been so hard to accept as the revolution which has taken place in its journalism in the last year. That a paper owned by Gen. Harrison Otis should in a fourth generation of family ownership be running Drew Pearson, having long banished Westbrook Pegler to Arizona, is as seemingly incredible as if MGM should make a picture praising the late A. Hitler.

More than 40 years ago, coming west for the first time as a health seeker, I was handed a complimentary copy of the Los Angeles Times at Albuquerque, N. M. I was sick but not that sick. The weight and far more the contents of the paper nearly did me in.

As represented by this paper was this, I asked myself, the sort of town Los Angeles was? It being a long train ride, I read the paper through and by the time the train reached Ash Fork, I decided to switch trains and cut south for Tucson, Ariz. I realized I just wasn't well enough to face Los Angeles alone.

In time, safe behind Arizona's cactus curtain, I read all the Los Angeles dailies and even the bravest of them seemed to be fighting a losing two-front war—one against the Times and the other against the high cost of newsprint uncompensated by adequate advertising. If ever the word "hick" applied to a town this, judging from its newspapers, was the town.

Today the town's figures are only computable by IBM machines and before the calendar year has given way to 1963 the state's population will be the largest in the land.

Though now reduced to one morning and one afternoon paper, the town is not wholly bereft of journalistic hope. It has local throwaways and these frequently are better edited than their bulging elders. One has picked up a masthead left with the demise of A. E. Dupont who published the Hollywood Tribune for about a year.

This German who directed one of their greatest pictures, "Variety," starring Emil Jannings and Lya De Putti, was the publisher of the Trib. In no time at all he had Jim Tully, Wolfe Kaufman, Meyer Levin, Spec McClure, Jack Woodford and a whole raft of names competing for the privilege of defacing his newsprint. I think William Dieterle, whom Dupont had befriended earlier, was the main angel of the Hollywood Tribune. It was a great paper while it lasted and its files should be preserved in the new museum as proof that Hollywood at least made a try at growing up.

There was also a valiant try attempted by Cornelius Vanderbilt Jr. That was the Illustrated News. It had difficulty getting started because some rival had its presses routed from Denver to Mexico City, a long way to reach L. A. When Vanderbilt pulled out a flower-lover named Manchester Boddy became its publisher. He wrote a flowery prose which was overcome by several circulation-pulling columnists, notably Ed Durling, Ted LeBerthon and Matt Weinstock.

Of this formidable trio Weinstock is the only one still alive. Almost overnight Boddy sold the News to Chandler's afternoon paper the Mirror. This was a paper to swoop up the majoity view of the town, the liberals. Chandler's Times and Hearst's Examiner took care of the reactionaries, who were more powerful than numerous, and then Norman Chandler decided to gather in the rest of the readers like daisies.

He too had top columnists and most of them have been salvaged in the recent merger of the Mirror and the Times. Among these were Drew Pearson, who fits in the old Times as Walter Winchell would in the N. Y. Post.

Of course Drew Pearson is boxed in north, east, south and west by such heavy-duty Chinese crockery as Bill Henry, Holmes Alexander, Henry J. Taylor, Morrie Ryskind, Joe Alsop (*quiel nom!*) and such palatable creampuffs as Paul Coates, Matt Weinstock, Art Buchwald, Herb Caen, Jack Smith and Art Ryon.

In brief, the hard core of the Otis-Chandler dynasty, with a firm belief that what was good enough for McKinley was far too good for those who were unlucky enough not to be born as economic royalists, has now been transformed into a supermarket where you can get anything you want for 10c weekdays and two-bits Sundays. And even on weekends the paper runs 96 pages. It is edited by Otis Chandler, young son of Norman Chandler and great-grandson of the stalwart Gen. Harrison Otis.

In the amusement pages Hedda Hopper survived the merger. So did Phillip Scheuer, John L. Scott, Cecil Smith, Albert Goldberg and Hal Humphries. Dick Williams did, too, but he died recently. He was the amusement editor of the Mirror. Humphries the tv skipper.

The younger Chandlers feuded over the issues of Comsymps versus Birchsaps and Otis Chandler came out on top, with the result a more civilized paper.

The Hearst Herald Express-Examiner merger, even backed by the siege guns of King Features, did not come out nearly as well as the Chandler splicing and is beginning to wheeze a little uphill. The old Herald Express was the Hearst string's best paying paper but even with the dropping of Express and substitution of Examiner it has not done nearly as well as expected. It has the afternoon field to itself, barring the Hollywood Citizen-News, and the best news on this coast breaks for the afternoon papers. On the same day, however, that the Times was bulging with 96 pages the Herald Examiner stopped at 64.

They have Lolly Parsons as their main Hollywood draw but she has been hors de combat for weeks and Dorothy Manners has been filling the slot. The billing and identifying photograph continues to go to Miss Parsons. Held on has been Harrison Carroll, a hard man to shake loose as long as he continues to be interested in the physical misfortunes of stars—fractures, whiplashes, appendectomies, ulcer operations and the like. Jimmy Starr, long regarded as a fixture, got the gate.

For 15 years the old Herald-Express had one of the few femme city editors in the country and this summer she was named "the most outstanding woman in journalism" by a convention of journalistic fillies in Denver. She is Agnes Underwood and has been on the paper 27 years.

The story featuring this intermural news was the tipoff as to the rural character of this town's journalism. It ran: OUR ACOLE IS TOP U. S. WOMAN JOURNALIST.

The stalwarts of the Herald Examiner of course remain to be George E. Sokolsky, Walter Winchell, Bob Considine and Fulton Lewis Jr. The best pull locally is Bill Kennedy whose col is slugged "Mr. L. A."

The Hollywood Citizen-News was bought by Dave Heyler who previously had bought the Beverly Hills Citizen from Will Rogers Jr.

The Citizen-News looks like a sad sack but it does prove an outlet for Sid Skolsky, Sheilah Graham and Hazel Flynn. Miss Flynn is the new entertainment editor. Still, the paper is a sick kid compared to the sprightly moppet it was 30 years ago. Arlene Garber has supplanted Zuma Palmer, the late Judge Palmer's sister, as the tv and radio editor. Miss Garber has a more waspish line than the benign commentator she has succeeded.

But with the big ones from the east, either headed this way or already here, this town isn't going to be able to lean on syndication of its betters much longer. When the N. Y. Times joins the westward-ho of the Christian Science Monitor, Time and Wall Street Journal next October, look for a lot of scribes grabbing the old coffeepot and taking to the Hills. (End of the commercial.)

Broadway

MCA's Ed Aaronoff and frau off to a European holiday, due back mid-August.

RCA exec Frank M. Folsom in St. Luke's Hospital recuping from prostate op.

Pepe Romero, Mexico City's top columnist, just authored "My Mexico City—and Yours," guidebook, to which H. Allen Smith did the foreword.

Carol Ellen, daughter of Embassy Pictures exploitation chief Charles Cohen, engaged to Gary Robert Heinberg, engineering student at Columbia Univ.

Nicky Blair, the restaurateur (Blair House), and actor Nicky Blair getting former confused, especially with pals wanting to know if he's taken up acting avocationally.

Margot Serlin, Goucher '64, daughter of Radio City Music Hall director of publicity and press relations, engaged to Gilman Grave, Harvard Medical student. A late August wedding is planned.

Attorney Julian T. Abeles and wife Rose off to London next Wed. (25) on the Queen Mary. Will make Claridges their base and tour England for their entire vacation. Return directly after Labor Day.

Winslow Cafe, operating as the 45-55 Restaurant Inc., on East 55th St., in the Hotel Winslow, filed under Chapter XI of the Bankruptcy Act, listing tentative liabilities of $215,139 and assets of $10,779, exclusive of certain other assets.

Edward H. Greenberg, last with U and previously with Foote, Cone & Belding, named veepee Charles Schlaifer ad agency's west coast operations. Jack Brandvein, ex-Columbia Pictures, also named media & research director of Schlaifer & Co.

Ex-MPEA Rome topper Frank Gervasi's sons also have left their longtime Italian base. Eugene M. Gervasi is now a junior editor with Knopf and Sean Gervasi is an economics prof. at Cambridge U. Mrs. Gervasi also has returned to the U.S., albeit quite ill.

Diner's Club publisher Matty Simmons plans to bring out Eddie Cantor's weekly columns, "In One Era Out the Other," into book form. These are memorabilia pieces on Cantor's associations with Jolson, Will Rogers, Fannie Brice, W. C. Fields, Chevalier, Bert Williams, et. al.

Agent Jack Bertell's 18-year-old actress-daughter Jackie Bertell, recently graduated from High School of Performing Arts, whose CBS-TV (Armstrong Circle Theatre) repeat of "Teen Age Junkies" will be seen tonight (Wed.), up for the femme lead in the Theatre Guild's upcoming "Seidman & Son."

James A. Blades, 7702 Lile Ave., St. Louis 17, Mo., is seeking Ferd A. Blaydes (Blades), an uncle, born 1874 in St. Louis. He was song-and-dance man (vaude), later married an actress (name unknown). The octogenarian's stage name is also unknown, or whether he had one. An estate matter is involved.

Charles Columbus, former professional ballroom dancer, who has been sparkplug of the Mayfair Dances, recently revived at the Hotel Plaza, has shifted to the Trianon Room of the Sheraton-East, kicking off Oct 18 through April 18, 1963. Ted Straeter will play for the series of six fall-winter show biz socialite dansants.

Bob Downing, "Camelot" stage manager, planes to Denver this weekend for final rehearsals of his play, "The Limbo Kid," which will be presented July 26-28 at the Denver Univ. Theatre. Play was selected for the university's summer program by the late Moss Hart who was slated to teach a seminar at the school at the same time.

Harvey Associates' Franziska Maria-Juliana (Bambi) Neumann to marry John Stephen Hegedus of Tokyo in the Japanese capital. Bride-to-be handles book publicity and is the grandniece and godchild of the late Franz Lehar, composer; Hegedus is managing director of Lederle (Japan) Ltd., Tokyo affiliate of American Cyanamid Co.

Frisco industrialist-realtor-showman Louis R. Lurie's invitations are out for the dual 74th birthday dinner dance at the World Trade Club there in celebration of Maurice Chevalier (whom he bills as "fils") and himself (whom Lurie bills as "pere"). Both were born in 1888, respectively on Sept. 6 and 12—the party is on Sept. 10. French star is due on the west coast at that time.

Film-legit actor Michael Wager whose father, Meyer W. Weisgal, is head of the Weitzmann Institute of Rehovoth, Israel, and who was himself a former legit producer ("The Eternal Road," etc.), engaged to Mrs. Susan Fonda, daughter of Mrs. Oscar Hammerstein 2d. She recently divorced actor Henry Fonda. Bride, an actress, was known as Susan Blanchard. Dorothy Hammerstein's maiden name is Blanchard.

Doc Rockwell, the longtime big-time headliner with the banana stalk anatomy lesson, is active in Boothbay Harbor, Maine, his native bailiwick, as correspondent for Boston newspapers. Recently he reported the New England Humor Conference & Clinic (sic) held in the resort by George Q. Lewis, who does that sort of thing. Rockwell was an intermittent high-pay guester on the radio variety shows after his vaude days.

Midtown hoteliers who expressed concern that the new Tisch (Loew's) and Sheraton motels, along with the flagship N.Y. Hilton on 6th Ave. and the N.Y. Americana (Loew's) de luxe hotels on 7th Ave., would create "too many rooms," may be getting a li'l preview of that concern with the current downbeat in tourist traffic. Also the expense-account trade has vanished for the posher Gotham hostelries. All now are rooting for the 1964 N.Y. World's Fair to stimulate traffic. New Gotham motels (Loew's Howard Johnson and the Sheraton on 42 St. and 12th Ave.), however, doing very well; in-hotel parking convenience is the key appeal.

London buskers Albert & Henry Hollis, called "the longest running show in Britain" in a UPI dispatch, made a global newspaper feature when, because of repeated fines as result of blocking traffic, they promised the judge to retire. The bench had warned them that "next time it means a jail sentence." The Hollis Bros. sang, danced, juggled and mimed on the north side of Leicester Sq. for "throw money" or "busking," hence the term buskers, but also created traffic snarls.

Mpls.-St. Paul

By Bob Rees

(2208 *Kenwood Parkway;* 374-4015)

Brave New Workshop, Minneapolis satirical revue group, observed first anni recently.

Augie's has exotic dancer Mishka, billed as the Jewish "Gaza Strip," and stripper Alva Presley.

Marijane and Joseph Hayes comedy, "Mr. Peepers," opens four weekend run at Edyth Bush Theatre July 19.

Don McGrane, whose band was a favorite for several years at the Hotel Radisson Flame Room back in Minneapolis, appearing at Edgewater Inn.

Clyde L. Krebs, Chicago, named veepee of national sales for Reid Ray Film Industries of St. Paul. Krebs succeeds longtime Ray exec Ray Jeffries who has retired.

Gore Vidal's "Best Man" wound up fortnight engagement at Old Log Theatre Sunday (15). Equity strawhatter's next will be "Critic's Choice," with guest star Terry O'Sullivan opening July 18.

After mulling over purchase offers for several months, exhib Ben Berger finally decided to retain ownership of Minneapolis Millers pro hockey team, a boxoffice loser for the last two years. But he sold 50% interest in the club to localite Morris Shaifen, producer of the "Holiday on Ice" shows.

Philadelphia

By Jerry Gaghan

(319 *N. 18th St.; Locust* 4-4848)

Phil Trachtman, former adman, set up the Theatrical Publications.

Bill Honney doing a five-day talent scouting job in Paris for Ed Sullivan.

Clay Boland Jr., following in his cleffer father's footsteps and is writing the score for the upcoming Broadway musical, "Sam and the Gypsies."

Bill Cosby now managing the Cellar and doubling as emcee-comic during the summer while the owner is taking graduate work in sociology at Harvard.

Mario Lanza's daughter, Colleen, 13, has been "discovered" by director Joseph Parternak. She is studying voice with Bobby Tucker, who just completed "Jumbo" and was the vocal coach for "West Side Story." MGM already inked the youngster to an exclusive contract.

London

(*HYDe Park* 4561/2/3)

John Hayward joined the Rank Organization as Industrial Press Officer.

Charles Hawtrey did a personal at the ABC Leicester last week as part of the theatre's 25th anni celebrations.

Variety Club's fourth annual race meet, set for Sandown Park on Sept. 8, is again being organized by Irving Allen.

Carroll Baker and her husband Jack Garfein off to Stockholm for launching of their latest film, "Something Wild."

Helen Thompson, director of the New York Play of the Month Guild, in on the Queen Mary. Don Adams also sailed on the liner.

Singer Nigel Douglas planed out last Friday (13) for Vienna and will be going on to Switzerland to appear at Stadt Theatre, Basle.

Edward G. Robinson having treatment at the London Clinic following his recent heart attack in East Africa, during the filming of the Bryanston-Seven Arts production, "Sammy Goes South."

General Assembly of the International Federation of Film Producers being planned for London in October, when the main business will be to elect a new president to succeed Arthur Watkins who is retiring because of ill-health.

Carl Foreman decorted with the Order of the Phoenix and the rank of Brigadier in the Greek army, conferred on him by the King of Greece for his services to that country. Ceremony was performed by the King's sister at a Carlton Tower Hotel reception.

Fred Thomas, head of Rank distribution in Britain, closed a deal with Samuel Bronston for the release of "Fall of the Roman Empire" in the U.K. and a number of European territories. Company has a similar deal for the now-shooting "55 Days to Peking."

Paris

By Gene Moskowitz

(66 *Ave. Breteuil; SUF* 5920)

Jean Cherasse prepping an updated pic version of Alfred Jarry's noted legit satire, "Ubu Roi."

Annie Farge in for a vacation before heading stateside to star in a touring version of "A Shot In the Dark."

Motion Picture Export Assn. European head Fred Gronich to Africa for huddles on remittance holdups.

According to a recent survey, most Yanks living in France rarely have video sets and when they do seldom turn them on.

Enghiens-Les-Bains, a gambling spa outside of Paris, is using opera and recently had Mozart's "Cosi Fan Tutti" in a fine pro mounting. It works.

Noted pic director Rene Clair reportedly prepping a new version of the silent pic based on "Fantomas," the mastermind thief. He has asked Michel Audiard to do the dialogue.

Peter Riethof, Yank film dubber operating here, off to Berlin to handle a directly shot Anglo version of a German pic, "The Hours Before Midnight," collaborating with the director Jurgen Goslar.

Show biz people living here now going for Yank food at Louisiaine, run by American Jay Journet, specializing in New Orleans style, and for the Yank Southern style manner at Gabby and Haynes. Both are open late.

Actress Francoise Spira heading a new legit rep group that will be housed at Theatre Athenee next season. Among projects are Frank Wedekind's "Loulou" adapted by Pierre Jean-Jouve; Jacques Audiberti's new play, "La Brigitta," and Marguerite Duras' play adaptation of the Henry James story, "Beast in the Jungle." Stagers are Francois Maistre and Jean Leuvrais.

H'wood & Vine

By W. WINCHELL

(*Formerly L.A. Angels Fan*)

Lionel Hampton's zingy beat at Summit on Strip (a happy saloon) doing biz. Hamp's between-numbers quips about S. Davis Jr. and other celebs lusty laugh-getters.

Deedy & Bill, talented duo we first met at San Diego's Gaslight spot, got bigtime attention following a few W.W. mentions) from Richard Rodgers. Copa's J. Podell, Toronto's O'Keefe Theatre, and Warner Bros. Records.

Beryl Davis' return to Jerry Lewis' Billingsley-Peronalitye class spot jamming them in for late show, too. He paid her (one-time int'l recording star) $250 per week—but you can't keep talent disguised and husband, H'wood deejay Peter Potter, is mulling deal at Shamrock, Houston, which may pay 5G.

Earl Grant (brother Bill at the skins) a walloping click at Crescendo. Earl's hoofing (softshoe, mambo and Twist, as his bigtime crew toy with the crowd) are terpsicorkers. Night we caught Grant he invited a young Negro gal to Twist with him. Name is Jay Kennedy (in show biz only three months) from Philly. She's on-her-way—watchnsee. Opens 21st at Purple Onion, SF.

Bo Belinsky, the Los Angeles li'l devil (he has Wm. Morris office readying a Vegas "act" after the ballgame season) got his steenth what-for from Angels' exec Fred Haney, following Bo's ejection from Hollywood Park Directors' Club via order of track prez, Mervyn Le Roy. Reason: for "insult" (ugly gesture) to booing fans. Bo apologized to fans over Crescendo deejay mike. Haney again bawled out Bo for being tardy for games with Yanks. Said he had been to medic over leg muscle-tear. Haney, according to Her-Exam (our outlet) sports pages, said no-hitter star was a member of "WW's speedy set" in Strip spots, etc. The sports-pager also "exclusively" reported that "Haney said Walter should stay in Hollywood and stay out of the Angels' dressingroom." Angels' press chief Irv Kaze (ex-publicity exec for film firms) told us: "Nobody said that about you. You're good luck!" However, we know when-we're-not-wanted (Boo-hoo-hoo) and so we will go back to the beautiful showfolks we love.

Las Vegas

By Forrest Duke

(*DUdley* 4-4141)

Duke and Duchess of Manchester relaxing at the Dunes.

Local bassist Billy Crist signed by Lena Horne for her road tour.

Etta Rickles in from Miami Beach for son Don's Sahara opening.

Pamela Mason, along with children Portland and Morgan, relaxing at the Flamingo.

Harry James and Betty Grable celebrated their 19th wedding anni this month at the Flamingo.

Ray Morgan, prexy of local Crosby Records outfit, signed vocalist Billy Andrea to one-year pact.

Joyce Clegg, local cocktail waitress, signed by Crosby Records prexy Ray Morgan to oneyear pact.

JoAnn Drew in at Riviera to see the performance of her brother, Pete Marshall, in "Bye Bye Birdie."

Localites Harry James and Betty Grable buying up copies of current Cosmopolitan which has photo layout of their daughter Vicki.

Mark Swain, convention chief of the DI and Stardust, slipped in the kitchen at his home, and did a Winston Churchill—broke his leg.

Harry Ranch's daughter, Darlene, joined his group as vocalist along with Allison McKay; they're off on a three-week tour of Army camps.

When power failure cut lights midway during "Flower Drum Song" at the Thunderbird, Jack Soo stepped into auxiliary spotlight and did his old vaude act; got yocks and cheers from aud.

Mr. & Mrs. Richard Janis of Chatsworth, Calif., were given a huge cake as guests of Thunderbird prexy Joe Wells when maitre d' Doug Ahlquist named her as 200,000th "Flower Drum Song" patron.

Atlantic City

By Joe W. Walker

Buddy Ottenberg new publicist at 500 Club.

Rags Gordon back as maitre D at Black Orchid.

Enzo Stuarti, appearing in Luigi's Gondola Room, was speaker at Junior Chamber of Commerce, introed by Pinky Kravitz, manager of the room.

Joe M. Hitzel, formerly general manager of Marriott Motor Hotel, on Philly's city line, new innkeeper at Lafayette Motor Inn, due to be open shortly.

Barbara (Babs) Nugent, Ocean City, N.J. lass, who in 1961 reached final round of the international beauty pageant, named 44th "Miss Steel Pier," and will act as official hostess.

Hollywood

Jock Mahoney doing publicity on "Tarzan Goes to India."

Frank Faylen installed as Harlequin of Masquers Club.

Kim Sisters to Honolulu for eight shows at military bases.

Benno Schneider set as associate producer for Kimco-Filmways.

Richard Widmark left for Japanese location of "Flight from Ashiya."

Warner Bros. and Sharon Hugueny mutually agreed to dissolve their pact.

Herschel Bernardi received Distinguished Artists Award by State of Israel Bonds.

Emerson Films acquired western states distribution of Arch Oboler's "One Plus One."

Joan Crawford autographed copies of her autobiog at Mays' Wilshire tearoom.

George Pal takes to road to bally his "Wonderful World of Brothers Grimm."

Marjorie Lord will do concert tour, reading of her Fan LP of "Claudia's Letter."

Shirley Yelm required eight stitches when a lion gnawed her arm during a Ford commercial.

Otto Preminger will attend London and Paris preems of "Advise and Consent" early in September.

Ron Silverman swings from Mark Robson to Daystar Productions as associate on telepix projects.

Stephanie Hill being auditioned by Cy Feuer for role in London company of "How To Succeed in Business."

Bart Lytton latest appointment to L.A. County-Hollywood Motion Picture & Television Museum Commissioner.

Jack McGee, Salt Lake City District manager, named chairman of National Theatres' President's Week, Sept. 2-9.

Meredith Willson received American Guild of Organists' award for "greatest contribution to music in America."

George Glass checked out of UI producer berth after studio decided not to go ahead with plans for his "Fish Story."

Stan Margulies hops to Europe this week for exhib confabs on Tony Curtis' "40 Pounds of Trouble," which he produced.

Frank Muller, recently retired after operating Hollywood's largest service station for 40 years, joined Herts-Lion Corp. as veepee.

Screen Projects International formed by actor Richard Erdman, lenser James Wong Howe and writers Sidney Stebel and Robert Weverka.

Ida (Mrs. Eddie) Cantor, after a relapse because of her heart condition, which has had her bedded for the past seven weeks, is now on the road to recovery.

Belgian Prix Femina Belge du Cinema awarded Metro's "Sweet Bird of Youth" and to Richard Brooks a certificate for "best directed picture of the year."

After 15 years with Columbia studios, composer George Duning launched his free lancing career with Warner Bros., through MCA, to write the score of "Critic's Choice," the Frank P. Rosenberg production.

Chicago

(*DElaware* 7-4984)

International Trade Fair opens at McCormick Place next Wednesday (25).

Gus Van, ex-vaudevillian who turns 75 shortly, topper again at Mangam's Chateau.

Seymour Simon, new prexy of the Cook County Board, used to be a film attorney here.

Shirley Hamilton, who ran the radio-tv-industrials agency, Talent Inc., opened her own tenpercentery.

"Purlie Victorious" opened its fourweek stand at Edgewater Beach Playhouse to unanimous press raves.

William Pullinski has mounted "Charley's Aunt," with local cast, for his Candlelight Dinner Playhouse in Summit.

Ella Fitzgerald in two concerts at Ravinia Festival this week, along with Igor Stravinsky and William Steinberg.

Peggy Cass' opening in "Do Re Mi" at Chicago Music Theatre was delayed a day last week because her leading man, Ray Rayner, collapsed from exhaustion on closing night of previous show, "Gypsy." Rayner, a WGN-TV personality with a daily kidshow, has been doubling in stock.

Berlin's B'way Bounce-Back

Continued from page 1

any place now," another puts it. It's the old saw that the best therapy is a hit, even though that hit must be proven.

Leland Hayward (producer), Howard Lindsay & Russel Crouse (librettists), Joshua Logan (stager) and Berlin all own "Mr. President" 100%, in equal units, sans any partners other than Columbia Records' advance financing for the original cast album but Berlin is sardonic about that hefty advance sale. "Because, frankly," says he, "I wouldn't pay $1,000,000 for something blind that I don't see, but anyway that's the new show business."

Many 'Firsts'

A new show business also was Col's hefty advance and the 20% royalty for the original cast album rights, as was also the modus operandi of the "sealed bids," in itself a first. With every diskery hot and heavy for the album, Berlin's attorney, A. L. Berman, conceived the sealed bid idea and Col copped it. Incidentally, Berman will get an investment slice of Berlin's percentage in the show's own-ership "because he has worked very hard on the entire project."

Berlin, the showman, speaking: "Advances don't make hits but still $1,600,000 advance is very flattering and we are all very high on 'Mr. President'. Perhaps I'm self-conscious when I say it's the toughest show I had to do but it is a fact that I have written more comedy songs, or at least I hope they come out comedic. I was waiting for Ethel Merman with another project but she didn't want to work so hard, so I decided that work is the only thing that takes your mind off yourself. I was itching to do a show and, frankly, I went to Lindsay & Crouse and everything exploded from then in.

Lotsa Singing

"Nanette Fabray has more than five songs; Robert Ryan has five, Anita Gillette does four, Jack Haskell will be a sensation and he does plenty. In all I have 22 songs. Yes, it's true that some of the principals will only hear them next week for the first time when we start rehearsing in two places; Pat Genarro (and he's great) with the chorus and production at the St. James, where we open Oct. 18, and I have given my Music Box Theatre to the principals.

"I've never worked as hard before. Dick Maney is a Legree, but interviews, press, etc. is part of the business and you know me—have show, will travel.

"As for shows, you don't have to be different—you just gotta be as good. When somebody cracked 'Annie Get Your Gun' is an old-fashioned show I simply told them, 'It's also an oldfashioned smash'."

Berlin belies his 74 now more than he did some years ago when he was more tense and edgy. His self-imposed "retirement," to the music business insiders, was academic because the airwaves and the "performances" told the initiates that Berlin was really "working" his catalog, piling up performances upon performances of his standards.

On this score, being fundamentally the music man that he is, he observes that catalogs "just don't happen unless somebody watches over them" and he cites at least two topnotch songsmiths' works which he feels are not being fully or properly "worked on." ("Maybe the lyrics are a little oldfashioned but the melodies are still great," refering specifically to one of the two.)

He had the say on the original cast album "and everybody was bidding but here I had to think first of the sum total of the show, its basic financing etc. rather than a good single seller by Sinatra or Connie Francis or whoever, hence the sealed bids alternative."

(While Columbia's parent CBS Inc. bankrolled "My Fair Lady" for its entire $350,000 investment, it is presumed that the Col diskery's deal takes care of a sizeable chunk of the production investment for "Mr. President," against a 20% royalty. "If it's the hit everybody expects," he feels "then there will be profit for everybody").

A Reunion

"Mr. President" marks a reunion of both "Annie" and "Madam" talents. Rodgers & Hammerstein produced the former in 1946 with book by Dorthy & Herbert Fields. This was the musical for which Jerome Kern was mentioned but when he died Berlin assumed the score. Joshua Logan directed it. "Madam" is a Lindsay & Crouse book, with Hayward producing it in 1950 (George Abbott staged). Just prior thereto Berlin's "Miss Liberty" book by Robert E. Sherwood, directed by Moss Hart, with all coproducing it, was mounted in 1949.)

"Mr. President" marks his first legit musical since "Madam" in 1950 although he did have those two filmusicals, "White Christmas" and "Show Business" in '54.

For the historians, when Berlin's smash ballads, "All Alone" (1924), "Always" and "Remember?" in 1925—all three popularly linked to his romance with Ellin Mackay—seemed to ease off, an intratrade opinion was that "Berlin had lost the common touch since he married the daughter of Clarence Mackay."

Rudy Vallee Voltage

Actually Berlin concedes that when he got back from Hollywood in 1932 he himself wondered because "there was no action on a typical Berlin ballad for those two years from 1930 to 1932. I personally wasn't too excited about 'Say It Isn't So' and 'How Deep Is The Ocean,' but when Max Winslow (Berlin's professional manager) gave 'Say It' to Rudy Vallee who made it a hit, only then did I release 'Ocean' and that, too, took off."

However, it is true that after those smash 1924-25 ballads Berlin only had "Blue Skies," "The Song Is Ended (But The Melody Lingers On") and "Russian Lullaby" in '27; and "Soft Lights and Sweet Music," from "Face The Music," 1931 Broadway musical, none of which he considered "big" at the time although they have long since become standards.

The Berlin "comeback" in 1962 is still another footnote to the rich career of America's No. 1 songsmith which his colleagues and the trade concede him to be. The "comeback," of course, is a euphemism because he's never been away, as witness his No. 1 earnings position in the annual ASCAP dividends, a sum never disclosed officially but said to be near $100,000 per annum from the performances alone. Cole Porter is the closest No. 2 to Berlin on performance earnings. Porter incidentally now near 70 and ailing is slated for top ASCAP honors if he will stand for it.

Mitch Miller, whose two-part programs recently saluted Berlin's birthday, plans a third "special" in the fall and, "because of the professional manner in which he did it I've promised him the use of songs from 'Mr. President'," says the songsmith.

Berlin's Patriotic Songs

The score of "This Is the Army," the World War II soldier show written and produced by Irving Berlin, with entire proceeds to Arm.y Emergency Relief, tops the nine patriotic contributions with $9,535,625 turned over to the fund up until June 1955. These are all the revenues from the stage tour, the Warner Bros. film version and the income from performances, record, sheet music and other sales. In addition, among other assets, the film version has yet to be sold to tv; Berlin values these rights at $200,000, also to go to Army Emergency Relief.

No. 2 song earner is the "God Bless America" Fund, for benefit of the Boy and Girl Scouts of America, of which the late Mrs. Theodore Roosevelt Jr. and the late Herbert Bayard Swope were the original trustees, along with Gene Tunney. Since then Dr. Ralph Bunche has replaced Mrs. Roosevelt, and Berlin's personal attorney, Abraham L. Berman, replaced Swope. To Dec. 31, 1961, the song earned $339,100.10 for the Scouts, and an additional $6,328.09 are the estimated royalties up to June 30 this year. (Trustees were set up to represent Protestant, Catholic and Jewish faiths).

Berlin's "I Threw a Kiss in the Ocean," earmarked for Navy Relief Society, has earnd $20,105.21 to date.

His "Angels of Mercy," all revenues to the American Red Cross, has earned $10,502.17 to date.

Berlin's three songs—"Arms for the Love of America," "Any Bonds Today" and "I Paid My Income Tax Today"—all earmarked to the American Ordinance Assn., $10,718.74 to date.

His "Freedom Train" song, for benefit of the American Heritage Foundation, $9,341.61 to date.

Berlin's "President's Birthday Ball" song, for the Infantile Paralysis Fund, $1,212.76 to date.

All copyrights belong to the respective patriotic beneficiaries.

Berlin received the Congressional Medal of Merit for his patriotic work with "This Is the Army." He also wrote and produced—and also appeared in both—the "Yip Yip Yaphank" show; this was the World War I soldier show when Berlin was a sergeant at Camp Upton on Long Island. This show, too, played Broadway, as did "This Is the Army."

Dawson City

Continued from page 1

designed by Ben Edwards, will have to be scrapped. Dawson's Palace Grand Theatre, a 501-seater, has a 20-foot proscenium opening and the present production will be too small for any other house.

As theatres go, the Palace Grand may be miniature, but it's a tiny gem. The original house, built in 1898 by Indian fighter Arizona Charlie Meadows from two dismantled steamships, was torn down and for nearly $500,000 (mostly Canadian federal funds) was completely rebuilt as an authentic replica. It's now reputed to be precisely as it was back in the boisterous days when Douglas Fairbanks Sr. and Klondike Kate played to the prospectors fat with gold dust.

Red-coated mounties, kilted pipers, huskies, Indians, bearded sourdoughs in overalls, Yukon belles in ball gowns, the midnight sun and the incongruous presence of Beatrice Lillie added much fillip to the opening night. Take them away and there's "Foxy," based "with apologies" on Ben Jonson's farcical study of greed, "Volpone." Writers Ian McLelland Hunter and Ring Lardner Jr. need have made no apologies to Jonson, indeed they may have taken their adaptation chores of a 1606 classic too seriously.

The Klondike, not Venice, is the setting. Volpone becomes the rascal Foxy, whose sickbed groans incite his three faithless cronies to bicker and barter for his inheritance. In Jonson, the greedy three were, Voltore, Corbaccio and Corvino. In the Yukon they're Shortcut, Bedrock and Buzzard—and they're two too many.

The complexities of the original do not travel well on the musical comedy stage and there are not enough funny lines to distract from the intricacies of the plot. For Broadway, it would need a shot of simplicity and socko lines.

However the cast, particularly Lahr and Larry Blyden (who plays the rat Mosca with relish), stake a claim on all the hokum. There's sass, professional moxie and wild impudence to the performance—and a can-can the likes of which Toulouse Lautrec never saw.

Johnny Mercer's lyrics catch the ear with more glee than do Robert Emmett Dolan's songs, and Robert Lewis's snappy direction make it difficult to believe that it is still bright daylight when the show breaks near midnight.

Tom Patterson, founder of the Stratford (Ont.) Shakespearean Festival and president of the Canadian Theatre Exchange Ltd. (which is associated in the production with Whitehead & Gilkey) rates a good load of the credit. The festival is really his baby.

But it's one thing to found a festival such as Stratford, which is relatively accessible to populated areas and something quite different to go mining 4,700 miles from Broadway. At a cost of $135,000 and a weekly nut of $16,500, "Foxy" is relatively cheap by Broadway standards. Patterson has built a better mousetrap than most, but just how many adventurers are going to be able to mush that far?

Foxy

Robert Whitehead & Stanley Gilkey, in association with Canadian Theatre Exchange Ltd., presentation of musical comedy in two acts, with book by Ian McLellan Hunter and Ring Lardner Jr., music by Robert Emmett Dolan and lyrics by Johnny Mercer. Staged by Robert Lewis; choreography, Matt Mattox; settings, costumes and lighting, Ben Edwards; musical direction, Joseph Lewis; orchestrations, by Sauter-Finnegan. Opened July 2, '62, at the Palace Grand Theatre, Dawson City, Yukon; $7.50 top.

Brandy	Buzz Halliday
Bedrock	Ralph Dunn
Buzzard	Edward Greenhalgh
Shortcut	Jack Bittner
Two-Step	Robert Flavelle
Drunk	Tony Kraber
Foxy	Bert Lahr
Doc Mosk	Larry Blyden
Inspector Stirling	Scot Merrill
Ben	Bill Hayes
Lord Rottingham	Robin Craven
Celia	Kit Smythe
Mountie	William Becker

Crime Decision

Continued from page 1

of Al Capone amended its case against Desilu for "The Untouchables" to fit the Fawcett decision, and the Capone lawyer said at the time that he would do the same in his case against Allied Artists for "Al Capone," a suit that has already been rebuffed in its first court try.

In its petition for a rehearing, the attorneys for Fawcett Publications asserted: ". . . the court's impossible formula restricting the use of this material only to the period when it is 'current' (news) necessarily then draws an inviolate curtain over the happenings of mankind's day."

'Al Capone' & 'Untouchables'

Chicago, July 17.

Harold Gordon, legal knight errant for the Al Capone estate, won a technical but significant point in his case against Desilu and "The Untouchables" last Friday (6) in U.S. District Court. In a hotly-contested preliminary to the Sept. 18 main event, Gordon was permitted to amend his suit to include a complaint of invasion of privacy. He had previously sued for property rights in Capone's history, but apparently changed his approach when he was defeated in this legal tack in the first round of a suit against Allied Artists for "Al Capone" two weeks ago.

Another reason for Gordon's change of approach is the Fawcett Publications suit of a few weeks ago. In this case Startling Detective published a story of a recent kidnap-rape-murder of a girl. The mother of the girl won an invasion of privacy award in the U.S. Court of Appeals June 18. Gordon interprets the decision to mean that compensation for violation of privacy is transferable, in this case from the girl to her mother. He thinks this transfer will also apply to the Capone family.

TNT & Telstar

Continued from page 2

transmissions bounced off the satellite, and including the trans-Atlantic pickup, which, of course was a video "first."

TNT had a crew of 43, chiefed by Bob White, program director, at Andover, Me., the AT&T h.q., and Washington, latter site for camera pickups of Government figures. What the three tele networks (ABC, CBS, NBC) carried off the Telstar booster was, of course, fed by the TNT setup.

Content of the program, it's understood, was of uncertain design almost to the day of the Telstar launch. For instance, initial footage of a U.S. flag, taped by TNT a couple days in advance, was iffy for inclusion until Monday, July 9, eve of the Telstar orbiting.

Wallace's Loot

Continued from page 1

guarantees plus percentages in two out of three instances: "Chapman" and "Prize."

Former was sold to highest of nine bidders, Darryl F. Zanuck Productions for $175,000 cash down guarantee against 5% of world gross from first dollar.

"Prize" got author $250,000 with 5% of world gross after $5,000,000, but not to exceed $100,000. MGM, which bought pic for producer Pan Berman, is dickering Gregory Peck or Cary Grant for lead role of "Arnold Craig."

Third deal, outright sale, involved "Fabulous Showman," originally sold to Jurow-Shepherd Prods. at Paramount for $75,000. This was coupled with rights to Knopf for hard book and Literary Guild selection.

When Martin Jurow broke away from Paramount to rejoin Famous Artists Agency as prexy, Jurow bought the story from Par, then made a deal with Columbia Pictures where he and director-partner Blake Edwards will make it with Jackie Gleason starred.

New Wallace concoction—"Three Sirens"—deals with three islands invented for group of Americans who visit there to study native society and system. It will be published by Simon & Schuster the end of the year.

Two other publishers have offered Wallace $100,000 to write a novel with a Hollywood background. He has declined on two grounds: He's too close to the picture, he has many friends here and doesn't want to involve any of them.

"I don't have the perspective on Hollywood; hence I can't write about the town. Not too many Hollywood books have been successful," he asserted.

"There have been exceptions like 'What Makes Sammy Run' and 'Carpetbaggers,' but I feel I don't need the money—and $100,000 guarantee is fantastic for any publisher to offer an author—so what would be the point?"

Carol Burnett

Continued from page 1

chairs and benches pushed the gross for Miss Burnett's show above that figure. The presentation is now in the first week of a fortnight's stand at the State Fair Music Hall, Dallas. The two-week engagement, reportedly, was sold out prior to opening night. The normal weekly potential capacity take at the 4,120-seat Music Hall, scaled to a $5 top weekend eves, is $84,000.

Miss Burnett's summer tour, which follows her recent appearance with Julie Andrews in the tv special, "Carol & Julie At Carnegie Hall," is scheduled to run a total of six weeks with the Dallas stand to be followed by bookings of a week each in Detroit and Indianapolis.

Rudolf Friml

Continued from page 2

over, tracing its development from earlier works titled "Chanson," then "Chansonette."

The orchestra, conducted by Louis Lane, is a rich group and gave the Friml comps the settings they deserved. Some of these were "Exodus to Hong Kong," a new job of programmatic construction; "Allah's Holiday" and "Something Seems to Tingle Lingle in My Ears."

They also came on with backing for a Chopin etude and a Rosenthal waltz, with Friml supplying the piano parts.

The night performance capped a day that saw Friml and wife partied by Fred Wolf, WDOK Radio chief and also a Czech. There Friml played a medley that included the Czech national anthem. Wolf huddled with Lee Repp, local Musicians Union head, who gave an OK for the material to be aired on WDOK only a half-hour after Friml banged it out.

His visit here, the party, the concert were warm, friendly affairs. The low gate might mean nothing more than that Friml fans, who have to reach pretty far back in the memory machine, are being thinned seriously by the gallop of time. *Russ.*

Obituaries

Continued from page 62

the general counsel's office since 1948, died July 12 in Washington of a heart attack. A native of Vienna, he moved to Germany to practice law, where he became an expert on copyright matters.

Saxl was an enemy of the Hitler regime in the 1930s. His critical articles of the Nazi leadership caused him to be placed high on the National Socialists' "extermination list." In 1938, he successfully escaped the German secret police and reached the U. S.

A daughter survives.

SYBILLE BINDER

Sybille Binder, 62, long considered one of the top stage actresses of West Germany, died June 30 in Duesseldorf after a long illness. Born in Vienna, she began her career with the Max Reinhardt theatre, worked with the Munich Kammerspiele and various German and Austrian stage groups.

She emigrated to London during the Hitler regime, but in 1949 returned to the Duesseldorf City Theatre, where she appeared recently in Albee's "American Dream" and in Shakespeare's "Winter Night's Tale."

HERBERT A. BYFIELD

Herbert A. Byfield, 72, owner and operator of amusement parks and ball rooms in Chicago, died July 10 in Douglas, Mich. He was president of the old White City Amusement Park on Chicago's south side, and at one time operated the Merry Gardens and Paradise ballrooms in that city.

He had also operated the Old Pavillion at Saugatuck, Mich.

At the time of his death he was an exec of the Crescent Hotel at Eureka Springs, Ark.

Wife, daughter and sister survive.

RICK PATTERSON

Rick Patterson, 18, a trumpeter with the Kitsilano Boys' Band, Vancouver, B. C., died June 20 in Paris, following a freak accident. He collapsed two days after hitting his head on a shower faucet and died in a Paris hospital without regaining consciousness.

The band, organized in 1928, had played several concerts in England on its current trip abroad and is scheduled to play at a Lions' international convention in Nice, and at a commemorative service in Dieppe in August.

His parents survive.

CHARLES F. GODWIN

Charles F. Godwin, 38, musician and music center owner, was killed when his light plane crashed and burned July 10 near Fort Worth. He formerly played in the "Early Birds Orchestra" at WFAA, Dallas, when that station aired a daily live breakfast show.

Godwin, a resident of Grapevine, Tex., also operated a music center in Arlington, Tex., at the time of his death.

Survived by his wife, son, three daughters and parents.

VIRGINIA DARE

Virginia Dare, veteran legit, film and tv actress who started her career with George M. Cohan and Sam Harris, died July 8 in Hollywood. She toured the world as a husband-and-wife team, Jarvis & Dare, and went to Hollywood in the early '20s, where she worked for most of the major studios.

In recent years she appeared in many tv series, including "Perry Mason," "Cain's Hundred," "Dr. Kildare" and "Asphalt Jungle."

Son survives.

JAMES T. HAMADA

James T. Hamada, 64, who had been interviewing film stars and entertainers and writing reviews for more than 35 years, died July 6 in Honolulu.

Born and raised in Hawaii, Hamada joined the staff of the bilingual Japanese-English Nippu Jiji (now the Hawaii Times) in 1926 and remained on the staff until hospitalized by a stroke in February, 1961.

Two brothers and two sisters survive.

GUY ZANETTE

Guy Zanette, 55, former dancer who once operated his own studio in New York, died of cancer July 11 in Hollywood. He was a nitery headliner for years, dancing with different partners, and went to Hollywood in the late '40s to pursue an acting career.

Besides acting, he acted as dance coach for film studios, and also handled choreography for Edward Small's "Valentino."

Mother and two sisters survive.

WILLIAM McRAE

William McRae, 47, music arranger and composer, died July 8 in San Fernando, Cal. He was an arranger for Andre Kostelanetz, Glenn Miller and Benny Goodman, and for several Chicago teevee shows, including the old Dave Garroway show. On the Coast, he recently wrote music for the Dinah Shore and Fred Astaire shows.

Surviving are his wife, son, daughter, mother and sister.

SIR SYDNEY W. HARRIS

Sir Sydney W. Harris, 85, former president of the British Board of Film Censors, died July 9 in London. He had a distinguished career in the Home Office, and at the age of 71 was appointed Assistant Under-Secretary of State.

He succeeded Lord Tyrrell to the BBFC presidency in 1947, and stayed in office until the appointment of Lord Morrison in 1960.

FRASER GANGE

Fraser Gange, 76, baritone, died recently in Baltimore. A native of Dundee, Scotland, he went to the U. S. from Europe in 1923, and sang in concert halls in different countries for more than 50 years.

Fritz Kreisler was among his accompanists, and he had sung with leading conductors, including Toscanini.

CHRISTINE I. MAGUIRE

Christine Ireland Maguire, 59, coowner of the Maguire & Paxton booking agency, and earlier a pianist and accordionist with an all-girl band, the Redheads, died July 8 in Indianapolis. She had been in the booking business some 30 years.

A daughter and her mother survive.

KEOKI LEVI

Keoki Kaipo Levi, 31, a Hawaiian musician and singer who returned to Maui Island from Hollywood a few years ago "because I missed my fish and pol and chance to go barefooted," died July 7 in Honolulu.

Surviving are his mother, three brothers and six sisters.

SPERO MOSES

Spero Moses, 55, singing teacher, died July 9 in London. He was known in show biz as Maestro Mario. He was equally at home teaching jazz, ballads or opera.

Among his pupils were such topliners as Pat Kirkwood, Zoe Gail, Yolande Donlan and Benny Hill.

VIRGINIA ROYCE

Virginia Royce, 30, film actress who had just completed a role in Hall Bartlett's "The Caretakers" three days before, died of a cerebral hemorrhage July 8 in Hollywood.

Her husband, Sidney Munshin, and two daughters survive.

DEZSO SZEMES

Dezso Szemes, 69, president of Danubia Pictures in New York, importers of foreign films, died June 25 in Paris. He came to the U. S. in 1929 and dealt in foreign bonds, before entering the film industry.

His brother and two sisters survive.

LEE C. HALL

Lee C. Hall, 64, longtime film editor, died of cerebral hemorrhage July 1 in Hollywood. He had been at Paramount for years and most recently at Revue.

Surviving are his wife; brother, director Al Hall; and a sister.

WILLIAM SCHAEFER

William Schaefer, 43, veteran casting director, died July 12 in Hollywood. He was with UI for 21 years before swinging to Four Star, Desilu and most recently Filmways TV Productions.

His wife survives.

VERNE J. ROONEY

Verne J. Rooney, 70, long a conductor of Twin Cities' theatre and other orchestras, died recently of cancer in St. Paul after a two-year illness.

His wife, two daughters and a son survive.

EMILY THOMPSON

Emily Fowler Thompson, 69, organist at Woodward & Lothrop, D.C. department store, for 19 years before her retirement in 1958, died in Washington July 11.

An uncle survives.

TED FARLEY

Ted Farley, organist and vaude artiste, died June 21 in Margate, Eng. He was appearing in his own show, "Join The Party."

Survived by his wife, performer Yvonne Mebro.

Edward F. Hutton, 86, founder of New York Stock Exchange firm of E. F. Hutton & Co., former chairman of the General Foods Corporation, and father of actress Dina Merrill, died July 11 at his home in Westbury, Long Island, N. Y. He also wrote a column titled "Think It Through," which appeared in the New York Herald Tribune and about 60 other newspapers.

Irving Later, 54, a former talent agent who also represented Cuban television and radio interests in the U.S. in pre-Castro days, died July 11 in New York of a heart attack. Survived by brother Ken, a former talent agent now a stockbroker.

Wife, 28, of David C. Collins, v.p. of Screen Art Studios, died June 20 in Knoxville, Tenn., following an automobile accident. She was daughter-in-law of Jerry Collins, bandleader and radio station executive.

Frank Freeman, actor and manager, died June 25 in London. For some years he was house manager at the Duchess Theatre and was also chairman of the Royal General Theatrical Fund Assn.

Wife, 49, of James A. Prichard, Allied Artists southern division sales manager, died of a heart ailment July 9 in Dallas. Her husband, two sons and her mother survive.

Mother, 94, of Leonard Hicks, onetime associate of Harry Houdini and now v.p. and managing director of Pick-Congress Hotel in Chicago, died June 29 in that city.

George Beverley, 67, ex-vaude comedian, part of the Beverley & Mills husband and wife act, and father of the Beverley Sisters vocal trio, died recently in London.

Jack Leffler, 62, a partner in the Broadway Piccadilly Theatre Ticket Service in New York, died July 11 in Washington, D. C. Wife, son, brother and sister survive.

Daughter, 20, of Norman Botterill, president and managing director of CULH-TV, Lethbridge, Alta., was killed June 30 in a two-car crash near Edmonton, Alta.

Arthur Holde, 76, music critic of the German language weekly, Aufbau, composer and author, died June 23 in New York. His wife and sister survive.

Elsie Carroll, mother of singer Fay Carroll, and mother-in-law of Henry Slate of the Slate Bros., died July 6 in Los Angeles. A son also survives.

Daughter, 21, of Stuart Levy, of Anglo Amalgamated Films, died after falling from her bedroom window July 7 in London. She was a model.

Ernest H. Nottger, 64, radio engineer for 30 years with station WCFL, in Chicago, died July 7 in that city. Wife, two daughters and son survive.

Mother, 75, of Aaron Ruben, producer of the Andy Griffith tv show, died June 23 in Los Angeles. Husband also survives.

John Butler Ward Sr., president of Tabor City Broadcasting Co., operating WTAB at Tabor City, N. C., died there recently.

Bert Marx, 57, longtime agent and brother of producer Sam Marx, died of a heart attack July 11 in Hollywood.

Father, 81, of Zsa Zsa, Eva and Magdor Gabor, actresses, died July 7 in his native Budapest, Hungary.

Louis J. Cockelberg, 82, longtime actor, died July 7 in Hollywood. Brother survives.

Mother, 80, of "Cheyenne" teleseries writer Bernard Giler, died July 12 in Hollywood.

MARRIAGES

Patricia Mills to Norman Stratford, Blackpool, Eng., recently. Both are skaters in "Holiday On Ice."

Marion Parrish to Buddy King, Dallas, June 25. Bride's a newspaper artist and shopping columnist; he's a singing comedian and yesteryear's "Freckles" in the "Our Gang" film comedies.

Mary Laing to Bill Birch, Quincy, Ill., June 30. Bride's a freelance producer; he's a news cameraman for WBKB in Chicago.

Beth Rogan to Anthony Samuel, London, July 6. Bride is an actress.

Lydia Tirnauer to Pete Hess, New York, July 1. He's general manager of Candid Records, the Cadence Records jazz subsid.

Mr. and Mrs. Don Simmons, daughter, New York, July 11. Mother is an actress-model; he's a nitery pressagent.

Bonnie Jones to Arnold Sang, New York, July 15. Bride is an actress-model; he's with William Morris Agency's tv dept.

Jann Stewart to Earl Smith, Houston, recently. Bride is a vocalist in that city.

Janet L. Bradley to Sheldon P. Sullivan, Portsmouth, N.H., recently. Bride's on staff of radio station WORL in Boston; he's with the Capitol Records Distributing Corp. there.

Joan Benedict to John Myhers, Chicago, July 12. Bride's an actress; he's an actor co-starring in "Sound of Music" there.

Kay Frances Goode to James F. Rhodes, Black Mountain, N. C., June 29. He's chief announcer for radio station WBMT, Black Mountain.

Lilliane Attie to Wolfe Kaufman, July 12, Paris. Former newspaperman is now Sol Hurok's Paris rep; bride is nonpro.

Eileen Osthoff, known professionally as Eileen O'Dare, to John (Ole) Olsen, Geneva, last month. He was teamed for years with the late Chic Johnson; she's a dancer who has long been with the Olsen & Johnson troupe.

BIRTHS

Mr. and Mrs. Michael Bailey, son, London, July 1. Father is a nitery magician.

Mr. and Mrs. Weston Taylor, daughter, London, July 4. Father is legit critic and show biz columnist for the News Of The World.

Mr. and Mrs. Leslie Stevens, son, Hollywood, July 3. Mother is actress Kate Manx; father is exec producer at Daystar Productions.

Mr. and Mrs. Richard Herre Jr., daughter, Hollywood, July 12. Mother is actress Vicki Trickett; father's an actor.

Mr. and Mrs. Kenneth Alwyn, daughter, London, July 5. Mother is actress Mary Law; father is a conductor.

Mr. and Mrs. Bill Mitchell, daughter, New York, July 10. Father is photographer for Palisades Amusement Park, N.J.

Mr. and Mrs. Charles Blackwell, daughter, London, July 4. Father is a musical director.

Mr. and Mrs. Richard O'Brien, son, New York, July 10. Father is with the Dorothy Ross public relations office.

Mr. and Mrs. Justin D. Kaplan, daughter, July 10, Cambridge, Mass. Mother is Anne Bernays, daughter of public relations counsel Edward L. Bernays.

Mr. and Mrs. Phil Rindone, daughter, Philadelphia, July 10. Father is local branch manager of AGVA.

Mr. and Mrs. Sam Capers, daughter, Houston, recently. Mother is actress Kim Mattson.

Mr. and Mrs. Ray Hereras, son, Dallas, recently. Father is a bandleader there; mother sings with the combo.

Mr. and Mrs. Bob Howard, son, Plainview, L.I., July 13. Father is WNEW, N.Y., news announcer.

Mr. and Mrs. Buddy Young, daughter, July 7, New York. Father is with the United Artists homeoffice publicity department.

Crawford & Davis

Continued from page 2

mar Godowsky, and currently assigned by Appleton-Century-Crofts to help Elaine (Jacobs) Barrie Barrymore in preparation of a book, due in '63, "To John With Love," extracted from letters of the late actor.

By happy synchronicity, screen producer-director Robert Aldrich announced he would team Misses Crawford and Davis for Seven Arts in a filmization of Henry Farrell's novel, "Whatever Happened to Baby Jane?"; Lucas Heller's screenplay to deal with the "rise, decline and psychological conflict of two movie stars who are sisters."

Sisters-under-the-celluloid were Crawford and Davis. Both came from broken homes in which mother was surviving focal point. Both started in towns remote from active centers of show biz: Crawford in Kansas City, Davis in New England. Both had sporadic early stage careers: Crawford as a dancer variously called Billie Cassin and Lucille LeSeur; Davis, always sailing under her own name, as a stock actress, and, eventually, a Broadway ingenue with Donald Meek in "Broken Dishes." Both started at the bottom in Hollywood: Crawford with the Wampus Babies; Davis in supporting roles ill-suited to her unique abilities. Both achieved topflight stardom and held the pinnacle longer than most: Crawford through sheer will power and business acumen; Davis, by staging some of the most monumental donnybrooks in film history with her bosses, the Warner Bros.

Today, as widow of Pepsi-Cola's exec, Alfred Steele, and now herself a member of Pepsi's board of directors, Miss Crawford is still on top; still gracefully playing the role at which she has always worked hardest—that of being a star. Miss Davis, as the title of her book suggests, is alone. I "made the mistake of fighting like a lady," she opines. While some, with scars, may disagree, Miss Davis still pulls weight at the boxoffice as her recent successful return to Broadway in Tennessee Williams' "The Night of the Iguana" attests.

Sleek Vs. The Disheveled

The two books are accurate reflections of their creators: Crawford sleek, polished, disciplined, shimmering; Davis stormy, unpredictable, dynamic, alternately a skyrocket or a sizzler that fails to explode.

Miss Ardmore has organized Miss Crawford's book to facilitate reading. It contains scarcely a jarring note. It performs, adequately, the job it sets out to do—telling, in polite company, of a lady who made it the hard way.

Miss Davis, for all her tiresome pages on family problems, her occasional, anticipated flashes of venom, and her poorly organized material, has produced, perhaps, the more interesting book because it is the truer reflection of a human being. The Crawford book keeps its subject in a frame high over the public mantelpiece which is where the lady wishes to be—and one cannot cavil at the choice. Miss Davis, however, permits readers to see her, as she did in "Of Human Bondage" and in other roles, disheveled, neurotic, negative. Because she sets down what she believes to be her weaknesses, as well as what seem to her her victories, she emerges a dimensional, if not always sympathetic person.

Both books contain considerable information about celebrated productions, stars, directors, writers, and methods of working on screen. Miss Crawford's book carries a list, with reasonably full credits, of the 75 films she made between 1925 and 1959. Miss Davis' account has some valuable information on the contract struggles she won and lost with Warners.

Considering worldwide impact these stars made upon the same era, it is important to have their published reflections. Tomes, eventually, will supply excellent material for ultimate history of the films. Meanwhile, younger tv late show viewers will meet their new favorites in their heyday, and citizens who may not like to admit that medicare is just around the corner, will find nostalgic moments with two of Hollywood's most bona fide dazzlers.



"Reach Pard'ner!
¡ARRIBA LOS MANOS!
הרם ידים!
Upp med händerna!
Mani in alto!
'Επάνο τά Χέρια!
HÄNDE HOCH!
オイ 手を擧げろ!!"

If you're looking for a children's western in Spanish, Hebrew, Swedish, Italian, Greek, German or Japanese, Granada has one. It's called, "FOUR FEATHER FALLS" and it's terrific. The *'cast'* of the popular fairy tale western is multilingual. The *'cast'* also happens to be puppets. On film, the series can easily be shown in any country, delightfully dubbed in any language. (A new electronic device is used to synchronize the lips of the actors.)

Each of the thirty-nine 12½ minute episodes is a separate story, shot in the same way as a feature film—lighting effects, scenery, special musical scores *plus* a director. (Even puppets upstage one another.)

Shown at the Venice International Children's Film Festival and weekly on the British Independent Network, its appeal to its *'little'* audience is big and universal. For details write to Miss Kay Campbell at the New York offices of

GRANADA TV NETWORK, ENGLAND

17th ANNUAL
RADIO-TELEVISION-TV FILM REVIEW and PREVIEW
1962-1963 SEASON Starts on Page 21

VARIETY

PRICE 35¢

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $15. Single copies, 35 cents.
Second Class Postage at New York, N. Y.
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Vol. 227 No. 9 NEW YORK, WEDNESDAY, JULY 25, 1962 112 PAGES

TV'S MISSING LINK: THE SHOWMAN

Civilian Posses Plague Strippers In New Crackdown by Chi Cops

Chicago, July 24.

Chicago police used a new technique—civilian agents—in raiding one of the Chi stripperies cited in last month's hearings in Washington into organized crime infiltration into the American Guild of Variety Artists. Arrested at the Cabana Club were 14 peelers, the owner, the manager, a male entertainer, a bartender and the doorman. Significantly, the raid was made by the organized crime division and not the regular police vice squad.

The raid marked the first use of the civilians (euphemistically called "citizen volunteers" by the Police Dept.). The new approach was apparently prompted by a recent decision by a judge in neighboring Cicero that the testimony of policemen is not sufficient to warrant arrest for the charged lewd behavior of the strippers and

(Continued on page 90)

Funds Via TNT Circuit; Bernstein Emcees Show For Nat'l Culture Center

A two-hour closed-circuit telecast for the benefit of the National Culture Center, will take place Nov. 29 in 100 cities, nationally by Theatre Network Television. Show labeled, "An American Pageant of the Arts," will emanate from five cities to include New York, Washington, Chicago and Los Angeles.

(Continued on page 109)

COMMITTEES VS. CREATIVITY

By GEORGE ROSEN

The advent of the 1962-63 television season which kicks off shortly after Labor Day, officially puts the stamp on the "new way of tv life"—wherein three committees (one for each network) dictate the whole wide range of programming tastes and shut out all other elements of creativity.

The oldfashioned slambang days when literally hundreds of minds up and down Madison Ave. were at work to help bring a diversity and entertainment quotient of ex-

(Continued on page 37)

Telstar's Two-Way Show Ushers In Exciting Transoceanic Era for TV

By ART WOODSTONE

Skepticism about the practical video applications of Telstar were momentarily submerged on Monday (23) as the space satellite "performed" excitingly from—and for—two continents. The picture from Europe was good, so was the picture from the United States, and the sound both ways, with static hardly as bad as some heard on ordinary AM receivers, nearly as good as the picture.

Regardless of the limitations of space transmissions, the compelling question now is, what next? What are the technological, social and, of most immediate importance, political implications of a machine that transfers, here and now, a picture of people and things in motion across thousands of miles of sea and land?

As one American executive noted Monday, the question of tv's international political value is

(Continued on page 38)

Expense Straitjacket Stalled for 1962 But JFK Sees It as Issue

Washington, July 24.

Entertainment businesses relying in any significant degree on customers spending expense account dollars seem likely to survive 1962 Federal tax law changes without suffering significant hardship. But the Kennedy Administration appears certain to launch

(Continued on page 108)

Click of Fair In Remote Seattle Heartens '64 N.Y.

The N.Y. World's Fair 1964 toppers are greatly heartened by the click of the Century 21 Exposition in Seattle on the elementary premise that fairs and expositions seemingly haven't lost their lure and, if a relatively remote and hinterland city like Seattle can draw in such large numbers, then the "greatest city in the world" should do proportionately.

Most heartening are those 8,500,000 admissions which have now escalated to 10,000,000. The New York Expo is relying on some $23,500,000 gate receipts from the $2 admissions (children $1) to be the profit-and-loss differential.

Judge Samuel I. Rosenman, advisor to N.Y. Fair prexy Robert Moses, is more recently returned from the northwest where he was an official visitor. (Moses was there at the premiere ceremonies but, as Judge Rosenman states,

(Continued on page 96)

Mardi Gras Town

WDSU's Director of Engineering, Lindsey Riddle, writes: "We have used the SUPER UNIVERSAL ZOOMAR successfully on many kinds of programs. These include color and black and white remotes and many different types of studio programs . . . it would be almost impossible to accomplish certain effects without this lens." (Advt.)



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WGN-TV's new Fall line-up: *Checkmate, Hennesey, Roaring 20's, Biography, Thriller, Maverick, Surfside 6, Bat Masterson, Peter Gunn, Adventures in Paradise, Everglades, Sea Hunt, True Adventure, The Rebel, Wanted Dead or Alive, Wild Cargo, Hanna-Barbera Cartoons, Bugs Bunny, One Step Beyond, Third Man, Supercar, Great Movies (MGM, Seven Arts, Screen Gems, Allied Artists), *Mr. Magoo, *Down You Go, Cinema 9, Great Music from Chicago, *Treetop House, Art Linkletter and Kids, Ed Allen Time, *Bozo Circus, Virginia Gale, Divorce Court, Three Stooges, *Dick Tracy, *Garfield Goose, *Dr. Dan, the Weatherman* *In Color

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WGN 9 TV

Meet-the-Actors After the Show As Silo B.O. Bait

Albany, July 24.

Restaurants with a hobnob-with-the-actors angle are becoming a commonsplace adjunct to summer stock theatres herebouts. At least four strawhats in the area now use the boxoffice come-on.

George Patrick operates an adjoining Steak House, with a package deal for a meal and a seat at an evening performance in the Lake Luzerne Playhouse. Playgoers may confab with members of the troupe, after the show.

A Coffee Shop has been opened at the Berkshire Playhouse, Stockbridge, Mass., where Joan

(Continued on page 110)

Chi. Zoom Boone

Carl Meyers, Director of Engineering, WGN-Chicago: "Last year WGN produced 1400 hours of live color baseball — remotes — and studio production with SUPER UNIVERSAL and SUPER STUDIO ZOOMAR LENSES. The results have to be good Jack." (Advt.)

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Germany's 'United Artists' Stalled

No Government Funds Forthcoming—Prejudice Rules Out U.S. Directors

Munich, July 24.

Doubts cloud the proposed formation here of a German version of the old United Artists setup a la the Pickford-Fairbanks-Griffith-Chaplin days. Star Alliance, to give the Munich designation, was to include Maria Schell, Lili Palmer, Maximilian Schell and O. W. Fischer, all big boxoffice in Germany and some with international rating.

Hampering the project are (a) failure of Federal or Bavarian subsidies to materialize; (b) languishing of U.S. financial interest when promoters prohibited use of U.S. film directors.

It is proposed that Star Alliance deal in themes of European culture, starting with Schiller's "Maria Stuart" with Miss Schell as the Queen of Scots and Miss Palmer as Elizabeth I. Hence the aversion to any Hollywood director taking over, because he "wouldn't have the requisite European viewpoint," though some observers feel that what the moribund German film industry acutely needs is fresh attitudes toward scripts, treatment and pace.

Sinatra Co. Plots Feature Starring Woody Woodbury, Fave of Campus Truants

Hollywood, July 24.

Frank Sinatra's Essex Productions is planning a pic to star Woody Woodbury, Florida entertainer who for some time has been running nitery of his own in Fort Lauderdale. Daniel X. Beaumont has been set by Essex to work up a screenplay off an original story he authored.

Woodbury services are as yet not firmed, but negotiations are on. The entertainer was given a screentest at the time Essex was making "Sergeants 3" last year.

Each Easter school vacation when college students from the north swarm Ft. Lauderdale, Woodbury has loomed large on the local scene, and it is believed Essex is tinkering with such a storyline. Two alternate titled are under consideration — "The Woody Woodbury Story" and "A Young Man's Fancy".

Molly Picon's Film Role

Molly Picon, now appearing in the Broadway musical, "Milk and Honey," signed for her first major motion picture role.

She is to play Frank Sinatra's mother in the screen version of "Come Blow Your Horn," which is being produced by Bud Yorkin and Norman Lear for Paramount. Miss Picon will leave Manhattan for Hollywood rehearsals in early September.

Sabotage at the Lagoon

Venice, July 24.

One local visitor is wondering if tourist-conscious Venice's Chamber of Commerce knows that the No. 1 song rage at lagoon-side cafes and Lido jukeboxes is a locally-penned ditty titled:

"Come, My Love, Let's Go to Monte Carlo."

Upholds U.S. Tax Formula On Calculating Amount Of Tips in Restaurants

Chicago, July 24

The U.S. Court of Appeals in Chicago last week concurred with an Internal Revenue Service formula that will deeply affect the eatery-nitery business. The court upheld a ruling last November by the Tax Court in Milwaukee which held that Mrs. Pearl Mendelson, a Wauwatosa, Wis., waitress owes $1,316 in taxes and penalties for tips she failed to report in 1957 and 1958.

The IRS formula on tips goes like this: Take the total amount collected on dinner checks by the restaurant. Divide by the number of hours worked by all waitress—in this case, Mrs. Mendelson. The tax men figure that Mrs. Mendelson owes 15% of that figure.

The court softened the blow somewhat by ruling that the waitress need only pay on 10% since she must split her tips with busboys and hostesses.

On this basis, Mrs. Mendelson owes $1,316 in taxes and penalties for tips she failed to report in 1957 and 1958. On her returns, she had said she received $200 in 1957 and no tips at all in 1958.

An official of the waitresses' union in Chicago said that 15% is more of an ideal than an average, and that the waitresses are lucky if they end up with 10%.

Reich Disk on Himmler Traces Grisly Details

Berlin, July 24.

The German Ariola diskery has released another historical LP of unusual calibre. Entitled "Macht ohne Moral" (Might Without Morale), this one is a documentation on Heinrich Himmler and the brutality of the SS whose chieftain Himmler was. The extraordinary waxing not only traces down Himmler's background and career and the infamous history of his SS but also features excerpts from original speeches held by the "Reichsfuehrer SS"

(Continued on page 92)



HARRY HERSHFIELD

Beloved raconteur and popular columnist of the New York Sunday Mirror, says:

"When Spyros Skouras announced 'Cleopatra' cost $30,000,000—a record. One stockholder cried 'A record? Now we'll have a chance to get our money back if we put PAUL ANKA on the other side'."

Court Integrates Memphis Aud

Memphis, July 24.

Memphis' city owned and operated Auditorium is now intergrated. The banning of heretofore segrated audiences was given the legal heavo-ho in a ruling handed down last week by Federal Judge Marion S. Boyd.

H. L. Lockard, Negro attorney who represented his race in the battle, told VARIETY "this was a good decision and it embraced what the law requires and one the community (Memphis and neighboring Mississippi and Arkansas cities who patronize the Auditorium) can live with." Walter Chandler, who repped Memphis' Auditorium, concurred.

Judge Boyd's decision now opens the Auditorium on a full integrated basis to all traveling shows, Shrine Circus and other promoted events for the general public. However, the court Boyd pointed out that private groups may still rent the Auditorium on a segregated basis. These include fraternal organizations, religious bodies or clubs, etc.

Judge Boyd also ordered all court costs be split down the middle between the defendants (the city) and the Negro complainants. The case developed when Negroes

(Continued on page 111)

Group of Senators Urges Allowing Yanks at Home See Jackie's Asia Tour

Washington, July 24.

In an unprecedented action, 13 Democratic Senators have offered a resolution to permit the U.S. Information Agency to screen throughout the U.S. its film of First Lady Jaqueline Kennedy's visit to India and Pakistan.

Congress has always been careful to prevent USIA from allowing any of its films or other products to be seen or heard in the U.S. The theory is no federal agency should be permitted to propagandize American voters.

Sen. Albert Gore (D.-Tenn.) saw the film at a special screening arranged by the Women's National Press Club here, called it "exceptionally fine" and declared that Americans should have the opportunity to see it. Twelve other U.S. Senate Democrats, including the

(Continued on page 111)

Free Funerals

Weldon, N.C., July 24.

Operators of radio station WCNF here were surprised when some folks accepted the station's free funeral offer.

As part of a campaign for safe driving over the July 4 holiday, the station offered its listeners a free funeral if they were killed while driving drunk over the holiday.

To qualify, persons had to register by 5 p.m., July 3. By mid-afternoon 10 persons had called at the station to register for free funerals.

Round-The-World Travel Tricks

By ABEL GREEN

Footnotes of a footloose newshound, covering the show biz terrain from the Japan and China Seas to the Seine, include such tidbits as:

Non-Confucius nifty: "Japanese make best wife; Chinese make best cook; French make best "friend" (femme); Americans make best "aid."

Among the vagaries in film biz attitudes, along with the tabus on kissing, swimmingpool and barroom scenes, is Indian's admittance of children at all hours, sans parents. On the other hand, Elvis Presley, patently a juvenile-appeal star, finds himself shut out sometimes in India which frowns on rock n' roll, The Twist, etc.

The releasing schedules vary also in the Orient. Japan and Thailand are up-to-date on releasing schedules but India sees Yank product a year or more behind.

Tip To Airlines

There is so much paperwork in filling out embarkation and debarkation forms and slips, serving chiefly a bureaucratic payroll purpose it seems, that only after learning this the hard way does this practical wrinkle evolve for the average Yank tourist: Type on a card the number of your passport, where and when issued, and also the number and date of your respective visas (some countries in the Far East require these and should be obtained in the U.S. preferably).

In light of the many times these forms must be filled out, on the average Tokyo-Hong Kong-Bangkok-New Delhi-Paris, round-the-world hop this will minimize beaucoup fumbling with passports. This is a wrinkle PanAm's Clipper mag is welcome to. Incidentally, PanAm's Clipper mag has some practical info on currency and money exchanges, but also has some erratum that should be updated, although of minor calibre.

Television

Yank vidpix syndicators continue probing the constantly developing Far East markets, staking claims in "new" territories and revitalizing in such more fertile video markets as Japan and Australia.

Somehow, in the Orieintal nations, the Americans state they fare better doing business with the Japanese who, for some reason, are not as "trusting" as their fellow-nationals. At least, in the latter case, they don't respect one another as they do the foreigners; with the Americans, the latter can be pretty certain "it's a deal." The Asiatics among themselves sometimes play a strange little game of saying "yes" and both sides are not always quite sure if it will wind up nay.

Then there is the problem—if problem it is— of reissues. The sponsors will concede there is no such thing as 100% penetration but at the same time don't feel the sales' impact is as effective with a reissued series, so they'd rather buy a new program entirely. In the same idiom, since most contracts are for 52 weeks' solid many a sponsor will suddenly switch to a new show within 26 weeks or 39 weeks and sub-sell the rights to the remainder commitment.

Columbia and RCA monopolize the set manufacturing market despite the Japanese penchant for electronics, transistors, etc. Both the Nivico (Nippon Victor Co.) (RCA) or the Columbia-of-Japan Co. seem to have the most sets in the hotel rooms. It's the same 625 lines as in the U.S. but somehow their pictures appear sharper.

MCA has its own man now headquartered in the New Japan Hotel on vidpix deals. The Nipponese video circuits are familiar now with residuals and allied rights.

Kei Takahashi, executive producer of the Tokyo Broadcasting System, is apparently the permanent stand-in for PanAm's Davy Jones in guiding visiting VIPs around Tokyo, especially when the airline's savvy p.r. is away on vacation.

Incidentally, it used to be that the American Express execs, in certain key foreign cities, were reputed to have the best "feel" of local mores, especially vis-a-vis American tourists and/or the general economic and political scene. The airline managers now seem to have displaced them. In some respects the key men doing p.r. for PanAm, and the like have it over some of our politicians and diplomatic representatives in having a truer concept of local attitudes, ranging from the West-East struggle to U.S. aid.

'7th Ave. Adventist'

If you're a lammister from Lindy's and you want to get into Beirut, which has the rep of "the Paris of the Middle East," one is compelled to falsify the visa application about religious background, or else. The Lebanese government seemingly confuses Americans (or French, or British, or any others, for that matter) of Jewish faith with Zionism. The airlines blind themselves to this and, with or without passengers' knowledge, insert "Quaker" or "Interdenominational" or some other neutral-type answer under the Lebanese government's request for "religion." One writer, vexed by this, although he was of Christian origin, put in "7th Avenue Adventist," and another (not for same reasons merely inserted "Orthodox." Presumably latter was interpreted as Greek Orthodox. Both got visas without question. All of which points up the ridiculousness of this bureaucratic requirement for

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7/25

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FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

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154 West 46th St., New York 36, N. Y. JUdson 2-2700

Hollywood 28

6404 Sunset Boulevard, Hollywood 9-1141

Washington 4

1202 National Press Building, STerling 3-5445

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London, S.W.1

49 St. James's Street, Piccadilly, HYde Park 4561-2-3

SUBSCRIPTION Annual, $15; Foreign, $16; Single Copies, 35 Cents

ABEL GREEN, Editor

Volume 227 120 Number 9

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DAILY VARIETY

(Published in Hollywood by Daily Variety, Ltd.)

$20 a year. $25 Foreign.

HOW TO SECEDE IN BUSINESS

Common Market Casts Its Shadow

[First Regulations Promulgated]

Paris, July 24.

The film section of the Common Market has provided a document defining films and the exchanges of films within the CM setup. All films over 1,600 metres length will be considered features if in 35m. Any film to get CM bnefits must have been made in studios within the CM, with special dispensations for location, have the soundtrack lingo of the producing nation.

Main creative aspects must be in the hands of the main producing country and two fifths of the actors may be foreign but all other aspects indigenous.

Shorts, newsreels, long documentaries and features in subtitled versions will be allowed free circulation in all CM countries no matter which makes them. The top three have set quotas for dubbed pix with Italy taking 60 West German pix and France the same, and West Germany 60 from each. France and Italy have an even tighter exchange setup.

Zanuck, in N.Y. for 'Longest Day' Plans, Faces Own D-Day in 20th Prexy Battle

Darryl F. Zanuck, who arrived over the weekend in New York to firm exploitation and charity premiere plans on his $10,000,000 D-Day epic, 'The Longest Day," may have his personal D-Day this (Wed., afternoon with the 20th Century-Fox management. As the largest single stockholder in the film corporation, the former veepee in charge of production is making a bid for the presidency to succeed Spyros P. Skouras who, as of Sept. 30, is supposed to become a $50,000-a-year lifetime consultant to the company which he has headed for 20 years. Zanuck favors Skouras as his board chairman.

Maintaining a tightlipped "no comment" on all fronts—the incumbent management board which ousted Skouras as well as the new Zanuck-Skouras spokesmen — the behind-the-scenes politicking may see a change of attitude vis-a-vis Zanuck. Latter has been outspoken only once that (1) he "refuses to be second-guessed by amateurs" and (2) as the largest single stockholder he "has been silent too long" in the management voice of 20th-Fox. Latter has since assumed the proportions of a bid for the chief executive post.

Zanuck was long on the 20th-Fox board but, when he went into independent production, he resigned.

Zanuck's "press conference" at the Waldorf-Astoria Monday (23) afternoon was as unproductive of "hard" corporate news, as this Fri-

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Tex Check Shows Kids Not Neglected

Amarillo, Tex., July 24.

Texas Council of Motion Picture Organizations has surveyed motion pictures shown here during the last three months and reports that far more films were exhibited for young people than for adults. Recent criticism of excessive adult fare from minority groups in the area prompted local theatremen to request that an analysis of the motion picture situation here be made.

The study revealed that 38% of the motion pictures playing in the city were rated in the young people category, 17% for the family, which, of course, includes small children, and 24% classified for mature young people.

Further, the survey showed that out of 318 feature motion pictures classified only 21% or about one of every five films was in "recommended for adults" category.

Audience ratings are designated by the Texas Motion Picture Board of Review which is composed of 12 women of six different church affiliations. The group, which screens and classifies practically every film that comes into Dallas, the southwest film exchange center, is an indie body and not under the supervision of the motion picture industry.

Texas COMPO publishes and distributes the Review Board's ratings twice each month as a public service for its member theatres and interested organizations around the state.

ASKS INDIA FOR DELAY

Bob Hope's Film's Below-Line Costs as Subsidiary

Hollywood, July 24.

Bill Lawrence, associate producer of the Bob Hope-Bing Crosby feature picture in association with the government of India, has asked for a later starting date than Jan. 1 as originally scheduled. "Can't be ready by then" he cabled them.

India is paying the below-the-line cost, equivalent in rupees to $1,500,000 in our currency.

'Runaways' Live In Constant Peril Of the Unknown

By HAROLD MYERS

London, July 24.

Hollywood producers who film in Europe are often attacked for their runaway activities, but the independent who goes abroad enters a world of uncertainty, where the prerequisites to film-making are sometimes beyond his reach.

That has been the experience of Bernard Luber who, with Cornel Wilde, is now producing "Lancelot and Guinevere" for Universal. Their unit is now filming interiors at Pinewood Studios after two months location in Yugoslavia.

According to Luber, the indie abroad needs to be part financial wizard and part diplomat, as well as meteorologist, psychiatrist and clairvoyant. One of his major prob-

(Continued on page 100)

K.O. AGENCY, MCA NOW 100% PROD.

Hollywood, July 24.

MCA Inc.'s talent agency, only a week ago the most powerful in the industry is no more—except for the formality of surrendering all its franchises with Guilds and unions, all talent representation pacts, package agency contracts and folding its talent agency biz abroad.

Obituary for MCA Artists Ltd., the talent arm, was written in U.S. Federal Court yesterday (Mon.) when MCA and the U.S. Government in a stipulation agreement spelled out terms for dissolution of the agency.

Actual death of MCA occurred in such a prosaic, offhand fashion it was like the funeral of a long-forgotten star of yesterday. Attorneys for each side waited for over an hour outside the courtroom of Judge William C. Mathes as he was busy on another case, then quietly slipped in, obtained his signature on the agreement, thus formally interring the agency. It was a sharp contrast to the sudden and dramatic developments of the past week which brought about the demise.

Shortly after U.S.-MCA agreement was posted in court, MCA prexy Lew R. Wasserman stated that, "Effective immediately, MCA Inc., and all of its domestic subsidiaries, have surrendered or will surrender all of their Guild or labor union and Governmental franchises and licenses with respect to their talent agency functions."

MCA thus is surrendering its franchises with the American Guild of Variety Artists, the American Federation of Television & Radio Artists, Actors Equity Assn., the American Federation of Musicians, Directors Guild of America and Writers Guild of America.

Its backbone when founded years ago by Jules C. Stein was bandbooking, and this has always been a forte of the agency. Hence its relinquishing of the AFM franchise means the termination of many associations with top bands, singers and other clients in the music field.

Wasserman's statement added, "MCA deeply regrets that circumstances beyond its control precluded the company from having the opportunity to discontinue its talent agency functions in a more orderly manner."

"Circumstances beyond control," of course, referred to the U.S. intervention which thwarted a spin-off, and eventually broke up the enormous MCA talent agency via a series of legal maneuvers, which

(Continued on page 110)

Coast Talent Uncertain as Bev Hills MCA Alumni Hang Out Own Shingles

Hollywood, July 24.

The day-to-day drama, heavy with suspense and confusion, which marked the historic distintegration of the heretofore dominant talent management house of Music Corp. of America, was not an easy scenario to follow. Plainly, things will never be the same in Beverly Hills.

MCA Inc. prexy Lew R. Wasserman met with talent agency personnel at 5 p.m. last Wed. (18). He told them they were free to go their own ways, this applying to all personnel, not just to the agents. Thus the hard core of its talent agency muscles — name actors coupled with top agents — is vanishing.

Herb Brenner and Howard Rubin promptly filed application forms for artists' representative license for Management Associates Ltd. with the State Labor Commissioner in Frisco. (See separate story). The commission rejected the name of the new agency because of its similarity to names already held by licensees, so the pair then filed under the name International Management Associates. Brenner is prexy and treasurer of the company, and Rubin veepee.

Ronnie Leif, another MCA agent, also confirmed that he was going to continue in the agency biz but refused comment on reports he was going with Brenner-Rubin and that the new firm would rep Laurence Harvey and Simone Signoret.

The Stars React

Consternation, confusion and out-and-out puzzlement marked the attitude of various stars. Most adopted a wait-and-see attitude. Kirk Douglas, just returned from Baja, California, commented, "I have no agent now. I have absolutely no plans nor will I until I meet with my associates and discuss the situation. I want to wait and have a cooling-off period." He acknowledged bewilderment at the quick turn of events. Douglas, personally repped by Wasserman and Chasin for years, said, "I've cer-

(Continued on page 110)

Other-Way Traffic

Hollywood, July 24.

John Garr of 20th-Fox studio legal department resigned Friday (20) to join MGM's tv legal counselors.

He left Sunday for Mexico on first hop of three-week skip to vacationlands before reporting to Saul Rittenberg at Culver Studio plant.

MCA Stock Hurt, Not Decca; Shows Power of D. of J.

MCA Inc., onetime a choice of investors in show business stocks, took another pelting last week on the heels of the Government's filing of an antitrust suit. Dept. of Justice instituted the action, alleging unfair monopolistic practices. Friday (13) and announcement was made of this following the day's activity on the N. Y. Stock Exchange.

The next trading day was Monday (16) and MCA fell slightly more than $4 per share. The issue declined on each of the following days of the week for a total loss of $8.25 per share. The stock closed the week at $33.25 per share, which is just a quarter of a point above the year's low and compares with the year's high of $78.87½.

The MCA slip from $78.87½ to $33.25 per share within about a sixmonth period reflects earlier anticipation of the Government

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Irv Briskin, After 31 Yrs., Out of, Affiliated With Columbia Via Own Org.

Hollywood, July 24.

Irving Briskin has resigned as Columbia Pictures veepee to set up his own indie production company, Variety Enterprises. He has an exclusive two-pix deal with studio over next two years, and after that goes non-exclusive to concentrate on other films and very likely tv.

No story properties yet have been acquired, according to Briskin, who was with Columbia and Screen Gems for 31 years, three of which were with the later. He will produce Col's commitments at the studio, where he'll headquarters.

'Don't Fear Free Trade'—Johnston

Washington, July 24.

Passage of the trade expansion act of 1962 was urged by Eric Johnston, prexy of the Motion Picture Assn. of America, is testimony here this week before the Senate Finance Committee. Johnston, citing his experience in selling films abroad, said he had learned two important lessons: (1) that American business can compete successfully in any world market to which it gains access, and (2) that the elimination of trade barriers should be welcomed, not feared.

The new trade bill, said the prexy, sets up machinery that will give American business a chance to compete in such growing economic communities as the European Common Market. It also "recognizes" that a freer world trade is essential to America's prospects for increased economic growth.

Marilyn Monroeisms May Yet Salvage Wrecked 'Something's Got to Give'

Hollywood, July 24.

Hal Kanter is currently fashioning a new script for "Something's Got to Give" at 20th-Fox, just in case a decision is made within the next few months to reactivate the project, according to Phil Feldman, assistant to Peter G. Levathes, production topper.

There's still no immediate plans for the project, but Feldman indicated the Marilyn Monroe slant, for which Nunnally Johnson was

(Continued on page 100)

MCA's Kay Brown, Jackson, Sanford To Ashley-Steiner; Maybe 10 Others

With three key New York MCA agents—Kay Brown, Phyllis Jackson and Jay Sanford — already signed to the Ashley-Steiner agency, and with 10 more probably pacted by the end of this week, perhaps the largest single segment of Music Corp. of America agency alumni will wind up with this relatively new percentery. Ira Steiner is currently on the Coast talking to other MCA alumni, and Ted Ashley, who firmed up the shift of the play and book agency feemes (and Sanford, who was dominantly in television with MCA), is continuing other negotiations.

Taking MCA prexy Lew Wasserman's invitation for each agent to look out for himself and that "it will not be regarded as an act of disloyalty," Ashley figures his agency will inherit some 80 clients through this trio alone.

Kay Brown, who handled plays at MCA with Audrey Wood, brings over with her Arthur Miller, Lillian Hellman, Samuel Taylor, Norman Krasna, the estate of Thomas Mann, plus personalities such as Ingrid Bergman, Ingmar Bergman and Joseph Cotten, among others. Ashley says there are 30 all told.

Phyllis Jackson, who handled books for MCA, has among her clients such authors as Laura Z. Hobson, Jim Bishop, Ian Fleming, Ludwig Bemelmans, Nathaniel Benchley, Cornelius Ryan, Mitchell Wilson, Niven Busch, James Kirkwood, Ted Geisl ("Dr. Seuss")—some 25 writers in all.

Jay Sanford, besides being a key man in MCA's tv department, handling such people as Robert Saudek and Irving Gitlin, also brings over with him Rhona Jaffe, James Lee, William Noble, James Leo Herlihy, Richard Jessup, Ben Lucien Burman, David Green, Alex March, William Graham and others.

Levee, Rubin, Baumgarten

Separate and apart from these, the east hears Mike Levee Jr. will joint Rosenberg-Coryell.

Dick Rubin, another New York-based MCAite, may be next to ally with Ashley-Steiner.

Dave Baumgarten (vaude) is going in business for himself. Several others may join GAC.

Status of Larry Barnett and George Chasin, slated to become respectively the board chairman and president of the spun-off MCA agency (that never happened) is indeterminate. This probably is their own choice since, as chief executive officers of the new setup, they may feel circumscribed in making any moves until MCA is completely out of the agency business, east as well as west, and internationally.

Miriam Howell, Ashley-Steiner's play agent, was instrumental in getting Kay Brown over from MCA. Milton Goldman, handling A-S' legit department, of course continues in that post. Ashley accents "no conflicts" and "great enthusiasm with our young-blood and very thriving agency."

If a Writer Wants Director's Ear For Sure, Let Him Turn Director: That's Credo of TV's J. P. Miller

By VINCENT CANBY

Because that "fine old Hollywood tradition, which says that writers must sit in the back of the bus," still holds, despite the so-called "new era of motion pictures," writer J. P. Miller has just completed his last screenplay on which he will not also function as a director. The author of "Days of Wine and Roses" (both teleplay and screenplay), "The Rabbit Trap" and the script of "The Young Savages," however, is not making the switch out of pique—rather, as he explains it, "a writer just doesn't write as well as he can when he knows he won't be able to control the final product."

Miller, an articulate, ebullient resident of Manhasset (L. I.) and one of the crop of writers who came out of tv's Golden Years, is currently finishing up a Broadway play and making preparations for his first film as a writer-director. This will be an adaptation of the novel, "Which Ones Are the Enemy?", which he wants to do under an indie producers' auspices, albeit with major company backing. Since he is no businessman, he has no desire to also become his own producer.

Why does he hanker to start what will, in effect, be an entirely new career? He says to "eliminate the lack of communication between the film writer and the director." And he doesn't feel that film directing is all that technical so he wont' be able to pull it off. "I may well fall on my face," he says modestly, then adds: "but so have George Stevens, John Huston and William Wyler, from time to time." What he is primarily interested in is "protecting" his work.

Though he says he is currently "very close" to a deal on "Enemy," he admits that there has been "a

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Lovely Public Domain

The Greeks still are getting a lot of mileage out of a couple of works which have been in the public domain for close to 2,500 years. The film version of Euripides' "Electra," directed by Michael Cacoyannis, was a prize winner at this year's Cannes fest (as best play-based film).

Now the film version of Sophocles' "Electra" has been selected by Greece to be its official entry at the upcoming Venice fest. This pic was directed by Ted Zarpas and has J. N. Film Productions of Jersey City looking for a U. S. distrib. United Artists has the Cacoyannis pic.

United Artists' Deals Cooking

Hollywood, July 24.

United Artists will add a number of new producers to lineup shortly, meetings toward that end having been held by prexy Arthur Krim, exec veepee Arnold Picker, veepee David Picker, studio exec Robert Blumof and other toppers during past week.

Number of deals and pix could not be determined at this point, Blumoff asserted. Some talks are in prelim stages, others advanced.

H. O. trio churned over projects with current producers on Sam Goldwyn lot. They planed to Gotham Friday (20) after week of viewing pix and discussing new production possibilities.

Par Party Back in N.Y.

Paramount president Barney Balaban, exec v.p. George Weltner, senior v.p. Paul Raibourn and eastern production head Russell Holman returned to the New York homeoffice Monday (23) following a week of meetings at the Coast studio.

Execs gave their attention to newly projected film properties with the stress being on ways and means of preventing production costs from getting out of hand.

This has become Topic A in top echelon film circles—this being the matter of getting new pictures made at the "right" price.

Mike Hutner As UA Pub Manager

Meyer M. Hutner is resigning as veep and ad-pub director of Astor Pictures to join United Artists as publicity manager.

Though the titles are not the same, Hutner in effect is replacing Sam Friedman, out as UA's national publicity director.

Before joining Astor, Hutner had served in top ad-pub posts with 20th-Fox, Warner Bros., Samuel Goldwyn and William Goetz Productions.

'LAWRENCE OF ARABIA' CREW TO NO. AFRICA

Madrid, July 24.

Making their final major location move to Morocco, after more than a year of camera work in Jordan and Spain, 104 members of the cast and crew of "Lawrence of Arabia" took off from Malaga last week in four chartered planes to Tangier and Marrakech, proceeding by road to the next shooting site at Oaurzazate, where the culminating battle of the 1916-18 Arab-Turk war in the desert will be staged by producer Sam Spiegel and director David Lean.

This sequence will employ 600 cavalry, 500 members of the Camel Corps, 800 foot soldiers and 180 mules of the Royal Moroccan Army, furnished cooperatively by King Hassan II and his brother, Prince Moulay Abdallah.

Heading the list of stars taking part in the battle sequences are Peter O'Toole, Anthony Quinn, Omar Sharif, Anthony Quayle, Arthur Kennedy, and Gamil Ratib.

Winding up a seven-month production schedule in Spain (three in Seville and four in Almeria), the producer shipped unit equipment by boat to Agadir for re-trucking to the Moroccan desert location area. After 20 days filming at Ouarzazate, director Lean will lead the unit home to England for final title background shots.

REPEAT LEGIT PAIR

Bel Geddes, Nelson Into Film Of 'Mary, Mary'

Hollywood, July 24.

Barbara Bel Geddes and Barry Nelson, top-billed on Broadway in "Mary, Mary," will repeat their roles in upcoming Mervyn LeRoy production of the Jean Kerr play.

Film starts next February for Warner Bros.

Pioneer of Yr.—Rackmil

Milton R. Rackmil, prexy of Universal Pictures and Decca Records and vice-chairman of MCA Inc., has been named Motion Picture Pioneer of the year.

Exec will be honored at the Pioneers annual dinner at the Americana Hotel in New York Nov. 19.

Europe to U. S.

Lionel Bart
Georgia Brown
Carroll Carroll
Martin Davis
Glenn Ford
Robert Goulet
Dick Jacobs
Dan Klugherz
Hope Lange
Sophia Loren
Arnold Maxin
Carlo Ponti
Darryl F. Zanuck

Charles Boasberg, who recently resigned as distribution v.p. of Warners, likely signing with another company momentarily. He's been talking with several outfits.

New York Sound Track

Theodore R. Kupferman, 42, former legislative assistant to the late Stanley M. Isaacs, who was named by Manhattan Republican leaders to succeed Isaacs in the City Council, is a copyright attorney, author of a book on the subject, and formerly on the cinerama legal staff before forming his Kupferman & Price lawfirm.

Obits on the late **William Faulkner** failed to accent the novelist's close association with Hollywood, such as scripting two WB films, "The Big Sleep" (1946) and "To Have and Have Not" (1944), both with **Humphrey Bogart** and **Lauren Bacall**, and "The Land of the Pharoahs" ('55).

Darryl F. Zanuck's "The Longest Day" has a charity preem for four French vets' organizations on the Tuesday (Sept. 25) before its Warner Bros. Theatre opening on Broadway the ensuing Wednesday, Oct. 3 . . . Typo in the cast credits of the VARIETY review of Par's made-in-Rome "Pigeon That Took Rome" film misspelled Robert (Bob) Gardett as Gandett.

Robert S. Benjamin and **Arthur B. Krim**, board chairman and prez of United Artists, were "profiled" in the N.Y. Sunday Times this past weekend (22) as "real-life movie melodrama" personalities in the financial section, reprising their revitalization of the company . . . **Joe Levine**, the "male Elsa Maxwell," partying **Sophia Loren** on her arrival today (Wed.) from abroad with a "victory celebration" saluting the one-month anniversary of "Boccaccio 70" concurrent simultaneously at Cinema I and II, in New York, and for her Academy-winning performance in "Two Women" . . . **Ephraim S. London** of the Brennan, London & Buttenwieser law firm, director of the N.Y. Civil Liberties Union, and active in anti-censorship motion picture litigation, elected chairman of the commission on law and social action of the American Jewish Congress

Fred Hift, international ad-pub coordinator for **Darryl Zanuck's** "The Longest Day," arrived here yesterday (Tues.) from London where he attended the first meeting between the Army Benevolent Fund, 20th-Fox and the Rank people, in preparation for the Oct. 11 preem of the picture at the Leicester Square Theatre. Hift will be in town about a week before returning to his Paris base.

Frank Sinatra will serve as honorary chairman of the Music for the Blind's "Musicthon" at Madison Square Garden Nov. 15 . . . Japanese director **Akira Kurosawa**, whose "Yojimbo" opens here in the fall, is featured in articles in the current issues of Show Magazine and Horizon.

Elmer Hollander, ex-Stanley Warner circuit film buyer, has joined Governor Films, N.Y., as exec assistant to prexy **David Emanuel**. Hollander, a 30-year industry vet, was assistant sales manager for Lopert Films at one time.

Windham Theatre in Windham, Catskill Mt. resort village, is being used for the celebration of five Masses every Sunday for parishioners and summer visitors, while a new church is being built to replace the original St. Theresa of the Child of Jesus edifice.

Dick Van Dyke, now winding first feature film role "Bye Bye Birdie" at Columbia Pictures with **George Sidney** directing, has given up hopes of getting late **Ernie Kovacs** book "Zoomar" as his first indie production next spring. He's partnered with manager **Byron Paul** in the project which will have no bearing on his four pix yet to be made for Col.

Dan Talbot, who has been successfully running the New Yorker Theatre on a "selective" film policy for the last couple of years, has joined with **Henry Rosenberg**, owner-operator of a circuit of Spanish language theatres here, to buy the St. George Playhouse in Brooklyn Heights. It's now an artie . . . The New American Cinema Group (**Jonas Mekas, Shirley Clarke, Lew Allen**, et al.) hosted a special preview at the New Yorker Sunday (22) night of **Louis Clyde Stoumen's** "Black Fox." Narrated by **Marlene Dietrich**, pic tells "the true story of Adolph Hitler."

Distrib **Joe Brenner**, who has picked up New York indie producer **Wilson Ashley's** first feature, "Downfall," has retitled it "The Seducers" . . . **Ernest Hemingway's** favorite adaptor of his works, **A. E. Hotchner**, in town for the opening of 20th's "Adventures of a Young Man" at the Paramount and Trans-Lux 52d Street today (Wed) . . . **Sam Friedman** departs as United Artists' national publicity director, effective Aug. 10. **John L. Toohey**, who has been working as his assistant, is also out . . . **Eliot Elisofon**, Life photog who acted as color consultant on the much-acclaimed "Moulin Rouge," has been signed to do the same chores in **George Stevens'** "The Greatest Story Ever Told."

Alice Lee Boatwight, Universal's New York talent rep, off to Europe. Also tv actress **Suzanne Storrs** . . . **Joe Levine's** Embassy Pictures has acquired worldwide rights to "Landru," which **Claude Chabrol** is currently shooting in Paris from a script by **Francoise Sagan** . . . **Pete Levathes**, 20th exec veep in charge of production, has given "a firm starting date" of Sept. 4 to "Take Her, She's Mine" . . . Levathes also has lined up **Peter Glenville** to direct **Ingrid Bergman** in "Promise at Dawn," which goes in Paris in the fall . . . When (and if) "Taste of Honey" leaves the Paris Theatre, it'll be followed first by "The Girl With the Golden Eyes" and then "Divorce—Italian Style."

Films Around the World prexy **Irwin Shapiro** in from Paris for a few days . . . **Peter Fonda** makes his film debut in U's "Tammy and the Doctor."

U's new (Hammer Productions') "Phantom of the Opera" will follow "Judgement at Nuremberg" into the Palace on Broadway . . . Producer-director **Irwin Allen** kicks off his 12-city, coast-to-coast group of exhib

(Continued on page 18)

N. Y. to L. A.

David Merrick
William Perlberg
Nancy Wickwire

L. A. to N. Y.

Irwin Allen
Barney Balaban
Robert F. Blake
Pete Burness
Jerry Devine
Gene & Francesca
Pierre Galante
Martin Goodman
Paul Gregory
Russell Holman
Leo Jaffe
Harry M. Kalmine
Bernie Kranze
Nathaniel Lapkin
Paul Raibourn
Robert Ryan
Harold Saperstein
Michael Shurtleff
Maurice Silverstein
Alex Valdes
George Weltner
Don West

U. S. to Europe

Alice Lee Boatwright
Donald Flamm
Raymond Foster
Lisa Gaye
Michael Lord
Frank McCarthy
Steve Previn
Gordon Rogoff
Suzanne Storrs
Dave Yarnell



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FOX RALLY: LIGHTS! CAMERA!

Firings at 20th's N.Y. Office

The economy broom currently sweeping through the 20th-Fox homeoffice in New York last week resulted in the closing down of the eastern casting department, headed by Fred Brahms, and the dismissals of six men in the sales department and two more in the story department.

In addition to Brahms, who has been eastern casting head for the last two years and with 20th for 12, company has let go his assistant, Jack Saunders and the department's secretary. When Brahms took over the top spot, he succeeded Joe Pincus, who has since been on advisory status.

The 20th story department now consists solely of Henry Klinger and his assistant, Duncan Boss.

Among those let go in the sales department is Harry Mersay, manager of the print department, who has been with 20th 30 years.

Exhibs Take Note of 20th's Bumpy Path

Allied Speaker Laments Death of Wald, Stepdown Of Skouras

The loss to the motion picture industry and to exhibitors, in the death of Jerry Wald, "*a great producer,*" and in the retirement, as 20th Century-Fox president, of Spyros Skouras, "*a man with the rare quality of vision and the ability of applying this to a particular situation,*" were discussed by the Albany Theatres, at a meeting here last week.

Leonard L. Rosenthal, regional vice president of Allied, said, "The meeting noted that trade publications and newspapers have been full of reports on the stock control of 20th Century-Fox. And if this is so sensitive to the industry, one can feel special anxiety, because of the strong position that Fox has held."

"It behooves all exhibitors to take interest in the situation, generally and to Fox, specifically," Rosenthal continued. "Exhibitors who are stockholders should urge the board of directors to follow a course which is for the best interest of the company, and which will benefit the exhibitors."

"Those on the outside," he stated, "should support Fox in its efforts to function as in the past — under the direction of people experienced in the motion picture business, instead of being governed by bankers."

Exhibitors should realize that the best interests of the motion picture industry "rests in the continuation of a board of directors and stockholders supporting directions of the company by experienced film men."

UA's Print Shipments

United Artists reports that 25,719 prints were shipped during the recently concluded "United Artists Weeks" — June 24-July 7—repping the largest number of bookings in the company's history and exceeding the comparable 1961 total by 2,040.

Among the pix cited by sales veep Jim Velde as helping the drive were "Judgment at Nuremberg," "Road to Hong Kong" and "Follow That Dream."

Too Few, and Not Good Enuf, TOA Sez of Product

In addition to an anticipated "serious product shortage" in late September, October and early November, the longer range product outlook is also discouraging, according to the current Theatre Owners of America bulletin.

From Jan. 1 to July 1 this year, Hollywood majors put 67 pix before the cameras. TOA says this is far under the 99 in the same period last year, and "only a little ahead of the 63 in the strike-bound 1960, and well under the 115 of 1958.

"The total means that our releases in late 1962 and early 1963 when most of these 67 films will be ready for theatres will continue low, unless the film companies do as they have in the past—pad them out by acquiring foreignmade films."

LEVATHES CUES RENEWED HOPES

Hollywood, July 24.

Dismal atmosphere which has marked the 20th Century-Fox lot since the Marilyn Monroe-Dean Martin misfire with "Something's Got To Give" was lightened by news that the studio will not close down, although those with discharge notices in hand were immune to the gladness of that promise. It cheered the hands, too, to learn that on Sept. 3 James Stewart reports for work on "Take Her, She's Mine."

Before leaving for Manhattan, production chief Peter G. Levathes outlined a five-point program:

1) There will be no more layoffs of permanent personnel. "We have reached the figure we wanted and there is no need to do any more cutting," said Levathes. While he declined to disclose figures, it is understood basic payroll figures at 600 and rises according to number of pic in production.

2. There will be no shutdown. "We're going to keep the studio going."

3. "We're hoping to start one or more films between July 24, when 'Woman in July' winds, and Sept. 3, scheduled start date for 'Take Her, She's Mine.'" Frank McCarthy production to be directed by Henry Koster must begin on Feb. 3. This because of commitment with James Stewart.

4. He expects "Cleopatra" to wind in Egypt this week with unit to return directly to Hollywood for editing. Whether miniatures of "Battle of Acre" will be lensed at the Malibu ranch is to be decided after the final footage is in.

5. While in New York, he was hopeful of closing deals for three or four of the 12 pilots and series he, sales head George Shupert and tv production head Bill Self have been cooking up the past few months.

Two pix Levathes would like to get before cameras between July 24 and Sept. 3 are "Drink to Me Only," to be produced by Vincent Sherman, and "Battle of Leyte Gulf," David Brown production. In both instances director or cast hasn't been set. Scripts have been approved and ready for start.

There's a possibility one or two more, such as "Evil Come, Evil Go," unassigned, and "Love In A Cool Climate" may be given green light. Latter is on Sherman's production two-pix agenda. Rod Serling is scripting "Evil" at studio.

Insofar as future Jerry Wald properties are concerned, Levathes

(Continued on page 18)

'Diplomacy' Hinders Berlin Fest; Press Palaver on Mediocre Films

By HANS HOEHN

Berlin, July 24.

Latest Berlin Film Festival left familiarly unfavorable criticism of scarcity of top product and embarrassing abundance of "little" films that ought never to have been admitted. Resultantly, W-Berlin's Cultural Senator, Prof. Joachim Tiburtius, called in local film journalists recently to discuss with them what can be done to raise the artistic standard.

Discussions continued for hours with many suggestions but, in the end, it became evident that nearly all suggestions, though well meant, led practically nowhere. Taking into account this city's special political, geographical and also economical (as per budget, Venice and Cannes are much better off) position, it may be that little can be done to improve the local festival. It may be stuck with its present character.

Some suggestions revealed a lack of understanding on the part of the critics. Friedrich Luft, city's No. 1 critic, suggested in his paper (he didn't show at press conference) that Berlin give up its "A" festival status. That, he argued, would bring better films again. (Under regulations for an "A" festival, a film can only be shown in competition if it has not been screened outside its native country at the time. This, of course, militates against the showing of so many a good film.)

Yet it took Berlin seven years to get its "A" in 1957. It is felt here it would be dog-in-manger to surrender "A" rating. Quite apart

(Continued on page 19)

Alfred Bauer Very Ill

Berlin, July 24.

"Every festival costs me a year of my life," said Dr. Alfred Bauer some years ago. Whether he meant it ironically or sarcastically, there was an element of truth recently. When this year's festival terminated, he was rushed to the hospital with a complicated blood poisoning which had resulted in an embolism in his leg.

The physicians declared that he had a narrow escape from death. At this writing, Dr. Bauer's condition is still very critical, the more so as he is physically completely run down.

Hardtops Vexed, 3 Distribs Give Ozoners Parity

Minneapolis, July 24.

Local neighborhood exhibitors, whose hardtop theatres are in the earliest subsequent-run clearance slot, are in arms against three distributors—MGM, United Artists and Universal. It's because this trio has started to release their pictures to driveins day and date with these four-wall houses.

This is a complete departure here where, hitherto, no ozoner has had availability until at least seven days after those nabe hardtop theatres.

The four-wall folks find the new release deal perturbing, they explain, because, increasing the number of theatres playing the same picture simultaneously, they figure hurts their boxoffice considerably.

In their bewailing the uptown

(Continued on page 16)

Plaque for Markert

Russell Markert, who directs the Radio City Music Hall Rockettes and who founded this group of dancers, is to be honored tomorrow (Thurs.) night by the Dance Educators of America for his contributions to the dance.

Markert will be presented with a silver plaque on that date at the dinner-dance of the group now holding its annual convention in New York.

Estrada Collects 10G From Small For Story Lift

Hollywood, July 24.

Out-of-court settlement for $10,000 of Art Estrada's $150,000 plagiarism suit against Edward Small Productions and United Artists over producer's "Guns, Girls and Gangsters" has been effected. Suit, filed by law firm of Fendler, Lerner & Warner May 3, 1960, charged film had incorporated the basic line of "Blueprint for Crime," original by Estrada and Steve Masino, which had previously been submitted to Small.

Complaint contended that after Small rejected story the two authors closed a production-distribution deal with Al Gannaway for pic and George Raft was signed for male lead. Preliminary production had started, according to suit, when Small's production was released and similarity noted. Gannaway immediately called off deal and authors reimbursed his costs in return for all rights to screenplay.

E-as-in Europe And Excitement, Not Hollywood

Hollywood, July 24.

In contrast to what he labeled "complete defeatist attitude of Hollywood," indie producer William Castle asserts that "there's a tremendous excitement in film production all over Europe." He returned last week from three months in England where he produced J. B. Priestly's "The Old Dark House" for Columbia Pictures.

"We've lost our excitement for making pictures here," he continued. "The industry is running, frightened because of waning boxoffices, lack of leadership and the charm that was once Hollywood," Castle added. "Big things are being done abroad and everybody wants to go to Europe to make films because of that."

He said, "all the deadwood in distribution and picture making must be cut away, all down the line. It's unnecessary to have big operation expenses today. When this is overcome the industry will return to its healthy status."

Production costs in England are 50% of U.S., Castle commented, "because labor, sets, construction and shooting are less expensive."

"I don't believe in going abroad,"

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When Films Good, Boxoffice Ditto

'Mink' as the Prevailing Omen of Reassurance That Nothing's Amiss Which Strong Product Won't Cure—Special Angles of Wall Street

By GENE ARNEEL

The film business has taken on a new identity so far as the bankers, brokers and layman investors are concerned. They see it now as an enterprise peculiar to itself, just about completely unaffected by the national economy.

Pundits of the financial district (Wall Street) have been inditing of late about a recession. Economists in the picture trade say this is not apparent so far as they're concerned. It sounds like old hat but the fact of Hollywood life boils down to: *Good pictures make good money.*

Actually, the theatrical exhibition business has not been too good the past three to four months. This is in large part attributable to the regular pre-summer seasonal slump, and thin product. Also the upbeat that usually comes around July 4 and thereafter hasn't been so strong this year. Seasoned analysts in the trade say it's simply due to the fact that the boxoffice-sharp pictures aren't so much in abundance.

Blessed 'Mink'

Yet, there's always the product around that makes any kind of generality about offish economics sound contradictory. How can you say things are not so hot when a picture like "That Touch of Mink" (Universal) can gross more than $1,020,000 in its first five weeks at New York's Radio City Music Hall?

A story in the Wall Street Journal last week detailed the causes and effects of national recessions. But what is recession for the country generally is not necessarily recession for the film business. By the same token, a general prosperity need not mean boomsville for pictures.

Previous dents in the national economy actually have helped pix. This took place when films were "the poor man's entertainment."

The professional observers now say films could hardly be classified as being "bread-and-circus" for the bottom rung wage earners in view of the fact that it's now costing up to $3.50 per head firstrun to see some of the current epics.

Thus it is that a recession (or call it by any other name that comes to mind) seems no longer to have any kind of fiscal bearing on pictures. And neither does national prosperity.

Further, the picture industry neither rises or falls as an industry per se. Each of the companies—Warners, Metro, 20th-Fox, Universal, Paramount, Embassy, Columbia, United Artists, et al.—has its own ups and downs and each is being appraised by the Wall Streeters as a separate entity. The "group" thinking about cinema stock situations has ceased. Each company is now being considered on its own as to merits and demerits in terms of current earning power, capital gains convertibilities and immediate-future prospects.

20TH WILL DISTRIBUTE 'SODOM & GOMORRAH'

As anticipated here last week, 20th-Fox has picked up U. S. and Canadian distribution rights to Titanus' "The Last Days of Sodom and Gomorrah." Produced by Titanus prexy Goffredo Lombado, the pic stars Stewart Granger, Pier Angeli, Rossana Podesta and Stanley Baker. Cost to 20th was reportedly around the $1,000,000 mark.

Twentieth earlier made preproduction distribution deals with Titanus on "The Condemned of Altona," Maximilian Schell-Sophia Loren starrer, and "The Leopard," Burt Lancaster-Claudia Cardinale starrer. Both of these are currently shooting in Italy.

"Last Days" is expected to have its U. S. preem in New York this fall.

Kid Galahad
(COLOR)

Another likely Presley money-maker; Elvis cast as boxer in familiar prizefight story with songs.

Hollywood, July 20.

United Artists release of David Weisbart production. Stars Elvis Presley, Gig Young Lola Albright, Joan Blackman, Charles Bronson; features Ned Glass, Robert Emhardt, David Lewis. Directed by Phil Karlson. Screenplay, William Fay, based on story by Francis Wallace; camera, (De Luxe), Burnett Guffey; editor, Stuart Gilmore; music, Jeff Alexander; assistant director, Jerome M. Siegel. Reviewed at Academy Awards Theatre, July 20, '62. Running time, 95 MINS.

Walter Gulick	Elvis Presley
Willy Grogan	Gig Young
Dolly Fletcher	Lola Albright
Rose Grogan	Joan Blackman
Lew Nyack	Charles Bronson
Lieberman	Ned Glass
Maynard	Robert Emhardt
Otto Danzig	David Lewis
Joie Shakes	Michael Dante
Zimmerman	Judson Pratt
Sperling	George Mitchell
Marvin	Richard Devon
Ralphie	Jeffrey Morris
Father Higgins	Liam Redmond

Two of the screen's most salable staples are united in David Weisbart's production of "Kid Galahad." One is Elvis Presley, whose following doesn't seem to have diminished appreciably over the years in spite of the subtle alteration of his public image from the swivel-hipped, sideburn-adorned hound dog howler into the mellowed, mannerly matinee idol that he is today. The other is one of the most hackneyed yarns in the annals of cinema fiction—the one about the wholesome, greenhorn kid who wanders into training camp (be it Stillman's Gym or the Catskills), kayoes with one mighty right the hardest belter on the premises, gets an instant nickname (usually "Babyface," occasionally "Killer" or "Sugar") and proceeds to score a string of victories enroute to the inevitable big fight in which the fix is on but the kid, who is all heart, nails his man anyway.

The story may be old, the direction not especially perceptive, the performances in several cases pretty poor, but United Artists' "Kid Galahad" is apt to be a moneymaker in spite of all this. It will be a special favorite with the youngsters who: (1) like Elvis more than most other people, (2) are that much less familiar with this workhorse plot than older audiences are.

Presley's acting resources are limited, but he has gradually established a character with which he does not have to strain too much for emotional nuance—the soft-spoken, unaffected, polite, unspoiled, forthright and ultimately two-fisted country boy. It is, however, a surprisingly paunchy Presley in this film, and the added avoirdupois, unaided by camera, is not especially becoming. Elvis sings some half a dozen songs—most commercial of which figures to be "Home Is Where The Heart Is," a sentimental ballad with juke potential.

Gig Young labors through the trite, confusing part of the mixed-up proprietor of the upstate boxing stable. Pretty Joan Blackman overacts as Presley's girl. But there are two strong principal performers. One is Lola Albright's (an accomplished actress who deserves bigger and better roles) as Young's unrequited torch-carrier, the other Charles Bronson's as an understanding trainer. Assorted supporting stereotypes are delineated adequately by the balance of the cast, chief among whom are Ned Glass, Robert Emhardt, David Lewis and Michael Dante.

William Fay's screenplay, based on a story by Francis Wallace, is notable for some brisk, up-to-date dialog, in contrast with the antiquity of its plot. Phil Karlson's direction has some unaccountable lapses of perception, although the fault may lie partially with the limitations of several of his players from whom he apparently was unable to extract the desirable reaction. Burnett Guffey's photography is sharp and colorful. Stuart Gilmore's editorial savvy shows through on prize ring sequences—in which editing makes the big difference. Cary Odell's art direction is capable. However, Idyllwild, California does not closely resemble the Catskill Mountain terrain of N.Y., locale of the story. Jeff Alexander's music is helpful and unobtrusive. *Tube.*

I Thank a Fool
(BRITISH-COLOR)

Classy cast struggle with over-pressurized, implausible meller; name stars may put it over at boxoffice.

London, July 17.

Metro release of an Anatole de Grunwald production. Stars Susan Hayward, Peter Finch; features Diane Cilento, Cyril Cusack, Kieron Moore, Athene Seyler, Richard Wattis, J. G. Devlin, Clive Morton, Miriam Karlin, Brenda De Banzie, Richard Leech. Directed by Robert Stevens. Screenplay, Karl Tunberg, from Audrey Erskine Lindop's novel; production designed by Sean Kenny; camera, Harry Waxman; editor, Frank Clarke; music, Ron Goodwin. Previewed at Metro Private Theatre, London. Running time, 100 MINS.

Christine Allison	Susan Hayward
Stephen Dane	Peter Finch
Liane Dane	Diane Cilento
Captain Ferris	Cyril Cusack
Roscoe	Kieron Moore
Aunt Heather	Athene Seyler
Ebblington	Richard Wattis
Woman in Black Maria	Miriam Karlin
O'Grady	Laurence Naismith
The Judge	Clive Morton
The Coroner	J. G. Devlin
Irish Doctor	Richard Leech
Nurse Drew	Brenda De Banzie
Irish Barmaid	Marguerite Brennan
Polly	Yolande Turner
Wardress	Judith Furse
Sleazy Doctor	Peter Sallis
Restaurant Manageress	Joan Benham
Landlady	Joan Hickson

Co-starring of Susan Hayward and Peter Finch in this has not produced the chemistry that might have been anticipated. It is not the fault of the principals, but simply that the somewhat turgid screenplay and the implausibilities of this meller are too much for the cast. Robert Stevens' direction is fussy and the editing does not help to tidy up an ambling script. However, with its cast, this pic could well get by at the wickets.

Miss Hayward plays a Canadian doctor who follows her lover to England and, at his own request, gives him an overdose of morphia when he becomes incurably ill. She is thus faced with a murder rap as well as one of unprofessional adulterous conduct with one of her patients. Finch is the prosecuting counsel and he throws the book at her, landing her in jail for two years. When she is released, Finch persuades her to work for him as nurse-companion to his young wife who earlier had been involved in an auto accident in which her father had been allegedly killed.

From that unlikely development on, she is caught up in a web of deceit, suspicion and lies, climaxing in her being suspected of yet another mercy killing when the young wife is found dead after an overdose of pills. This time Finch defends her at the inquest but, right up till the end, she is not sure whether or not he is double-crossing her.

Finch and Miss Hayward pursue their ways with admirable doggedness, but rarely has Finch looked more unhappy in a part. Miss Hayward's role is written with little variation of mood but it contrasts effectively with Diane Cilento's more fleshy character and portrayal of the nutty young wife. It is an exaggerated performance but helps to lift the pic often. Only other role of real weight is played with deft expertise by Cyril Cusack, as Miss Cilento's unscrupulous father. But even Cusack seems relieved when in the contrived finale he has to do a suicide fall.

Kieron Moore and Athene Seyler have chores that never rise to their expected significance, but they are both well handled. Several others chip in with excellent cameos though many of them seem highly irrelevant.

Sean Kenny has provided excellent production decor. The West Ireland location scenes particularly lend themselves to some snazzy lensing by Harry Waxman. Ron Goodwin's score aims to accentuate the eerie atmosphere that constantly tries to break through the screenplay, and often succeeds. With so much concerted talent on hand it is a pity that "I Thank a Fool" is not more impressive. *Rich.*

Freed as Oscar Master

Hollywood, July 24.

Arthur Freed, twotime Oscar-winner, will supervise as producer the 35th annual Academy Awards Presentations, to be held next April 8 at Santa Monica Civic Aud.

Appointment marks his fourth successive year in post.

The Pirates Of Blood River
(MEGASCOPE-COLOR)

Satisfactory adventure meller for action buffs. Should be sturdy program item.

Hollywood, July 19.

Columbia Pictures release of Anthony Nelson Keys production. Stars Kerwin Mathews, Glenn Corbett, Christopher Lee, Marla Landi. Directed by John Gilling. Screenplay, John Hunter; Gilling, from story by Jimmy Sangster; camera, (Eastman), Arthur Grant; editor, Eric Boyd-Perkins; music, Gary Hughes; assistant director, John Peverall. Reviewed at the studio, July 19, '62. Running time, 97 MINS.

Jonathon	Kerwin Mathews
Henry	Glenn Corbett
La Roche	Christopher Lee
Bess	Marla Landi
Bpocaire	Oliver Reed
Jason Standing	Andrew Keir
Hench	Peter Arne
Mac	Michael Ripper
Mason	Jack Stewart
Smith	David Lodge
Maggie	Marie Devereux
Margaret Blackthorne	Diane Aubrey
Commandant	Jerold Wells
Timothy	Dennis Waterman
Martha Blackthorne	Lorraine Clewes
2nd Settler	John Roden
Blackthorne	Desmond Llewelyn
Silas	Keith Pyott
Seymour	Richard Bennett
Martin	Michael Mulcaster
Silver	Dennis Shaw
Kemp	Michael Peake
Lance	John Colin
Carlos	Don Levy
Penal Colony Guard	John Bennett
Pugh	Ronald Blackman

Action aficionados will get a boot out of this British entry. Anthony Nelson Keys' production for Hammer Films wastes little time on dramatic nuance or romantic mush; instead stresses visual adventure elements all the way, which should make it a special favorite with the moppet brigade, male division. The exploitable Columbia release, filmed in Megascope and Eastman Color, should pair off neatly as a program attraction aimed at audiences that prefer to be assaulted pictorially rather than challenged psychologically.

The trying experiences of a courageous young Huguenot (Kerwin Mathews) early in the 18th century are the focal point of the screenplay by John Hunter and director John Gilling from a yarn by Jimmy Sangster. Falsely convicted of romantic misconduct, Mathews is banished to a penal colony, from which he escapes, only to fall into the hands of a band of cutthroat corsairs. Balance of the film illustrates Mathews' successful attempts to lead his group to victory over the buccaneer intruders, who haplessly try to make off with Huguenot treasure.

Mathews, rapidly becoming one of the screen's foremost adventurers, engineers another solid, swashbuckling performance. Glenn Corbett is rather rigid and mechanical as his chief ally, but Christopher Lee lends maknetic personality to the role of the cunning pirate chieftain. Support is dispatched satisfactorily.

Although dialog is stilted and unlifelike, there's nothing tame or static about action elements — as forcefully directed by Gilling, who is not one to compromise when a little gore seeps into the storyline. But, then, gore is a specialty in the Hammer Film operation. Gilling receives journeyman assists from cameraman Arthur Grant, editor Eric Boyd-Perkins, art director Don Mingaye and special effects expert Les Bowie. The film also benefits from a melodic score by Gary Hughes. *Tube.*

La Loi Des Hommes
(The Law of Men)
(FRENCH)

Paris, July 17.

CFDC release of Filmatec production. Stars Micheline Presle, Philippe Leroy-Beaulieu; features Arletty, Jose-Luis De Villalonga, Marcel Dalio, Berthe Grandval, Pierre Mondy. Directed by Charles Gerard. Screenplay, Pascal Jardin, Gerard; camera, Claude Robin; editor, Bernard Lefevre. At Marignan, Paris. Running time, 100 MINS.

Sophie	Micheline Presle
Dandieu	Philippe Leroy-Beaulieu
Princess	Arletty
Lawyer	Marcel Dalio
Priest	Jose-Luis De Villalonga
Secretary	Berthe Grandval

Aping the Yank style of hard-boiled police tales does not come off in this French film. Gallic temperament tries to explain all and forces doses of violence and offbeat characters. It remains mainly a local gambit with only possible dualer chances in other countries on its heavy-handed plotting.

A stolid young detective thinks a lovely femme reporter knows too much about a mysterious holdup. He begins tracking her and though beaten up and tricked at every turn manages to become her lover and find she had masterminded the affair just for kicks.

The overplotting, the French lack of familiarity with this type of tale and the wooden thesping all combine to foil the attempts at true adventure.

Micheline Presle does the female reporter self-consciously while Philippe Lefoy-Beaulieu is wooden rather than dedicated as the relentless policeman. Others try their best to etch portraits among the assorted policiticos, hoodlums, etc., that infest the pic but to no avail. *Mosk.*

Some People
(BRITISH-COLOR)

Offbeat pic about problems of bored youth, designed as a boost for the Duke of Edinburg's Award scheme for youngsters. Presence of Kenneth More gives British b.o. chances a boost.

London, July 17.

Anglo Amalgamated release of James Archibald production. Stars Kenneth More; features Ray Brooks, Annika Wills, Michael Gwynn, Cyril Luckham, David Andrews, Angela Douglas, Harry H. Corbett, Fanny Carby. Directed by Clive Donner. Screenplay, John Eldridge; camera (Eastman color), John Wilcox; editor, Fergus McDonnell; music, Ron Grainer. At Studio One, London. Running time, 93 MINS.

Mr. Smith	Kenneth More
Johnnie	Ray Brooks
Anne	Annika Wills
Bill	David Andrews
Terry	Angela Douglas
Bert	David Hemmings
Tim	Timothy Nightingale
Jimmy	Frankie Dymon Jr.
Johnnie's Father	Harry H. Corbett
Johnnie's Mother	Fanny Carby
Vicar	Michael Gwynn
Clerk of Court	Fred Ferris
Magistrate	Cyril Luckham
Harper	Richard Davis
Mike	Dean Webb

This one is something of a hybrid. It is designed as a feature entertainment film, a peek at the problems of modern youth in danger of becoming delinquents. As such it stands up as reasonable entertainment though in a lesser league than "The Wild Ones." But also planted firmly in the film, some unabashed propaganda for the Duke of Edinburgh's Award Scheme for youth. The propaganda is done with good humor and understanding and is not sticky. But its very presence will be somewhat disturbing to many, despite having Kenneth More to put over the message.

The pic is set in the industrial town of Bristol. Three lads are part of a gang of "ton-up" (100 m.p.h.) motor cyclists. Involved in an accident, they are banned from driving. Then out of sheer boredom, they become poential young hoods. Luckily, they become involved with More, playing a voluntary church choirmaster. He gives them the opportunity of rehearsing their rock 'n' roll combo. And gradually, they become interested in the new pursuits that the Duke's scheme has to offer youngsters of initiative. Only one of the trio is suspicious and his actions cause the slight dramatic climax but, of course, everything ends up rosily.

John Eldridge's storyline is loose. Clive Donner's direction is leisurely but affectionate.

John Wilcox's color photography is sound while Ron Grainer has turned out a useful score, with Johnny Worth, two or three pop numbers are put over deftly by The Eagles combo.

More handles the role of the sympathetic choirmaster with his usual, easy charm. He obviously played the part because of his interest in the Duke's scheme and this interest is reflected in his performance. But the revelation is in the performances of some of the youngsters, full proof that there is a lot of talent around worthy of encouragement. Ray Brooks, David Andrews and David Hemmings play the three main teenagers with authority and may develop into firstclass thesps.

Angela Douglas is pertly provocative as a young blonde who can handle a song and a boy with equal assurance. There is also a standout cameo by Harry H. Corbett as Brooks' father, who finds it difficult to communicate with the boy he has sired.

"Some People" title refers to a song in the film which opines that some people think modern kids are no good but actually it's their critics who are all mixed up. Film may well need careful selling but, if it is teamed up with a strong partner, it can help to provide a rewarding program for most audiences. *Rich.*

Der Rosenkavalier
(BRITISH-COLOR)

Strictly for art houses, and opera connoisseurs. Another of Paul Czinner's praiseworthy attempts to capture art for posterity.

London, July 17.

Rank release of a Paul Czinner production. Stars Elisabeth Schwarzopf, Sena Jurinac, Anneliese Rothenberger, Otto Edelmann, Erich Kunz. Directed by Paul Czinner. Music by Richard Strauss, with Herbert Von Karajan conducting Vienna Philharmonic; libretto, Hugo von Hofmannsthal; stage production, Rudolf Hartmann; decor, Teo Otto; camera, S. D. Onions; editor, Philip Barnikel. At Odeon, Leicester-Square, London. Running time, 192 MINS.

Princess von Werdenberg	Elisabeth Schwarzkopf
Baron von Lerchenau	Otto Edelmann
Octavian	Sena Jurinac
Herr von Faninal	Erich Kunz
Sophie	Anneliese Rothenburger
The Duenna	Judith Hellwig

Vienna State Opera Chorus, Mozarteum Orch. and Vienna State Opera Ballet.

The successful attempts of Dr. Paul Czinner to bring the Royal and Bolshoi Ballets to screen posterity are now followed by the full Salzburg Festival performance of Richard Strauss' opera, "Der Rosenkavalier." Done with his multi-camera technique, it is a fascinating experience. But it is, of course, strictly for opera connoisseurs. Here its performances are, so far, restricted to a showing at the Bath Festival and a short season currently at the Festival Hall.

Story of romantic intrigues in Vienna is, of course, strictly for the birds. But Strauss' music is enchanting and Cziner has nothing but talent on his hands when it comes to his cast. The principals, the delightful Elisabeth Schwarzkopf, Otto Edelmann, Sea Juronac, Erich Kunz and Anneliese Rothenberger are finely supported by the other singers, the Vienna State Opera chorus, the Mozrateum Orchestra and Vienna State Opera Ballet.

Color, sound, costumes and production are all lavish. They all add up to a prestige production which, while having many dull moments in its over-long 192 minutes, will satisfy all opera lovers and may well convert some of the more wary visitors. *Rich.*

Une Grosse Tete
(A Swelled Head)
(FRENCH-FRANSCOPE)

Paris, July 17.

Fernand Rivers release of Belmont Films-Paris Overseas Films production. Stars Eddie Constantine; features Georges Poujouly, Alexandra Stewart, Liliane David, Jean Galland, Christian De Tillière, Serge Davri. Written and directed by Claude De Givray. Camera, Michel Kelber; editor, Guillemo Agnes. At Cinemonde-Opera, Paris. Running time, 90 MINS.

Napo	Eddie Constantine
Georges	Georges Poujouly
Francoise	Alexandra Stewart
Marianne	Liliane David
Uncle	Jean Galland
Nephew	Christian De Tillière
Policeman	Serge Davri

Yank actor-singer Eddie Constantine, who became a film star here playing as a Yank private eye or G-Man, now lends himself to one of the new style director's good natured odes to U.S. adventure pix. It comes off as an entertaining romp but lacking the true zest to get too far abroad.

But its general bonhommie, action and surface but pleasing characterizations may have this something for foreign playoff chances. It has the old New Wave feeling in improved bits, scant attention to academic editing and private gags. Here Constantine takes over the old house of an elderly man which some unscrupu-

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Daddy's Dilemma

Dallas, July 17.

Sid Balkin, United Artists publicity representative here from Houston in behalf of "The Miracle Worker," is cited as a case of mixed emotions. This is the reason:

Balkin's daughter Karen is a child actress seen in "The Children's Hour" (UA) with Shirley MacLaine and Audrey Hepburn. But current job is getting publicity for Patty Duke, the child actress who appears with Anne Bancroft in "The Miracle Worker" which opens tomorrow (18) at the Capri Theatre.

Patty Duke may knock his daughter out of jobs in Hollywood.

'FRONT MONEY' MURDER TO GET

Reisini Rebuke to 'Runaways'

Hollywood, July 24.

"Instead of complaining about production costs, we should be happy and proud our technicians are getting more salaries now than before to meet the higher standards of life in the U.S.," Cinerama prexy Nicolas Reisini asserted yesterday.

"Our standards are higher than anywhere in the world," he added. "This permits people to spend more. If they spend more, movies will benefit accordingly," he averred.

In a slap at runaway producers, Reisini commented, "Our efforts should be concentrated not to run away and to seek happiness abroad but to endeavor to produce better entertainment."

Negro Latest 'Muscle Man' for Italy

Beefcake Cycle Continues Though Supposed a 'Fad' —Yanks Supply 'Em

Hollywood, July 24.

Muscle-men are in great demand by Italian producers, according to Kingsley Colton, prexy of the Mitchell Gertz Agency which has sent five "strong men" to the boot country for pix. Latest is a Negro, LeRoy Colbert, for "Battle of the Giants", Romana Films of Rome.

Colbert is the fifth muscle-man dispatched to Rome since 1957 when Colton sent Steve Reeves for "Hercules," distributed in this country by Joe Levine's Embassy Pictures. Since then strong-armers from here to there were Richard Harrison, sent over in March 1961, and now getting $2,000 a week (he's son-in-law of James H. Nicholson, prexy of American International) now on his fourth pic; Ed Fury, now working in fourth film; Reg Lewis, who has appeared in two pix Colbert formerly posed for pix for Wider periodicals' stills.

Reeves, who got $1,000 per week for 10 weeks when he started, now commands $150,000 per pic. Colbert, who never worked in a film before, is getting $1,000 a week.

According to Colton, "The muscle-men pix are inferior to whatever we produce and while I regard it as just a cycle it seems to go on and on. The fact we sent Colbert to Italy is indicative of Europeans treating Negroes on same basis as whites. He happens to be the leading Negro muscleman in the world."

Colton asserted none of the strong-arm men were interviewed. He just sent over photos of the men and descriptions. On that basis they were selected for roles assigned to them. Although Colbert never acted before he will get $1,000 a week for two pix, each for six weeks.

Reeves, according to his agent, makes four pix a year in Italy at $150,000 per pic.

Mitchell Gertz also packages pix, latest being "12.01", with John Derek and Dorothy Malone, being offered at under $500,000 budget with Jim Landis as director.

More Time Needed to Fuse East-West Branches Into Single Directors Guild

Hollywood, July 24.

Although members of Directors Guild of America have minimum of 15 days in which to vote on changes in the constitution for one national prexy and elimination of eastern and western boards in favor of a single body, George Sidney, national and western head asserted deadline has been automatically extended until the end of the week. Delay gives each of 2,300 members in various parts of the country more time to submit decisions on six important proposals.

Under changes proposed Joe Youngerman continues as national exec secretary and western secretary. Ernest Ricca will go on as eastern secretary.

Nora Padway of the Hollywood DGA office is still in Gotham reorganizing affairs under the new order.

'B' AS IN DUBIOUS

Legion Hangs Em on 'Gypsy,' 'Chapman,' 'Tartars'

Hollywood, July 24.

Warner Bros. "Gypsy" has been given a "B" rating, same as "Chapman Report" by the National Legion of Decency.

According to Legion's special rider attached to its July 19 report, objection to "Gypsy," produced and directed by Mervyn LeRoy, is: "Biographical or not, this film becomes a gaudy attempt to rationalize and glamorize a morally questionable occupation."

Film stars Roz Russell, Natalie Wood and Karl Malden.

Specific objection to "Chapman," in same report, states: "A pseudo-scientific survey of female sexual behavior whose only purpose seems to be sensationalism for its own sake, is of questionable value for a mass medium of entertainment."

Also, in the report, is a "B" status for "Tartars," produced by Lux Films in Italy with MGM releasing. Objection is: "Suggestive costuming, dancing and situations." Richard Thorpe directed Victor Mature and Orson Welles in it.

Oboler Back With New 3D Process

Hollywood, July 24.

Arch Oboler, whose 1952 "Bwana Devil" started a frantic if shortlived 3D craze, reports the "perfection" of a new 3D process which requires only one camera to shoot and one projector to show. The two images, which must be seen simultaneously to give the 3D effect, are put on one negative, thus eliminating the problems of differing color levels and synchronization which exist when two negatives are used, according to Oboler.

Producer says he is currently negotiating with Columbia and Paramount for a picture in the new process. As Oboler plans it, the picture would be offered to exhibs in a package deal including a projector device and the polarized glasses needed for viewing the 3D image.

Foreign Scribes Laurel 'Divorce, Italian Style'

Rome, July 24.

Pietro Germi's "Divorce, Italian Style" (Lux-Vides-Galatea) has won the 1961 Rome Foreign Press Club prize for the best Italian feature of the past year. It was given at gala ceremony held at local Archimede Theatre, attended by Italian Minister for Entertainment, Alberto Folchi.

Vote by 250-odd foreign scribes headquartered in Rome marked the second win for Germi; his "Maledetto Imbroglio" won three years ago. "Divorce" will be released in US by Embassy Pictures.

Runners-up in Press Club votes were two Titanus Productions: "Il Posto", directed by Ermanno Olmi; and "Banditi a Orgosolo" directed by Vittorio De Seta.

PRODUCTION COIN ITSELF NOT HARD

It apparently is a lot easier to raise a half a million dollars to finance a film than it is to get $15,000 to use as "front money" to get that film package prepared. This ironic problem, outlined in VARIETY some months back by indie producer Roger Lewis, was spotlighted anew last week by Ezra Baker and Bob Flood, partners in the recently formed Baker-Flood Productions, just before they took off (on business) Saturday (21) for Buenos Aires.

The pair reported that while they had several "very promising" offers for eventual financing of their projected pic, "The Monument," they were, until recently, scraping the bottom of their "front money" barrel. Their plight was dramatized a couple of weeks ago when, returning by car from a trip to Philadelphia where they finally raised their front cash, they ran out of gas and didn't have the money on them to buy more.

Off To Argentina

At the moment, Baker and Flood are in B.A. making preliminary plans for the coproduction of "Monument" with the D'An-Fran Co., which also controls the San Miguel Studios down there. According to the tentative agreement already worked out, D'An-Fran will supply "Below the line" costs to the tune of approximately $250,000, with Baker-Flood supplying approximately $400,000 in "above the line" costs. For its contribution, D'An-Fran would get rights to the picture in all Spanish-speaking markets, with Baker-Flood having rights to the rest of the world.

Unusual aspect to the deal, and underscoring Argentine interest in attracting U.S. production to B.A., is the fact that the picture, to be filmed only in English, is actually located in the Berlin of today. Script, written by Flood, has to do with the current West-East border tension. Why Argentina then? Simply because it's the best offer, and they feel that with the aid of some footage to be shot by a second unit in Berlin, they can do the whole thing on various Argentine locations and quite nicely. Pic thus may well wind up

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UA's 2d 'Premiere Showcase' Bigger In Its Market-Redesigning Project; 'Bird Man' $193,577 in Five Days

'SEARCH FOR MR. H'

IATSE and SAG Nervous About Payroll on Film

Hollywood, July 24.

Charges against Steve Bennett and Sans-H Productions have been filed by the International Alliance of Theatrical Stage Employes for approximately $60,000 wages due IA members, Zeal Fairbanks, international rep for the union, revealed. Claims were filed with State Labor Commissioner John Kimberling and docketed for hearing shortly.

San-H Productions has been lensing "Search for Mr. H" at KTTV Studios.

In addition to IA rap, Screen Actors Guild has filed complaint for a small amount due its members. SAG insisted on producing outfit posting $10,000 bond which covered majority of payments. Up to weekend only three or four members received small checks, according to Buck Harris of SAG. SAG also was tagged for about $3,000 in salaries due.

Spain & France Closer Re Pix

Madrid, July 24.

Spanish foreign minister, Fernando Castiella, and the new French ambassador in Madrid, Armand du Chayle, signed a new Franco-Spanish film treaty last week which is expected to improve film relations considerably between the two countries.

The new pact amends the 1957 distribution agreement and the 1958 coproduction accord to bring the motion picture area abreast of common market developments as well as Spain's projected entry into ECM. Official foreign ministry communique stressed steps taken to liberalize commercial as well as financial operations and renewed effort to extend marketing of alliance product in the respective countries.

Name of Burt Lancaster and laudatory reviews are pushing United Artists' second "Premiere Showcase" attraction, "Bird Man of Alcatraz," well ahead of the first pic ("Road to Hong Kong") to get the Broadway-metropolitan New York day-date treatment. First five days of "Bird Man" hit $193,577, compared with $135,001 on "Hong Kong."

Opening day last Wednesday (18), "Bird Man" racked up a hefty theatre gross of $37,626, compared to $21,123 for the first day of "Hong Kong." And the "Bird Man" gross was registered with only 11 theatres participating in this Showcase playoff, against 13 which were in a "Hong Kong." (Two Prudential houses, the Rialto in Patchogue and Regent in Bayshore are not in on "Bird Man," but are expected to come back for the PS on the Elvis Presley starrer, "Follow That Dream." Only reason given for their being out of the current lineup is that they were previously booked for this time slot.)

"Bird Man" also reportedly was responsible for setting new opening day records in five of the 11 participating theatres—the Luxor, Bronx; Kingsway, Brooklyn; Green Acres, Valley Stream; Meadows, Queens, and Plainview, Plainview. Other houses in on "Bird Man" are the Astor and Trans-Lux 85th Street, Manhattan; Colony, White Plains; Brandt's Yonkers, Yonkers; Starlite Drivein, Groton-on-Hudson, and Huntington, Huntington.

The final tally on the three-week "Hong Kong" run came to $335,-

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Want Budd Schulberg To Coordinate Jerry Wald's Labor Racketeer Story

Hollywood, July 24.

After he winds the third and final draft of "The Enemy Within," Budd Schulberg may continue with 20th-Fox as coordinator on the pic from inception to completion. He has been overtured by U.S. Atty-Gen. Robert Kennedy, author of the documentary, and studio chief Peter G. Levathes to "stay with it" but won't make up his mind until he again meets with Kennedy in a week or 10 days.

Schulberg worked close with late producer Jerry Wald, still has more than a dozen notes—typewritten pages—on his wallboard as guidance.

Last time Schulberg saw Wald alive was two days before the heart attack, when producer dropped author at his apartment house. It was then, according to Schulberg, that Wald said, "We must make this picture. Nothing should stop us!"

Wald thanked him for his patience, said Schulberg, "because I've worked so long on it" (year and a half).

"The picture cries to be made and it should," added author.

Schulberg, if he agrees to take over as coordinator, will again delay completion of "Bridge of Remagen" script for Mirisch Co. He promised it soon as he got through with "Enemy." He also has a number of other ideas for books and pix production with brother Stuart which, too, will be sidetracked.

He's got another sesh with Levathes this week. Author and scripter hopes to have third draft of "Enemy" down to 160 or 170 pages by that time.

Since Levathes and Kennedy have given him free swing on transplanting book to screenplay, it's 10 to 1 Schulberg will see the film through. It's slated to begin in fall, providing casting and other elements can be welded to Levathes' satisfaction.

Theatres Pay AA Best-Ever Terms As 'El Cid' 31 Roadshows Earn Respect

Samuel Bronston's production of "El Cid" is now established as the biggest grosser of any picture released by Allied Artists. The figures now in would be normally impressive for a click boxoffice entry but in this one instance there's unusual trade significance.

In its 31 roadshow engagements "El Cid" has had a theatre gross of $3,600,000 so far. These were two a day on hard ticket. There have been 336 "special" engagements — three a day at advanced admissions but no reserved seats—and these have brought the total theatre take to $7,000,000.

Of particular importance is the fact, say insiders, that exhibitors are accepting the maximum percentage terms in playing a film from Allied Artists. There's no denying that AA in past years would have encountered difficulty in obtaining a major payoff from theatremen who would be buying only one major feature without the knowledge that others of a like caliber would be forthcoming.

Helpful to AA in this respect is the continuing alliance with Bronston. The producer already has set his next, "55 Days at Peking," for AA distribution and the announcement of this deal doubtless has been a benefit in the selling of "El Cid." Further, showmen obviously are eager for important product even if only on a single picture basis.

In any event the AA market policy has paid off well. This centers on the roadshows in 31 keys immediately followed by the "specials." Latter are multiple sub-runs in the major cities. Film, for example, will open in 65 New York theatres, including the RKO circuit, for an 11-day run beginning Aug. 15.

AA execs believe "El Cid" upon full playoff will rank among the first five alltime grossers. This amounts to beacoup high hopes, but at least partially justified by the b.o. performance so far.

Subsequents Boycott As 'Cid' Goes Ozoner

St. Paul, July 24.

Because they resent Allied Artists releasing its "El Cid" to a local drive-in at the same time that it would have been available to them, all of the owners of neighborhood hardtop theatres in the earliest subsequent-run clearance slot here are boycotting the picture.

Despite the picture's proved Twin Cities' boxoffice value, none of these exhibs is buying it. They insist their four-wall houses should have gotten the film at least a week ahead of any ozoner. hitherto the regular clearance procedure here.

L.A. Biz Big Again; 'El Cid' Mighty $38,000, 'Mink' Whopping 36G, 'Satan' $6,300; 'Lolita,' 'Advise' Each 10G

Los Angeles, July 24.

L. A. firstruns are up again this week bolstered by two terrific openers. "El Cid," in first general run, is shaping to get great $38,000 in three houses, and in multiple spread of 33 sites is after a probable record $365,000 week.

"That Touch of Mink" should hit a wow $36,000 in four houses and $251,000 total for 28 spots on multiple showing. "Satain in High Heels" is rated slim $6,300 for two houses on initialer. "Whistle Down Wind" looms okay at Music Hall. "Important Man" shapes busy in first at Four Star.

Several regular holdovers also are showing well including "Birdman of Alcatraz," stout $11,000 in third at Fox Wilshire, and "Hatari," hefty $10,500 in fourth Egyptian round. "Lolita," in fifth at Beverly, and "Advise and Consent," in seventh Warner Bev, both shape solid at $10,000.

"West Side Story" continues lusty hardticket favorite at $22,000 for 32d Chinese session.

Estimates for This Week

Four Star (UATC) (868; 90-$1.50)—"Important Man" (Lope). Busy $4,000. Last week, "Lisa" (20th) (4th wk), $1,300.

Hillstreet, Wiltern, Iris, Loyola (Metropolitan-SW-FWC) (2,752; 2,344; 825; 1,298; 90-$1.50)—"Touch of Mink" and "Information Received" (UI). Wow $36,000 or close. Last week, Hillstreet, Iris, with Baldwin, El Rey, "Big Red" (BV), "Living Desert" (BV) (reissue) (2d wk, Hillstreet, Iris; 1st wk, Baldwin, El Rey), $12,300. Wiltern with Pantages, State, "Boys' Night Out" (MGM), "Ride High Country" (MGM) (2d wk), $14,900. Loyola with Los Angeles, Vogue, "Hobbs Takes Vacation" (20th), various second features (2d wk), $13,500.

Los Angeles, Hollywood, Baldwin (Metropolitan-FWC-State) (2,017; 856; 1,800; 90-$1.50) — "El Cid" (AA) (1st general release). Great $38,000. Last week; Hollywood with Warren's, "Tales of Terror" (AI), "Burn, Witch, Burn" (1st wk), $17,300.

Music Hall (Ros) (720; $2-$2.40)—"Whistle Down Wind" (Pathe). Okay $5,200. Last week, "Only Two Can Play" (Col) (13th wk), $3,200.

Hawaii, State (G&S-UATC) (1,106; 2,404; 90-$1.50)—"Satan in High Heels" (Indie) and "Girl Can't Help It" (20th) (reissue). Slim $6,300. Last week, Hawaii, "Road to Hong Kong" (UA) (m.o.), $3,200.

Pantages (RKO) (1,512; $1.25-$1.75)—"Written on Wind" (U) and "Imitation of Life" (U) (reissues). Poor $3,000 or near.

Warren's, Vogue (Metropolitan-FWC) (1,757; 810; 90-$1.50)—"Tales of Terror" (AI) and "Burn, Witch, Burn" (AI) (2d wk, Warren's; 1st wk, Vogue). Soft $6,500.

Orpheum, Pix (Metropolitan-Pix) (2,213; 756; 90-$1.50)—"Judgment at Nuremberg" (UA) (2d wk). Slender $7,700. Last week, $13,500.

El Rey (FWC) (861; 90-$1.50)—"Boys' Night Out" (MGM) (m.o.) and "Jessica" (UA), (reissue). Lean $2,800.

Fox Wilshire (FWC) (1,990; $1.49-$2.40)—"Birdman of Alcatraz" (UA) (3d wk). Stout $11,000. Last week, $14,000.

Egyptian (UATC) (1,392; $2-$2.40)—"Hatari" (Par) (4th wk). Hefty $10,000 or over. Last week, $10,900.

Beverly (State) (1,150; 90-$2)—"Lolita" (MGM) (5th wk). Big $10,000. Last week, $10,300.

Hollywood Paramount (State) (1,468; $1-$1.80)—"Bon Voyage" (BV) (5th wk). Fair $7,500. Last week, $9,800.

Warner Beverly (SW) (1,316; 90-$2)—"Advise and Consent" (Col) (7th wk). Solid $10,000. Last week, $14,000.

Lido (FWC) (876; $2)—"Taste of Honey" (Cont) (7th wk). Fine $3,600. Last week, $4,900.

Fine Arts (FWC) (631; $1.49-$2.40)—"Miracle Worker" (UA) (9th wk). Trim $3,200. Last week, $4,400.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (32d wk). Lush $22,000. Last week, $26,100.

Key City Grosses

Estimated Total Gross

This Week $2,455,200
(*Based on 21 cities and 268 theatres, chiefly first runs, including N.Y.*)

Last Year $2,727,300
(*Based on 23 cities and 264 theatres*).

'Mink' Philly Ace, 17G; 'Lolita' 12G

Philadelphia, July 24.

Three-day Legion confab here is proving a tonic for the boxoffice despite a heavy holdover roster. "Lolita" shapes sturdy in fourth round at the handbox Trans-Lux, topping the third week. "That Touch of Mink" continues to amaze, picking up sharply in fifth session at Randolph for a boffo week.

"Bon Voyage" is rated fast in fourth at Goldman while "Notorious Landlady" is lusty in fourth at the Fox. "Advise and Consent" is nice in fifth at Areadia.

Estimates for This Week

Arcadia (SS) (622; 95-$1.80)—"Advise and Consent" (Col) (5th wk). Nice $6,000. Last week, $7,000.

Boyd (SW) (1,536; $2-$2.75)—Shuttered until "Brothers Grimm" (MGM) opening on Aug. 6.

Fox (Milgram) (2,200; 95-$1.80)—"Notorious Landlady" (4th wk). Loud $11,000. Last week, $10,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Bon Voyage" (BV) (4th wk). Fast $8,500. Last week, $7,000.

Midtown (Goldman) (1,200; $2-$2.75)—"West Side Story" (UA) (37th wk). Fancy $10,500. Last week, $10,000.

Randolph (Goldman) (2,200; 95-$1.80)—" Touch of Mink" (U) (5th wk). Boff $17,000. Last week, $14,000.

Stanley (SW) (2,500; 95-$1.80)—"Boys' Night Out" (MGM) (5th wk). Hot $5,500 in 5 days. Last week, $6,800.

Stanton (SW) (1,483; 95-$1.80)—

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Previews Boost Balto; 'Voyage' Fancy $8,000, 'Mink' 7G, 'Advise' 5G

Baltimore, July 24.

Weekend previews helped liven the scene but otherwise the current week is on the slow side. Best of new films is "Bon Voyage," nice in first at the New. "Merrill's is okay in same at Mayfair and "Carry On Constable" looks good in opener at the Little.

"Touch of Mink" shapes nice in fifth week at the Stanton. "Hatari" looks hep in fourth round at the Hipp while "Advise and Consent" is the same in fourth at the Town. "Viridiana" shapes good in second at the Cinema. "Sweet Ecstasy" is good too in first at the Avalon.

Estimates for This Week

Avalon (Freedman) (860; 90-$1.50)—"Sweet Ecstasy" (Indie). Good $3,500. Last week, "Paradisio" (Indie) (3d wk), $1,500.

Aurora (Rappaport) (367; 90-$1.50)—"World of Suzie Wong" (Par) (reissue). Fair $1,600. Last week, "One, Two, Three" (UA) (reissue), $1,700.

Charles (Fruchtman) (500; 90-$1.50)—"World of Comedy" (Cont) (2d wk). Fast $2,900. Last week, $3,000.

Cinema (Schwaber) (460; 90-$1.50)—"Viridiana" (Kings) (2d wk). Good $2,300. Last week, $2,400.

Hippodrome (Rappaport) (2,200; 90-$1.50)—"Hatari" (Par) (4th wk). Hep $5,000. Last week, $7,000.

Five West (Schwaber) (435; $1.50-$2)—"Judgment at Nuremberg" (UA) (14th wk). Steady $2,200. Last week, $2,300.

Little (Rappaport) (300; 90-

(Continued on page 10)

PROV. HOT, BIZ LIMPS BUT 'MIRACLE' OK 8G

Providence, July 24.

Hot weekend weather killed hopes for any sort of a boost and most stands are just fair currently. State shapes good in second of "Miracle Worker." Strand's "Advise and Consent" just didn't get off the ground, being mild in second. Fourth of "Bon Voyage" at Majestic looms nice. Albee's 5th of "Touch of Mink" is rated hotsy.

Estimates for This Week

Albee (RKO) (2,200; 65-90) — "Touch of Mink" (U) and "Information Received" (U) (5th wk). Hot $6,500. Fourth was $6,700.

Elmwood (Snyder) (724; $2-$2.50)—"West Side Story" (UA) (15th wk). Slated for so-so $3,000 in final week. The 14th was $3,500.

Majestic (SW) (2,200; 65-90) — "Bon Voyage" (BV) (4th wk). Nice $5,000 or over. Third was $6,500.

State (Loew) (3,200; 65-90) — "Miracle Worker" (U) (2d wk). Good $8,000 after $9,000 in first.

Strand (National Realty) (2,200; $1.25-$1.50) — "Advise and Consent" (Col) (2d wk). Present pace looks mild $5,000. First was given hefty preem sendoff and landed $8,000.

'Lolita' Hot 13G, Cleve.; 'Mink' 15G

Cleveland, July 24.

Although there are few newcomers here this round, the long-runs and some of the newies will make it a bright week at the first-runs. "Lolita" looks boffo at Stillman while "Windjammer" is rated hotsy at Palace. "Notorious Landlady" looms okay in second at Hipp.

"That Touch of Mink" continues standout with a great take in fifth session at the Allen. "Taste of Honey" is nice in third at Heights Art.

Estimates for This Week

Allen (Stanley-Warner) (2,855; $1-$1.50)—"Touch of Mink" (U) (5th wk). Great $15,000. Last week $15,500.

Colony Art (S-W) (1,354; $1-$1.50)—"Carry On Teacher" (Indie) (3d wk). Off to $3,600. Last week $7,500.

Continental Art (Art Theatre Guild) (950; $1-$1.25)—"Jules and Jim" (Indie) (2d wk). Fair $1,900. Last week $2,300.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"Taste of Honey" (Cont)—(3d wk). Nice $2,400. Last week, $2,900.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50)—"Notorious Landlady" (Col), (2d wk). Okay $8,000. Last week, $15,000.

Ohio (Loew) (2,700; $1-$1.65)—"Son of Samson" (Indie) and "Last of Vikings" (Indie). Good $7,500. Last week, "Advise and Consent" (Col), $5,000.

Palace (Silk & Helpern) (2,739; $1.50-$2) — "Windjammer" (NT). Hot $15,000 or over. Last week dark.

State (Loew) (3,700; $1-$1.50)—"Birdman of Alcatraz" (UA) (2d wk). Fair $8,000. Last week, $14,500.

Stillman (Loew) (2,700; $1-$1.65)— "Lolita" (MGM). Boff $13,000. Last week, "Sad Sack" and "Delicate Delinquent" (reissues), $7,200.

Westwood Art (Art Theatre Guild) (955; $1.25-$1.50)—"Jules and Jim" (Indie) (2d wk). Fair $1,800. Last week, $2,100.

'Voyage' Sock $11,000, Port; 'Music' Loud 12G

Portland, Ore., July 24.

Despite sudden heat wave, some firstruns are holding up well here currently. Ace newcomer is "Music Man," headinug for smash take at the Fox. "Bon Voyage" looks equally socko on opener at Orpheum. However, another newie, "My Geisha" shapes slow at Paramount. "That Touch of Mink" shapes bright in fifth at Broadway

Estimates for This Week

Bagdad (Sullivan) (1,400; $1.25)—"Counterfeit Traitor" (Par) and "Cape Fear" (U) (4th wk). Fair $1,500. Last week, $2,900.

Broadway (Parker) (1,890; $1-$1.50)—"Touch of Mink" (U) and "Information Received" (U) (5th wk). Brisk $4,500. Last week, $7,100.

Esquire (Cruikshank) (460; $1.25)—"Hobbs Takes a Vacation" (20th)

(Continued on page 10)

'Landlady' Hep $14,500, Hub; 'Red' OK 9G, 'Man' Fast 12G; 'Mink' 15G, 5th

Broadway Grosses

Estimated Total Gross

This Week $587,800
(*Based on 29 theatres*)

Last Year $627,300
(*Based on 31 theatres*)

'Music' Boffo 27G, Frisco; 'Gidget' 6G

San Francisco, July 24.

Activity at firstrun wickets currently is picking up in many instances this stanza, with biggest coin going to "Music Man," which is smash in second week at Coronet. "Touch of Mink" still is lively in fifth session at Golden Gate while "Bon Voyage" is rated okay in second at the big Fox.

Pairing of "Gidget" and "Gidget Goes Hawaiian" is landing only mild takings in five-day opening stanza, "Lolita" still is stout in fourth round at the Stagedoor.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Touch of Mink" (U) and "Night Creatures" (U) (5th wk). Brisk $11,500. Last week, $11,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Bon Voyage" (BV) and "East of Kilimanjaro (Indie) (2d wk). Okay $12,000. Last week, $15,500.

Waffield (Loew) (2,656; $1.25-$1.50)—"Boys' Night Out" (MGM) (4th wk). Mild $6,000. Last week, $7,500.

Paramount (Par) (2,646; $1.25-$1.50) — "Merrill's Marauders" (WB) and "Queen of Pirates" (Col). Fair $14,000 in 9 days. Last week, "Hatari" (Par) (4th wk), $10,000.

St. Francis (Par) (1,400; $1-$1.75) — "Gidget" (Col) and "Gidget Goes Hawaiian" (Col). Mild $6,000 or near in 5 days. Last week, "Advise and Consent" (Col) (4th wk), $10,500.

United Artists (No. Coast) (1,151; $1.50-$3)—"West Side Story" (UA) (32d wk). Sweet $15,000. Last week, same.

Vogue (S. F. Theatres) (346; $1.50)—"Rules of Game" (Indie). Good $3,000. Last week, "Through Glass Darkly" (Janus) (10th wk) and "Devil's Eye" (Janus) (4th wk), $1,600.

Stagedoor (A-R) (444; $1.50) —

(Continued on page 10)

Mpls. Still Slow But 'Mink' Great 10G, 5th; 'Landlady' Hot $7,000

Minneapolis, July 24.

With two exceptions, one which is a "skin" picture in a nabe hood house, it's holdovers all down the line here this week. The important fresh entry is "Notorious Landlady," which looks like a winner at the World. Except for the Aquatennial, annual local summer festival, which, with its myriad of competing attractions sounded taps Sunday (22), the same adverse boxoffice influences as hitherto continue.

Such splendid performing film holdovers as "That Touch of Mink," "Boys' Night Out," "Lolita" and "Counterfeit Traitor" still hang on tenaciously. "Mink," in fifth round at State, still is wow. "Boys" is rated lively in fourth at Lyric, "Lolita" shapes solid in third at Park.

On upped scale run, "West Side Story" looks great in 23d round at the Mann.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$1.50) — "Oklahoma" (20th) (reissue) (2d wk). Good $5,000. Last week, $5,000.

Avalon (Frank) (800; $1)—"Like-Wow" (Indie) and "Bachelor Party" (UA) (reissue) (3d wk). Nice $1,400. Last week, $1,800.

Boulevard, Edina, Hollywood, Hopkins, Richfield, Riverview, Terrace (Frank-Mann-Rubenstein-Engler-Mans-Volk-Volk) (800; 1,000; 900; 1,100; 800; 900; 1,200; $1.25) — "Merrill's Marauders"

(Continued on page 10)

Boston, July 24.

Film biz is holding firm at first-runs here, helped by a week of cool weather. There are four new arrivals this week. "Notorious Landlady" is solid at Orpheum. "Adventures of a Young Man" looks lofty at Saxon. "Big Red" shapes nice at the Pilgrim.

Big noise is "Boys' Night Out" in second at new Music Hall, still smash. "Lolita" in second at the Capri looks wow. "Touch of Mink" is holding hotsy in fifth at Memorial. "Advise and Consent" looms nice in fourth at Beacon Hill. "Bon Voyage" is rated hefty at Astor in fourth. "Holiday in Spain" is holding sock at the Boston in 12th week.

Ben Sack's redone old Metropolitan, now the new Music Hall, is proving that a revamped house can be an attraction in itself. In the first week, several times, he had to open the 1,786-seat balcony which is only done if the 2,100-seat floor is filled.

Sack plans, however, to use the full capacity for legit, musicals, ballets and opera.

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50)—"Bon Voyage" (BV) (4th wk). Fine $7,500. Last week, same.

Beacon Hill (Sack) (900; $1-$1.50)—"Advise and Consent" (Col) (4th wk). Big $10,000. Last week, $12,000.

Boston (Beacon Ent.) (1,354; $1.75-$2.65)—"Holiday in Spain" (Nat'l Th.) (12th wk). Fast $10,500. Last week, $10,000.

Capri (Sack) (850; 75-$1.80)—"Lolita" (MGM) (2d wk). Smash $15,000. Last week, $19,000.

Exeter (Indie) (1,376; 90-$1.49)—"World of Comedy" (Cont). Opened Saturday (21). Last week, "Only Two Can Play" (Col) (8th wk), oke $4,000.

Fenway (Indie) (1,300; $1.50)—"Jules and Jim" (Janus) (2d wk). Okay $3,500. Last week, $4,500.

Gary (Sack) (1,277; $1.50-$3)—"West Side Story" (UA) (38th wk). Holding big at $12,000. Last week, $12,200.

Memorial (RKO) (3,000; 90-$1.49)—"Touch of Mink" (U) and "Inside Information Received" (U) (5th wk). Torrid $15,000. Last week, $17,000.

Music Hall (Sack) (2,100; 75-$1.50)—"Boys' Night Out" (MGM) (2d wk). Smash $30,000. Last week, $40,000.

Orpheum (Loew) (2,900; 90-$1.49)—"Notorious Landlady" (Col). Hot $14,500. Last week, "Jack, Giant Killer" (UA), $8,200.

Paramount (NET) (2,357; 70-$1.25)—"Hatari" (Par) (4th wk). Oke $8,000. Last week, $10,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Big Red" (BV). Nice $9,000. Last week, "Vikings" (UA) and "Trapeze" (UA) (reissues), $5,500.

Saxon (Sack) (1,100; $1.50-$1.80) — "Adventures of Young Man" (20th). Fast $12,000. Last week, "Miracle Worker" (UA) (4th wk), $7,500.

State (Trans-Lux) (730; 75-$1.25)—"Immoral West" (Indie) and "Hot Bed of Sin" (Indie). Sock $8,000. Last week, "Affair in Kamakura" (Indie) and "On Any Street" (Indie), $4,000.

'Landlady' Big $11,000, Denver; 'Lolita' $7,000

Denver, July 24.

Some new screen fare in current stanza will help brighten the biz picture here. "Notorious Landlady" looms big at Orpheum while "Lolita" is rated torrid on opener at Aladdin. "Music Man" still is fancy in third, day-dating the Crest and Paramount. "Hatari" shapes neat in third at the Denver, "Bon Voyage" looms okay in fourth at the Towne.

Estimates for This Week

Aladdin (900; $1.25-$1.45)—"Lolita" (MGM). Big $7,000 or over. Last week, subruns.

Centre (Fox) (1,270; $1.25-$1.45)—"Boys' Night Out" (MGM) (2d wk). Okay $7,000. Last week, $14,000.

Cooper (Cooper) (814; $1.65-$2.50)—"Cinerama Holiday" (Cinerama) (8th wk). Tall $18,000. Last week, $16,000.

Crest (Wolfberg) (750; $1.25-$1.75)—"Music Man" (WB) (3d wk). Fine $6,500. Last week $8,000.

Denham (Indie) ($1.25-$2.50)—

(Continued on page 10)

New Pix Perk Chi; 'Music' Smash 53G, 'Birdman' Boff 37G, 'Man' Socko 23G; 'Voyage' Big 16G, 4th; 'Mink' 19G, 6

Chicago, July 24.

Big batch of heavyweight premers is boosting deluxer biz despite sharp competition from outdoor attractions. Sweetest music is being made by "Music Man", which is eyeing a socko $53,000 in its bow at the Chicago. "Birdman of Alcatraz" shapes a towering $37,000 in Oriental debut while "Adventures of Young Man" should do a boffo $23,000 at the Woods.

First round of "I Like Money" rates a speedy $5,500 at the Surf. "House of 3 Girls" shapes mild $3,500 at Town for same sesh.

"Viridiana" is grabbing a lusty second round at the World. "Hatari" is registering a stout fourth lap at the Roosevelt. "Bon Voyage" shapes solid in fourth State-Lake frame while "Lolita" is posting another sizzler in its Loop fourth week.

"Taste of Honey" continues strong in its Cinema fourth session. Fifth frame of "My Geisha" is hep at the Esquire while "Touch of Mink" holds down the long-run honors with a torrid sixth at the United Artists.

On hardticket, "Judgment At Nuremberg" shapes slow in its ninth stanza at Cinestage, but "West Side Story" is still rousing in its Todd 22d canto.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"A Woman Like Satan" (Indie) and "Something Wild" (Indie) (reissues). Nice $3,200. Last week, "Last Year Marienbad" (Astor) (subrun) (2d wk), $2,900.

Chicago (B&K) (3,900; $1.25-$1.80)—"Music Man" (WB). Smash $53,000 or close. Last week, "Notorious Landlady" (Col) (3d wk), $23,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Judgment At Nuremberg" (UA) (9th wk). Okay $11,000. Last week, $12,000.

Cinema (Stern) (500; $1.50)—"Taste of Honey" (Cont) (4th wk). Sweet $6,000. Last week, $8,300.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"My Geisha" (Par) (5th wk). Nifty $8,700. Last week, near $11,000.

Loop (Telem't) (606; $1.25-$1.80)—"Lolita" (MGM) (4th wk). Excellent $20,000. Last week, $24,000.

Monroe (Jovan) (1,000; 65-90)—"Purple Noon" (Indie) and "House

(Continued on page 10)

'Voyage' Boffo $19,000, L'ville; 'Music' Mighty 16G; 'Mink' Nice 5½G, 5

Louisville, July 24.

Couple of boff entries this week are bringing life to firstrun row in Louisville. "Bon Voyage" at United Artists is jamming 'em in at $1.25 top while "Music Man" with $1.75 top at the Mary Anderson is wow. Ticket-buyers were lined up for almost a block Saturday (21) night at this one. "West Side Story" continues strong in fourth at the Brown.

"Touch of Mink," in fifth at the Kentucky, is still getting a generous share of the downtown bonanza. "Boys Night Out," in second at the Ohio, still is fine. Eighth week of "Windjammer" at Rialto continues good.

Estimates for This Week

Brown (Fourth Avenue) (75-$1.25) — "West Side Story" (UA) (4th wk). Bright $7,000 after third week's $9,000.

Kentucky (Switow) (900; 75-$1.25)—"Touch of Mink" (U) (5th wk). Nice $5,500. Fourth week, $6,500.

Mary Anderson (People's) (1,100; $1.25-$1.75)—"Music Man" (WB). Soaring to break b.o. sound barrier at this smallseater. Wow $16,000 or close. Last week, "Delicate Delinquent" (Par) and "Sad Sack" (Par) (reissues), $6,000.

Ohio (Settos) (900; 75-$1.25) — "Boys' Night Out" (MGM) (2d wk). Fine $5,500. Second week, $7,000.

United Artists (Fourth Avenue) (3,000; $1-$1.25) — "Bon Voyage" (BV). Capacity and price scale at this house made to order for this big one. Boff $19,000 or near. Last week, "Hobbs Takes Vacation" (20th) (2d wk), $9,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Geisha' Fair 6G, K.C.; 'Landlady' 9G

Kansas City, July 24.

New films are scarce this session, with "My Geisha" at Paramount only fair on opener—"Burn, Witch Burn" is getting good play at 4 drive-ins and moderate trade at three outdoor houses.

"Notorious Landlady" is sock in holdover at Plaza. "Hobbs Takes a Vacation" at the Brookside holds a handsome pace in fourth week. "Lolita" is sturdy at the Capri for second. Weather has been on the hot side, with plenty of moisture Friday.

Estimates for This Week

Brookside (Fox Midwest-Nat. Theatres) (800; $1-$1.25)—"Hobbs Takes Vacation" (20th) (4th wk). Bright $4,500; holds. Last week, $5,000.

Capri (Durwood) (1,260; 75c-$1.50)—"Lolita" (MGM) (2d wk). Sturdy $6,000; stays on. Last week, $6,300.

Empire (Durwood) (1,200; 90c-$2)—"Windjammer" (NT) (reissue) (6th wk). Okay $3,000; holds through Aug. 8. Last week $3,200.

Isis, Fairway, Vista (FMW-Nt) (1,360, 700, 700), **Crest, Riverside** (Commonwealth) (900 cars each), **Heart** (Noah-Wiles) (1,500 cars), **Boulevard** (Rosedale) (750 cars) ($1 each)—"Burn, Witch, Burn" (A) and "Brain That Wouldn't Die" (A). Good $25,000. Last week, Isis, Fairway, Vista, Crest, Riverside, Boulevard, Hiway 40 (General) (1,000 cars), Dickinson, Overland, Aztec (Dickinson) (700, 500, 500) ($1), "Merrill's Marauders" (WB) combined with various second-run pix, $26,000.

Kimo (Dickinson) (504; $1.25-$1.50)—"Black Tights" (Magna) (2d wk). Okay $1,700. Last week, $2,000.

Paramount (Blank-UP) (1,900; $1-$1.25)—"My Geisha" (Par) 8 days. Fair $6,000 in 8 days. Last

(Continued on page 10)

'Landlady' Good 8G, Buff; 'Mink' Fine 6G

Buffalo, July 24.

Biz is very spotty in current round but it is an improvement to a certain extent over last week. "Les Liaisons" is rated bright in first at the Cinema while "Notorious Landlay" looks good in second at Century. "That Touch of Mink" still is solid in fifth session at Lafayette. "Road To Hong Kong" is only fair in second at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"Road To Hong Kong" (UA) (2d wk). Fair $6,500. Last week, $8,000.

Center (AB-PT) (2,500; 90-$1.25)—"My Geisha" (Par) (2d wk). Slow $5,000 in 6 days. Last week, $6,000.

Century (UATC) (2,700; 90-$1.25)—"Notorious Landlady" (Col) (2d wk). Good $8,000. Last week, $8,600.

Lafayette (Basil) (3,000; 90-$1.50)—"Touch of Mink" (U) (5th wk). Fine $6,000. Last week, $6,800.

Paramount (AB-PT) (3,000; 90-$1.25) — "Panic in Year Zero" (Indie). Mild $7,500. Last week, "World of Comedy" (Cont), $5,000.

Teck (Loew) (1,200; 70-$1.25)—"Lolita" (MGM) (3d wk). Okay $4,500. Last week, $5,000.

Cinema (Martina) (450; 90-$1.25)—"Les Liaisons" (Astor). Bright $4,000. Last week, "Only Two Can Play" (Col) (3d wk), $1,000.

'El Cid' Immense 17G, Seattle; 'Mink' 5G, 5th

Seattle, July 24.

Big news here this week is the great showing being made by "El Cid," playing at $1.75 top. It is rated immense at the Fifth Avenue in first round. "Road to Hong Kong" looks good in second at the Blue Mouse. "That Touch of Mink" looms okay in fifth round at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.25-$1.50) — "Road to Hong Kong" (UA) (2d wk). Good $5,500. Last week, $7,700.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "My Geisha" (Par) and "Air Borne" (Indie). Fair $7,000 in 9 days. Last week, "Hobbs Vacation" (20th) (2d wk), $7,100.

Fifth Avenue (Fox-Evergreen) (2,500; $1.50-$1.75)—"El Cid" (AA). Huge $17,000 or near. Last week, "Advise and Consent" (Col) (3d wk), $5,400.

Music Box (Hamrick) (738; $1.50-$3)—"West Side Story" (UA) (22d wk). Good $6,000. Last week, $6,300.

Music Hall (Hamrick) (2,200; $1.25-$1.50)—"Touch of Mink" (U) (5th wk). Okay $5,000. Last week, $5,700.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50)—"Bon Voyage" (BV) and "2 Little Bears" (20th) (3d wk). Modest $5,000 in 8 days. Last week, $6,800.

'Birdman' Sock 14G, D.C.; 'Mink' $10,000 in 5th

Washington, July 24.

Mainstem showing holdovers strong on their own currently, with tourist trade is helping. "Only Two Can Play" at MacArthur due for second big frame and "Touch of Mink" is holding smash in fifth round. "Lolita" looms sweet in fourth at the Ontario.

"Birdman of Alcatraz" looks sock at Keith's in second. "Hatari" at Capitol and "Boys' Night Out" at Palace are hefty, both in fourth sessions.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Sad Sack" and "Delicate Delinquent" (Par) (reissues). Good $13,000. Last week, "Bon Voyage" (BV) (3d wk), $10,000.

Capitol (Loew) (3,240; $1-$1.49)

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'Music' Lusty $20,000, Toronto; 'Advise' Boff 10G, 'Voyage' 9½G, 3d

Toronto, July 24.

"Music Man" and "Advise and Consent" are off to sock starts as the lone newcomers among major deluxers currently. Such holdovers as "Bon Voyage" and "Boys' Night Out," both in third stanzas, shape big.

"Mr. Hobbs Takes a Vacation" is holding up nicely at three Rank houses. Reissue of "Windjammer," also in third frame, is doing same biz as previous week.

Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; $1-$1.50)—"Hobbs Takes Vacation" (20th) (2d wk). Neat $20,000. Last week, $28,000.

Eglinton (FP) (918; $1.50-$2.50)—"Windjammer" (NT) (reissue) (3d wk). Fast $5,500. Last week, same.

Hollywood (FP) (1,080; $1-$1.50)—"Counterfeit Traitor" (Par) (5th wk). Holding at big $7,000. Last week, $7,200.

Hyland (Rank) (1,373; $1-$1.50)—"Advise and Consent" (Col). Smash $10,000. Last week, "In Dog House" (20th) (2d wk), $5,500.

Imperial, Nortown (FP) (3,206; 959; $1-$1.75)— "Music Man" (WB). Bolf $20,000. Last week, "Hatari" (Par) (3d wk), $9,000.

Loew's (Loew) (1,641; $1-$1.50)—"Boys Night Out" (MGM) (3d wk). Great $12,000. Last week, $15,000.

Tivoli (FP) (935; $1.50-$2.50)—"West Side Story" (UA) (10th wk). Lusty $11,000. Last week, same.

University (FP) (1,393; $1.25-$1.50)—"Bon Voyage" (BV) (3d wk). Socko $10,000. Last week, $10,800.

Rain, Cooler Weather Help B'way; 'Birdman' Boffola $57,000; 'Hatari' 35G, 2d; 'Mink'-Stage 188G in 6th

Rainy weekend is helping to keep Broadway firstrun biz on even keel this session. More rain Monday (23) was a plus factor. Launching of "Birdman of Alcatraz" was highly satisfactory, with a smash $57,000 likely on initial week, daydating at the Astor and Trans-Lux 85th Street.

Still the big money picture, "That Touch of Mink" with stageshow looks like a giant $188,000 or over in current (6th) session at the Music Hall, insuring a seventh week and undoubtedly several additional stanzas. "Mink" looks to hit $1,208,959 if the Doris Day-Cary Grant comedy lives up to this estimate for the current session.

"Hatari" is holding with smash $35,000 or close in second round at the DeMille, and, of course, stays on. "Advise and Consent" looks fine $35,000 for seventh round daydating the Criterion and arty Sutton. "Notorious Landlady" moves into the Crit tomorrow (Thurs.).

"Lolita" is heading for a rousing $45,500 in sixth stanza, daydating the State and arty Murray Hill. "Sky Above" held with a trim $18,500 in fifth round daydating the Forum and the Normandie.

"Boys' Night Out" looks good $23,000 for fifth week daydating the Victoria and arty Guild, week at the latter being only for five days. "El Cid" is holding with an okay $15,000 in current (32d) round at the Warner.

"Adventures of a Young Man" preems today (Wed.) at the Paramount and Trans-Lux 52d Street. "Hobbs Takes a Vacation" was a fair $15,000 in final five days of fifth stanza at the Par.

Standout in the arty theatre sector is "Boccaccio '70" with a wham $30,000 or a bit over for the fourth sessions at the Cinema One, Cinema Two. This is the low mark of the run to date but still rated amazing for such limited capacity. A pleasing newcomer is "Money, Money, Money," which wound its first week Monday (23) with a big $00,000 at the Little Carnegie.

Both hardticketers are holding their own, with "West Side Story" heading for a boff $44,000 in current (39th) round at the Rivoli, and "Judgment at Nuremberg" a sturdy $22,000 or close in 31st week ended yesterday (Tues.) at the Palace. "Phantom of Opera" now is due to replace late in August.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Bird Man of Alcatraz" (UA) (2d wk). Initial round ended yesterday (Tues.) was boff $45,000 or close. In ahead, "Miracle Worker" (UA) (8th wk), $16,400, for a splendid longrun.

Criterion (Moss) (1,520; $1.25-$2.50) — "Advise and Consent" (Col) (7th-final wk). This week ending today (Wed.) looks like good $24,000 for eight days. "Notorious Landlady" (Col) opens tomorrow (Thurs.), daydating with Beekman.

DeMille (Reade) (1,463; 90-$2.75)—"Hatari" (Par) (3d wk). First holdover round completed yesterday (Tues.) was smash $35,000 or near after $44,000 in opening week.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"World of Comedy" (Cont) (8th wk). Seventh stanza finished yesterday (Tues.) was hep $7,500 after $7,000 in sixth.

Palace (RKO) (1,642; $1.50-$3.50) — "Judgment at Nuremberg" (UA) (32d wk). The 31st session finished yesterday (Tues.) was sturdy $22,000 or close after $23,000 for 30th week. Holds until late in August when "Phantom of Opera" (U) comes in, likely on Aug. 21.

Forum (Moss) (813; $1.25-$1.80)—"Sky Above" (Embassy) (6th wk). Fifth round finished Monday (23) was trim $12,500 after $14,500 for fourth week. Daydating with Normandie.

Paramount (AB-PT) (3,665; $1-$2)—"Adventures of Young Man" (20th). Opens today (Wed.). In ahead, "Hobbs Takes Vacation" (5th wk), hit fair $15,000 in five days after $20,000 for fourth full week.

Radio City Music Hall (Rockefeller) (6,200; 95-$2.75)—"Touch of Mink" (U) with stageshow (6th wk). Current round winding today (Wed.) looks to hold with huge $188,000 or over after $198,052, over estimate, for fifth. If pic lives up to current week's estimate, "Mink" will have grossed $1,208,959 in six weeks here. Holding indef, with engagment shaping for eight or nine weeks, based on current hot pace.

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (39th wk). Current week finishing today (Wed.) is heading for great $43,000 after $44,000 in 38th week, both for 14 shows. Stays on.

State (Loew) (1,900; $1.50-$2.50)—"Lolita" (MGM) (6th wk). This session ending today (Wed.) looks like great $34,000 after $39,000 for fifth week. Daydating with Murray Hill. Holds on.

Victoria (City Inv.) (1,003; $1.25-$2)—"Boys' Night Out" (MGM) (5th wk). This week finishing today (Wed.) looks to push to fine $16,000 after $15,000 last week. Continues.

Warner (SW) (1,813; $1.50-$2.50)—"El Cid" (AA) (32d wk). Looks to get fine $15,000 in week ending today (Wed.) after $15,500 for 31st round. "Spiral Road" (U) opens Aug. 3.

First-Run Arties

Fine Arts (Davis) (468; $1.80-$2)—"End of Desire" (Cont) (3d wk). Initial holdover round finished Sunday (22) was swell $3,800 after $8,600 for opener.

Beekman (Rugoff Th.) (590; $1.50-$2) — "World of Comedy" (Cont) (7th-final wk). This week of 10 days ending today (Wed.) looks like $6,800 after $6,000 in sixth regular week. "Notorious Landlady" (Col) opens tomorrow (Thurs.), daydating with Criterion.

Carnegie Hall Cinema (F&A) (300; $1.50-$2) — "Last Year Marienbad" (Astor) (20th wk). This session finishing today (Wed.) looks like hep $5,300, same as last week or over expectancy.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "Shoot Piano Player" (Astor). Opened Monday (23). In ahead, "Through Glass Darkly" (Janus) (m.o.) (7th wk), was okay $4,500.

Normandie (T-L) (592; $1.25-$2) — "Sky Above" (Embassy) (6th wk). Fifth round ended Monday (23) was good $6,000 after $7,000 for fourth week.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "Money, Money, Money" (Times) (2d wk). Initial stanza finished Monday (23) was big $12,000. Last week, reissues.

Guild (Guild) (450; $1-$1.75) — "A Matter of Who" (Indie). Opened yesterday (Tues.). In ahead "Boys' Night Out" (MGM) (5th wk-5 days), was trim $7,500 after $8,500 for fourth full week.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Lolita" (MGM) (6th wk). This session finishing today (Wed.) is heading for splendid $11,500 after $13,000 for fifth week. Daydating with State.

Paris (Pathe Cinema) 568; $1.50-$2)—"Taste of Honey" (Cont) (13th wk). The 12th round ended Sunday (22) was sweet $9,000, same as for 11th week. Stays on.

Plaza (Lopert) (525; $1.50-$2)—"Stowaway in Sky" (Lope) (6th wk). Fifth stanza completed Sunday (22) was okay $5,600 after $6,500 for fourth.

Cinema One, Cinema Two (Rugoff Th.) (700; 300; $1.50-$2)—"Boccaccio '70" (Embassy) (5th wk). Fourth stanza ended yesterday (Tues.) was wow $30,000 or over after $32,500 in third week, both remarkable totals for capacity of two houses here.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Advise and Consent" (Col) (8th wk). Seventh week ended yesterday (Tues.) was sturdy $11,000 after $13,000 for sixth. Also at Criterion.

72d St. Playhouse (Baker) (440; $1.50-$2) — "Jack, Giant Killer" (UA). Opens today (Wed.). Last week, "Jessica" (UA) (subrun), mild $4,000 on single week. "Counterfeit Traitor" (Par) wound

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'Man' Big $29,000 for 2 Det. Spots; 'Lolita' Wow 18½G, 'Music' Torrid $20,000; 'Mink' Sockeroo 18G, 5th

Detroit, July 24.

Day-date firstrun bookings, a rarity here, are helping "Adventures of a Young Man" to a big total playing the downtown Fox and uptown Trans-Lux Krim. Heading for a wow take is "Music Man" at the Michigan.

"Lolita" at the Adams shapes huge. "Touch of Mink" at the Mercury still is torrid in fifth round.

Meanwhile, "West Side Story" is strong in 23d week at the Madison. "Holiday in Spain. looks sock in 9th session at Music Hall. "Hell Is for Heroes" is barely okay at the Palms in second. "Advise and Consent" shapes oke in fourth round at the United Artists.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.49)—"Adventures of Young Man" (20th). Big $17,000. Last week, "Reprieve" (AA) and "Big Wave" (AA) $7,500 in five days.

Michigan (United Detroit) (4,026; $1.25-$1.49)—"Music Man" (WB). Great $20,000 or over. Last week, "Bon Voyage" (BV) (3d wk), $11,000.

Palms (UD) (2,995; $1.25-$1.49)—"Hell is For Heroes" (Par) and "Geronimo" (UA) (2d wk). Oke $7,000 or close—Last week, $9,000.

Madison (UD) 1,408; $1.50-$2.65)—"West Side" (UA) (23d wk). Great $11,500. Last week, $11,900.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Notorious Landlady" (Col) (3d wk). Good $6,000. Last week, $8,000.

Adams (Balaban) (1,700); $1.25-$1.50)—"Lolita" (MGM). Wow $18,-500. Last week, "Boys Night Out" (MGM) (3d wk), $8,000.

United Artists (UA) (1,667; $1.25-$1.50)—"Advise and Consent" (UA) (4th wk). Oke $7,000. Last week, $7,200.

Music Hall (Beacon Enterprises) (1,213; $1.20-$2.65)—"Holiday in Spain" (Nat'l Tele.) (9th wk). Big $12,000. Last week, $11,000.

Mercury (UM) (1,465; $1-$1.80)—"Touch of Mink" (U) (5th wk). Hotsy $18,000. Last week, $19,000.

Trans-Lux Krim (Trans-Lux) (980; $1.49-$1.65)—"Adventurers of Young Man" (20th). Great $12,000. Last week, "Sky Above" (Indie) (3d wk-5 days), $2,500.

MINNEAPOLIS

(Continued from page 8)

(WB) (2d wk). Good $11,00. Last week, $18,000.

Century (Par) (1,300; $1.25-$1.50)—"Advise and Consent" (Col) (5th wk). Okay $4,000. Last week, $5,-000.

El Lago (Carisch) (800; $1)—"Some Like It Cool" (Janus) and "The Truth" (Union) (reissue). Healthy $2,200. Last week, "Immoral Mr. Teas" (Indie) and "Eve and Handyman" (Indie) (reissues), $2,500.

Coon Rapids Drivein, Ritz (Levy) (600; 900; $1)—"Hitler" (AA) (2d wk). Oke $3,000. Last week, $4,000.

Gopher (Berger) (1,000; $1-$1.25)—"Hobbs Takes a Vacation" (20th) (2d wk). Flashy $6,000. Last week, $8,000.

Lyric (Par) (1,000; $1.25-$1.50)—"Boys' Night Out" (MGM) (4th wk). Lively $6,400. Last week, $6,-500.

Mann (Mann) (1,000; $1.50-$2.75)—"West Side Story" (UA) (23d wk). Great $8,000. Last week, $8,-500.

Orpheum (Mann) (2,800; $1-$1.25)—"Bon Voyage" (BV) (4th wk). Fair $4,000. Last week, $5,000.

Park (Field) (1,000; $1.50)—"Lolita" (MGM) (3d wk). Okay $4,-000. Last week, $6,000.

State (Par) (2,200; $1.25-$1.50)—"Touch of Mink" (U) (5th wk). Wham $10,000. Last week, $12,000.

Suburban World (Mann) (800; $1.75)—"I Like Money" (20th) (2d wk). Mild $2,000. Last week, $3,-000.

Uptown (Field) (1,000; $1.25-$1.50)—"Counterfeit Traitor" (Par) (4th wk). Fine $4,000. Last week, $6,000.

World (Mann) (400; $1.25-$1.50)—"Notorious Landlady" (Col). Big $7,000. Last week "My Geisha" (Par) (2d wk), $4,000 10 days.

WASHINGTON

(Continued from page 9)

—"Hatari" (Par) (4th wk). Nice $11,000. Last week, $10,000.

Dupont (Mann-KB) (400; $1-$1.65)—"Miracle Worker" (UA) 4th wk). Oke $4,800. Last week, $5,400.

Keith's (RKO) (1,839; $1-$1.49)—"Birdman of Alcatraz" (UA) (2d wk). Socko $14,000 after $18,000 opener.

MacArthur (KB) (900; $1.25-$1.40)—"Only Two Can Play" (Col) (2d wk). Smash $11,000 after $13,800, house record, in initialer.

Ontario (KB) (1,240; $1-$1.49)—"Lolita" (MGM) (4th wk). Sweet $7,000. Last week, $8,000.

Palace (Loew) (2,360; $1-$1.49)—"Boys' Night Out" (MGM) (4th wk). Tall $10,000. Last week, $11,000.

Playhouse (TL) (459; $1.49-$2)—"Advise and Consent" (Col) (7th wk). Hefty $6,300. Last week, $8,500.

Plaza (TL) (278; $1.49-$1.80)—"Sky Above" (Embassy) (4th wk). Boff $6,100. Last week, $6,900.

Town (King) (800; 90-$1.25)—"Touch of Mink" (U) (5th wk). Sturdy $10,000 after $11,000 session last.

Trans-Lux (TL) (599; $1.49-$2)—"Advise and Consent" (7th wk). Fine $7,500. Last week, $9,800.

Uptown (SW) (1,300; $1.49-$2.75)—"West Side Story" (UA) (36th wk). Fancy $9,000. Last week, $9,500.

Warner (SW) (1,250; $1.25-$1.60)—"El Cid" (AA) (6th wk). Big $12,500 after same in fifth.

PHILADELPHIA

(Continued from page 8)

"Hatari" (Par) (5th wk). Good $9,000. Last week, $10,000.

Studio (Goldberg) (383; 95-$1.80)—"Paradisio" (Indie) and "Girl Chasers" (Indie). Fast $6,000. Last week, "Nero's Mistress" (Indie) and "Prehistoric Women" (Indie), $4,000.

Trans-Lux (T-L) (500; $1.20-$2)—"Lolita" (MGM) (4th wk). Smart $12,000. Last week, $11,500.

Viking (Sley) (1,000; 95-$1.80)—"Escape from Zahrain" (Par) (4th wk). Quiet $4,300. Last week, $4,500.

World (R&B-Pathe) (499; 95-$1.80)—"Tomorrow Is My Turn" (Show) (2d wk). Okay $2,600. Last week, $3,200.

CHICAGO

(Continued from page 9)

on the Waterfront" (Indie) (reissues). Oke $4,500. Last week, "Girls of Night" (Indie) and "Love Is Day's Work" (Indie), $5,000.

Oriental (Indie) (3,400; 90-$1.80)—"Birdman of Alcatraz" (UA). Socko $37,000. Last week, "Boys Night Out" (MGM) (4th wk), $18,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Hatari" (Par) (4th wk). Hot $17,000. Last week, $22,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Bon Voyage" (BV) (4th wk). Bright $16,000 or over. Last week, $20,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"I Like Money" (20th). Slick $5,500. Last week, "Stowaway In Sky" (Lope) (3d wk), $3,600.

Todd (Todd) (1,089; $2.20-$3.50)—"West Side Story" (UA) (22d wk). Big $24,000. Last week, $28,000.

Town (Teitel) (640; $1.25-$1.80)—"House of 3 Girls" (Indie). Fairish $3,500. Last week, "Jules and Jim" (Janus) (3d wk), $3,500.

United Artists (B&K) (1,700; 90-$1.80)—"Touch of Mink" (U) (6th wk). Torrid $19,000. Last week, $24,000.

Woods (Essaness) (1,200; 90-$1.80)—"Adventures of Young Man" (20th). Boff $23,000. Last week, "Advise and Consent" (Col) (8th wk), $9,000 in 5 days.

World (Teitel) (608; 90-$1.25)—"Viridiana" (Indie (2d wk). Busy $7,000. Last week, $10,000.

The Kidpix Problem

Los Angeles, July 24.

Following his recent acceptance of the honorary chairmanship of the local Youth Films Foundation, Los Angeles Mayor Samuel W. Yorty expressed concern "about the very few films produced in the U.S. for viewing by children in the six to 12-year age category." He called this a potentially large market which deserves greater attention by the film industry.

Showing an awareness for the economic problems involved in making pix for such a specialized audience, the Mayor suggested that parents be polled to find out the extent of the demand for kidpix.

The Foundation, has been operating in Orange County where numerous theatres have begun regular programs of childrens' matinees that have proved quite successful. Plan is to expand the drive into Los Angeles, with an eye to attracting more theatres to playing such programs, and eventually for creating a market demand for more kidpix production.

'Bird Man' Solid $14,000 St. Loo; 'Mink' 15G, 3d; 'Advise' Slick 10G, 4th

St. Louis, July 24.

City is 100% holdover here this stanza(but most of the big ones are continuing strong. "Bird Man of Alcatraz" shapes solid in second session at State while "That Touch of Mink" still is lofty in third at the huge Fox.

"Advise and Consent" looms nice in fourth at Ambassador. "Notorious Landlady" is rated big in third at Esquire. "Lolita" is fine in second stanza at arty Shady Oak. "Bon Voyage" continues good in fourth week at Loew's Mid-City. "Taste of Honey" looks okay in second at Apollo Art.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25) — "Advise and Consent" (Col) (4th wk). Nice $10,000. Last week, $14,000.

Apollo Art (Grace) (700; 90-$1.25)—"Taste of Honey" (Cont) (2d wk). Okay $1,500. Last week, $2,500.

Esquire (Schuchart-Levin) (1,-800; 90-$1.25)—"Notorious Landlady" (Col) (3d wk). Big $9,000. Last week, $12,000.

Fox (Arthur) (5,000; 90-$1.25)—"Touch of Mink" (U) (3d wk). Lofty $15,000 or close. Last week, $18,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Bon Voyage" (BV) (4th wk). Good $8,000. Last week, $8,-500.

State (Loew) (3,600; 60-90)—"Bird Man of Alcatraz" (UA) (2d wk). Solid $14,000. Last week, $16,000.

Pageant (Arthur) (1,000; $1.25-$1.50)—"Judgment at Nuremberg" (UA) (4th wk). Sharp $8,500. Last week, $9,000.

St. Louis (Arthur) (3,800; 75-90)—"Sad Sack" (Par) and "Delicate Delinquent" (Par) (2d wk) (reissues). Okay $7,000. Last week, $8,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Lolita" (MGM) (2d wk). Nice $3,500. Last week, $4,000.

SAN FRANCISCO

(Continued from page 8)

"Lolita" (MGM) (4th wk). Stout $7,000. Last week, $7,500.

Presidio (Art Theatre Guild) (774; $1.50) — "Taste of Honey" (Cont) (8th wk). Nice $2,800. Last week, $2,700.

Metro (United California) (1,-000; $1.50-$1.80)—"Whistle Down Wind" (Indie) (5th wk). Oke $2,-000. Last week, $2,900.

Esquire (No. Coast) (846; 90-$1.25—"Judgment at Nuremberg" (UA) (First week on pop scale). Lively $11,500. Last week, "Geronimo" (UA) and "War Hunt" (UA), $5,800.

Coronet (United California) (1,-250; $2)—"Music Man" (WB) (2d wk). Smash $27,000. Last week, $26,000.

Pitt Picks Up; 'Music' Whopping 25G, 'Landlady' Loud 9G, 'Mink' Big 12G, 5

Pittsburgh, July 24.

Four newcomers, topped by the boffo showing of "Music Man" at Stanley, are chasing the blues away this round at Pitt deluxers. "That Touch of Mink" is still smash in fifth at Gateway.

In its first round, "Notorious Landlady" looks lively at Fulton, "My Geisha" rates okay at the Warner but "Reprieve" is dull at Penn. "West Side Story" continues firm in 24th week at Nixon and looks set for remainder of the summer. "Jules and Jim" oke in second frame at Shadyside.

Estimates for This Week

Fulton (Assoc.) (1,530; $1-$1.50)—"Notorious Landlady" (Col). Hotsy $9,000. Last week, "Hobbs Takes Vacation" (20th) (2d wk-8 days), $7,000.

Gateway (Assoc.) (1,900; $1-$1.50)—"Touch of Mink" (U) (5th wk). Glittering $12,000. Last week, $13,500.

Nixon (Rubin) (1,760; $1.50-$2.75)—"West Side Story" (UA) (24th wk). Brilliant $6,500. Last week, $6,600.

Penn (UATC) (3,300; $1-$1.50)—"Reprieve" (AA). Dull $8,000 or less. Last week, "Tartars" (MGM) and "Ride High Country" (MGM), $7,500.

Shadyside (MOTC) (750; $1.25)—"Jules and Jim" (Janus) (2d wk). Fairish $2,200. Last week, $2,700

Squirrel Hill (SW) (834; $1.25)—"Five Finger Exercise" (Col) (3d wk). Good $2,500. Last week, $3,-500.

Stanley (SW) (3,700; $1-$1.50)—"Music Man" (WB). Wow $25,000. Last week, "Bon Voyage" (BV) (3d wk-5 days), $7,000.

Warner (SW) (1,516; $1-$1.50)—"My Geisha" (Par). Okay $8,000 or near. Last week, "Counterfeit Traitor" (Par) (3d wk), $6,000.

KANSAS CITY

(Continued from page 9)

week, "Counterfeit Traitor" (Par) (2d wk), $4,000.

Plaza (FMW-NT) (1,630; $1.25-1.50)—"Notorious Landlady" (Col) (2d wk). Big $9,000; holds. Last week, $12,000.

Roxy (Durwood) (850; 75c-$1.50)—"Boys Night Out" (MGM) (4th wk). Sturdy $5,000. Last week, $6,000.

Rockhill (Little Art Theatres) (750; $1-$1.25)—"Only Two Can Play" (Col) (4th wk). Good $1,500. Last week, same.

Saxon (Durwood) (1,600; 75c-$1.50)—"Advise and Consent" (Col) (4th wk). Okay $4,500; stays again. Last week, $5,000.

Studio (Durwood) (150; $1.25-$1.50) — "L'Avventura" (Janus). Brought downtown after date in midtown art house. Fair $1,200. Last week, "Two Women" (Embassy) (10th wk), $1,000.

Uptown, Granada (FMW-NT) (2,043, 1,217; $1-1.25)—"Mon Voyage" (BV and "Bashful Elephant" (BV) (3d wk Uptown, 2d Granada). Handsome $9,500. Last week, $13,000.

DENVER

(Continued from page 8)

"West Side Story" (UA) (12th wk). Steady $8,000. Last week, $8,500.

Denver (Fox) (2,432; $1.25-$1.45)—"Hatari" (Par) (3d wk). Neat $9,000 or near. Last week, $14,000.

Esquire (Fox) (600; $1.25)—"One Summer of Happiness" (Indie) and "Young Sinners" (Indie). Mild $1,900. Last week, "Heat of Summer" (Indie) and "Three Murderesses" (Indie), $1,800.

Orpheum (RKO) (2,690; $1.25-$1.45)—"Notorious Landlady" (Col) and "East of Kilimanjaro" (Indie). Big $11,000. Last week, "Advise and Consent" (Col) (3d wk), $6,000.

Paramount (Wolfberg) (2,100; $1.25-$1.45)—"Music Man" (WB) (3d wk). Stout $15,000. Last week, $21,000.

Paris (Art Theatre Guild) (350; $1.25)—"Les Liaisons" (Astor). Good $1,000. Last week, "Last Year at Marienbad" same.

Towne (Indie) (600; $1.25-$1.45)—"Bon Voyage" (BV) (4th wk). Okay $4,000. Last week, $6,000.

Vogue (Art Theatre Guild) (450; $1.25)—"Only Two Can Play" (Col) (4th wk). Nice $1,100. Last week, $1,200.

BROADWAY

(Continued from page 9)

highly successful run of 11 weeks with $5,000 in final round.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Adventures of Young Man" (20th). Opens today (Wed.) daydating with Paramount. In ahead, "Miracle Worker" (UA) (9th wk), was fine $8,300 for a very strong longrun. Film's wind-up indicates that perhaps it could have stayed longer.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Birdman of Alcatraz" (UA) (2d wk). First session concluded yesterday (Tues.) was solid $12,000 or near. Daydating with Astor plus "Premiere Showcase" lineup of theatres used by United Artists.

World (Perfecto) (390; 90-$1.50)—"Many Ways To Sin" Mishkin) (17th wk). This round winding up tomorrow (Thurs.) is heading for lively $6,500 or over after $7,000 for 16th week.

Robert Taylor in New Disney Pic, 'Miracle'

Vienna, July 24.

Robert Taylor changed from western garb to the traditional role of Colonel Alois Podhajsky in Walt Disney's production "The Miracle of the White Stallions." Eddie Alpert also came from Hollywood for a role in the pic. Lilli Palmer plays the chief femme character while Curd Jurgens in the German general.

Disney is in personal charge of production, assisted by Peter V. Herald. Canadian Arthur Hiller is directing. Scenes were shot in the Spanish riding school and at the Wienfilm Rosenhuegel studios.

PORTLAND, ORE.

(Continued from page 8)

and "The Trumpet" (Indie) (3d wk). Okay $2,500. Last week, $2,900.

Fox (Evergreen) (1,600; $1-$1.49)—"Music Man" (WB). Smash $12,-000. Last week, "Merrill's Marauders" (WB) and "Pajama Game" (WB) (reissue). $7,300.

Hollywood (Evergreen) (1,180; $1.49-$2)—"Search for Paradise" (Cinerama). Nifty $6,000. Last week, "Seven Wonders of World" (Cinerama) (14th wk), $13,000.

Irvington (Smith) (650; $1.50)—"Judgment at Nuremberg" (UA) (4th wk). Big $5,500. Last week, $6,800.

Laurelhurst (Tebbetts) (700; $1.25)—"Boys' Night Out" (MGM) and "World in Pocket" (MGM) (4th wk). So-so $2,000. Last week, $2,700.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (AU) (19th wk). Tall $5,000. Last week, $6,600.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Bon Voyage" (BV). Smash $11,000. Last week, "El Cid" (AA) (6th wk), $6,600.

Paramount (P[illegible]ar) (3,006; $1-$1.50)—"My Geisha" (Par) and "Air Patrol" (Par). Drab $3,000. Last week, "Road to Hong Kong" (UA) and "Nun and Sergeant" (UA) (3d wk), $4,000.

BALTIMORE

(Continued from page 8)

$1.50)—"Carry On Constable" (Gov). Good $2,300. Last week, "Cash on Demand" (Col), $1,600.

Mayfair (Fruchtman) (700; 90-$1.50) — "Merrill's Maraduders" (WB). Good $6,000. Last week, "Hobbs Takes Vacation" (20th) (3d wk), $4,000.

New (Fruchtman) (1,600; 90-$1.50)—"Bon Voyage" (BV). Nice $8,000 or over. Last week, "Road to Hong Kong" (UA) (2d wk), $4,000.

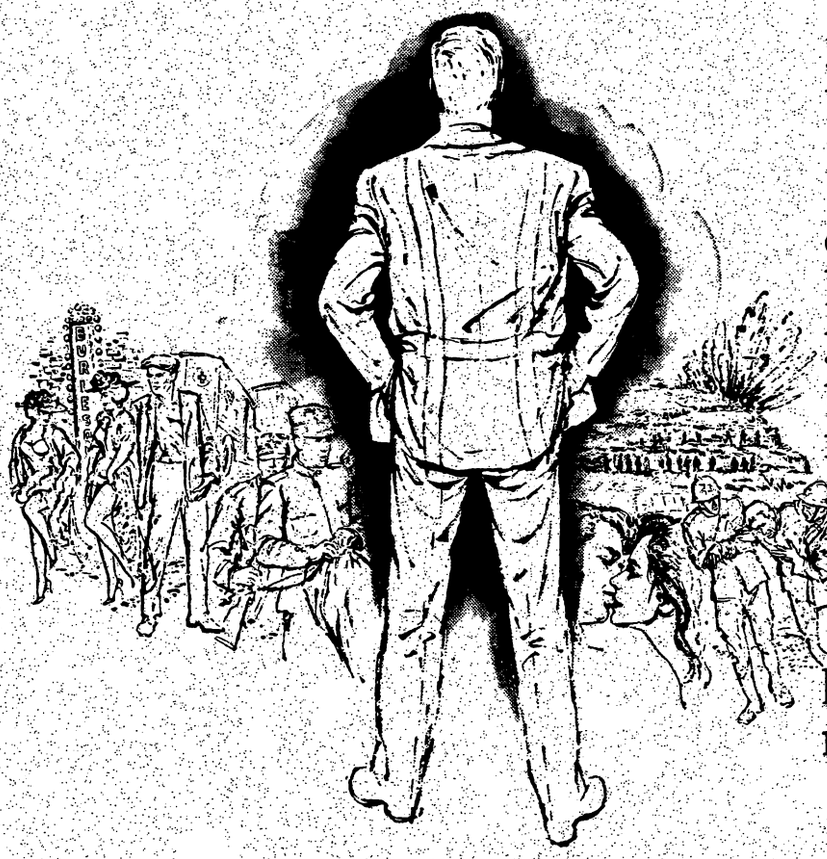
Playhouse (Schwaber) (355; 90-$1.50)—"Only Two Can Play" (Col) (5th wk). Holding at $2,000. Last week, $2,200.

Rex (Freedman) (500; $1.50)—"Not Tonight, Henry" (Indie) (2d wk). Good $3,000 or near. Last week, $4,000.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Touch of Mink" (U) (5th wk). Solid $7,000. Last week, $8,000.

Town (Rappaport) (1,125; 90-$1.50)—"Advise and Consent" (Col) (4th wk). Fair $5,000. Last week, $7,000.

N. Y. TIMES—THURSDAY, JULY 19



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JUANO HERNANDEZ as BUGS
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This May Be Final Spoleto Festival; Italian Promises of Cash Unseen; Menotti Private Debts Too Much

By TRUDY GOTH

Spoleto, Italy, July 17.

Though a conclusive report and appraisal of this year's Fifth Festival of the Two Worlds will be possible only at the very end next week, it can be stated now that the Yank artists have been the ones to reap the laurels, especially the Negro Company in Langston Hughes' "Black Nativity" and the two Negro leads of Bizet's "Carmen" Shirley Verrett-Carter and Geeorge Shirley. Also Alwin Nikolais' dance company "New Theatre of Motion" has had considerable success as compared with an old fashioned classical ballet company, which in spite of its prima ballerina Carla Fracci bordered on dilettantism.

Tennessee Williams' new play "The Milk Train Doesn't Stop Here Any More" was a huge success but unfortunately manuscript was offered so late by the author that only three performances could be sandwiched in the already crowded schedule. A "Tent-Theatre" was added for American, French and British one-act plays. Lee Strassberg's course in "Actor's Studio" technique was of much interest to press and public.

Abstract art has been represented widely this year by group and one-man shows of paintings and prints and about 70 pieces of cast iron sculptures (non objective) by U.S. artists expensively but tastefully mounted all over the city, strangely enough, these works proved not disturbing to the Italian style of past centuries.

Great is the expectation for the annual closing presentation, the "Requiem" in the public square in front of the Cathedral. An announcement which founder-director Gian-Carlo Menotti is supposedly going to make then is that the Festival will have been the fifth and last if the Italian government does not underwrite the substantial financial support which it has apparently long-promised but never given.

Menotti is believed to have spent all of his personal income for the Festival, even selling also several art-objects from his house. The Festival of Two Worlds has become for the composer "The Debts of Two Worlds" and his editors have already advanced him enough money to cover his copyright fees for the next 10 years.

Festival costs generally a little over $300,000 while box office deceipts make up 27-30% of it. Although the community pays part of it—too much is left for private contributors and personal friends of Menotti and a third of the income goes back in all sorts of taxes to the Government instead of same helping the Festival.

See Shochiku Going For More Exhib Deals

Tokyo, July 17.

With Shochiku strengthening its foreign film roadshow and general release circuits, particularly in the Kansai (Osaka-Kyoto-Kobe) area, its exhib agreement with rival Toho of four years to prevent excessive rentals, is apparently at an end. Shochiku's new muscles indicate that it intends to be a serious competitor to Toho, rather than let the latter company oversee its foreign film houses.

In Kansai, Shochiku will recover the SY chain and re-align its first-run houses. Lineup for company in area looms as follows: 70mm roadshow houses are Namba Daigeki and Umeda Shochiku Control, semi-roadshow houses are Kyoto Shochiku-za, Kobe Jurakukan and possibly Ueroku Eigeki (70m) and general chain of Namba, Roxy, Umeda Nikkatsu, Kobe Sannomiya, Kokusai Shochiku and Kyoto Kyoei. Shochiku also plans to pull in reins here on its SY chain while retaining roadshow houses of Piccadilly (70m), Togeki (70m), Central (70m) and either Tsukiji Chuo or Marunouchi Shochiku or both for exhib of imports.

Levine Buys French Pic 'Landru,' Now Shooting

Paris, July 24.

During his whirlwind 36 hour stay here this week, Joseph E. Levine, prexy of the U. S. Embassy Pictures, bought a presently shooting French pic, "Landru" for the world market, except France, Belgium and Italy, after seeing some rushes.

Film is about the 1920's French Bluebeard who had seduced and killed a flock of women for their money while the country was at war. Written by Francoise Sagan and being directed by Claude Chabol, this Rome-Paris Film Priduction stars Georges De Beauregard and Carlo Ponti.

Levine also looked over the three local sketch pix he has taken. They are "Love At 20," "Crime Does Not Pay" and "The Seven Capital Sins."

Levine since has planed to N. Y.

More B.O. Hits Turned Out By Mex Pix Prods.

Mexico City, July 24.

Considering the difficult time it is passing through, the Mexican film industry had a satisfactory number of boxoffice hits during the first six months this year, according to Peliculas Nacionales. Outstanding film was "Animas Trujano," (The Important Man), the Ismael Rodriguez production which is chalking up substantial boxoffice not only here but in most areas where it has been released.

Other b.o. hits include "The White Horse," with Joselito and Tony Aguilar; "A Mother's Sin," starring Dolores del Rio and Libertad Lamarque; "Twist Rhythm," rushed through to take advantage of the dance craze and starring comic "Loco" Valdes; "The Plastered Face"; "Death Pilots," "Twist, the Madness of Youth" with Enrique Guzman, and "Sins of Youth" with Arturo de Cordova and Ana Berta Lepe.

Peliculas Nacionales revealed the narrow gap between production and exhibition this year. A total of 31 pictures were made in first six months and 30 were screened, with these drawing on those turned out in 1961. The official distributorship controls virtualy 90% of Mexican produced pix.

Apart from the Gold Globe award to "Animas Trujano," other Mexican pix were signaled out for fest prizes. "Yanco" won an award at the Valladolid Fest. It also

(Continued on page 14)

EAST GERMANS TO SEE BARDOT FOR 1ST TIME

Frankfurt, July 17.

The East Germans caught up behind the Commie curtain for the first time are to be introduced to a western world product, Brigitte Bardot. Officials of the Red-run film group, DEFA, which produces or purchases the pictures to be shown in East Germany, have annouuced that they have made arrangements to show Louis Malle's "Private Life," starring B.B.

DEFA reps also bought the rights to several American productions that will play on East German screens next year. They have acquired "Porgy and Bess" (Col) and a pair from United Artists, "The Apartment" and "Around World in 80 Days."

U.S. Pix Top June B.O. in Germany

Berlin, July 17.

United Artists' "A Pocketful of Miracles" was the most screened pic in 14 West German key cities last month.

Two Austrian pix, "Lulu" and "Sweet Life of Count Bobby," were the runner-up pix. Universal's "Lover Come Back" took fourth spot, followed by the Italo-Franco-Spain coproduction "Madame Sans Gene," the American "El Cid" (distributed by Rank), the French-Italian "The Three Truths," the Spanish "Viridiana," the Franco-Italian "Count of Monte Christo" and Germany's "Mysterious Red Orcheed."

In all, American pix captured nearly 35% of the screening time in June. German features came next with 18% and then French, 17%. Italian won 11.6% of the time; Austrian, 8.4% and British, 6.1%.

Stanford Prof Claims Aussie Has No Legit Public; Blames Tele

Sydney, July 17.

Prof. Norman Philbrick, prexy of drama department at Stanford University (Calif.), here for a short term at the University of New South Wales, said that from personal observations Australia did not appear to have a legit-going public. It appeared strange to him that audiences did not build until just prior to the end of a run. The professor added that the Aussie theatre deserved more support and that probably tele was the cause of so few patrons.

During his sevenmonth stopover here, Professor Philbrick, apart from his University chore, staged "Saint Joan" for the Elizabethan Theatre Trust.

Spokesman for J. C. Williamson Ltd., key legit operators here, said that stageshows were very buoyant. He cited "My Fair Lady," here for a third year and still powerful; "Sentimental Bloke," "Olivier," Gilbert & Sullivan, "Sound of Music."

With Aussie Winter Three-Quarters Over, U.S. Biggie Films Sock Hits

Sydney, July 17.

With the Aussie winter three-quarters over, the U.S. blockbuster pix have brought very solid returns to distributors and exhibitors. Cinema chiefs forecast that the coming spring-summer will see healthy coin still flowing into the nation's boxoffice.

"West Side Story" (UA) is a smash here, pulling plenty of teenage trade at top admissions on two-a-day. Film is presently tipped to run 12 months.

"Flower Drum Song" (U) swings into its 15th week, and continues on. "El Cid" (AA) is powerful in 12th week. Cinerama's "Search For Paradise" is still taking in nice money in 12th round and stays on.

"Can-Can" (20th) is hefty in 21st session and keeps on going. The only blockbuster to slip here was "The Alamo" (UA), going only 11 weeks. "Exodus" (UA) replaced last week (13).

In the foreign area, "Two Women" (MGM) winds up a smash 20 weeks.

Apart from the higher admission pix, the American product at normal admissions is finding plenty of patronage with "Parent Trap" (MGM), "My Geisha" (Par), "Devil at Four O'Clock" (Col), "Walk on Wild Side" (Col), "Come September" (U) and "Lover Come Back" (U).

New Zealand Also Big

Auckland, July 17.

Blockbuster biz in the Auckland and Wellington key houses is maintaining a top level with "Guns of Navarone" (Col), "El Cid" and "Windjammer" (NT).

Additional Foreign News *On Page 14*

Over Half of Assoc. British Picture Corp. Trading Profit Stems From TV

London, July 24.

Well over half of the Associated British Picture Corp. record trading profit for the year ended last March 31 came from its wholly owned tele subsidiary, ABC-TV, which has the weekend commercial tv franchise for the Midlands and the North of England, contributed $9,121,476 to the total while the combined share of production, distribution, exhibition and bowling alleys amounted to $7,321,230.

Although the trading results reached a record high, the net profit of $6,285,770 was more than $111,000 off from the previous year, due to the increase in the rate of profits tax from 12½% to 15%.

In his report to stockholders for consideration at the annual meeting on Aug. 10, chairman Sir Philip Warter declines to comment on the Pilkington Report, though he expresses regret that apart from its tribute to the company's religious programs, the committee "fails to recognize the serious program contributions that we and other program companies have made to independent television." Nevertheless, he is confident the corporation will continue to make a notable and essential contribution to tele for many years to come, "whatever the future pattern of tv may be from 1964."

ABC-TV's Teddington studios, Sir Philip reports, are opening next month after a $3,336,000 redevelopment program, which includes transistorized equipment, and facilities for 625-lines and color transmissions. The company also has studios in Birmingham and Manchester, making it the only one with production staffs and studios in the three main regions.

On production and distribution, the ABPC chairman comments on the importance to the group of the recent deal with the Grade Organization in the formation of Elstree Distributors, and the negotiations with Walter Reade (since concluded) who is to promote and finance a number of British films. These deals, together with the recent 50% buy into Anglo-Amalgamated for $1,680,000, are designed to improve the supply of good product for the group's theatres.

Sir Philip also reveals that the theatres had a good year, which would have been very much better if there had not been such a dearth of good pictures last autumn. The report cities two films which smashed alltime records on the circuit, "The Young Ones" (first project of Elstree Distribs) and "Only Two Can Play" (British Lion). Both of these films took more money at standard prices than any films have in the 35 year history of the company.

CEA Drops Ideas For Cut-Off in Eady Levy

London, July 17.

Suggestions for a cut-off in the Eady levy have been dropped by the Cinematograph Exhibitors Assn., which put the idea up to Britain's two producer associations. This follows a turndown by both Federation of British Film Makers and British Film Producers Assn.

Directly in line with what the filmmakers said, the exhibs now agree that the amount of coin gleaned from any reasonable ceiling on Eady money would make insignificant difference to the less successful pix while detracting from the incentive value of the scheme. With both camps agreeing on this point, the idea now seems definitely dead.

French Legit Crix Pick Two Foreign Plays

Paris, July 24.

Most theatre critics have concurred that the recent 1961-62 legit season was lacklustre and disappointing. However, the Syndicate of French Theatre Critics found enough good fare to hand out its annual awards. The best shows were two foreign plays, Brendan Behan's "The Hostage" and a little known Luigi Pirandello play, "On Ne Salt Comment" (One Does Not Know How). "Hostage" was put on at the state subsidized Theatre De France. Georges Wilson directed. "One Does Not Know" had a good season at the Theatre Vieux Colombier.

Best French plays were the 1941 unfinished and never-performed only play by the late poet Paul Valery, "Mon Faust," and Francois Billetdoux's "Va Donc Chez Torpe" (Go to Torpe's Then).

"Faust" benefited from a top cast and ran the whole season at Theatre De L'Oeuver. About a writer being tempted by the devil, it had some bright wit part of the way but then showed its unfinished qualities. However, the acting of Pierre Fresnay, Pierre Dux and Daniele Delorem put it across. "Torpe" did a season at the Studio Des Champs Elysees and dealt with man's loss of individuality in some unnamed Eastern Bloc country.

Best actress was Huguette Hue in Jean Anouilh's flop "La Grotte" (The Cave). Miss Hue's limning of a martyred young maid got critical praise but did not help much. Francoise Spira also got the nod for her expert thesping in the French version of William Gibson's "The Miracle Worker," called "Miracle En Alabama" and adapted by Marguerite Duras. It ran the season at the Theatre Hebertot.

Best actors were Alain Cuny as the tortured aristocrat paying for a childhood crime in the Pirandello "One Does" and Paul Meurisse in the Jean Anouilh hit "La Foire D'Empigne" (Up for Grabs) in which he played Napoleon.

Best decorator was Rene Allio for his work in Roger Planchon's "Schweik in the Second World War" of Bertolt Brecht. The Syndicate also paid homage to the late actor Daniel Sorano.

Southeast Asia Film Chief to N.Y. Aug. 26

Singapore, July 17.

Jet-speeding from his Singapore home yesterday (16) for the U.S. where he will look for product is Lim Eng Kwan, manager of South-East Asia Film Co. which has exclusive rights to show Jolly Film's "Great Adventure of Marco Polo" from Pakistan to Formosa minus Indo-China.

Lim will be in New York about Aug. 26. They return home via Australia.

Lim is distributor of many American, continental Indian, Egyptian and Filippino pix in this part of the world. He also owns three cinemas locally.

Hathaway a Pioneer On 'West' Scenes

Tokyo, July 17.

After 43 years of directing some 75 pix, Henry Hathaway found himself a pioneer when he did three of the five segments John Ford and George Marshall handled the others) of "How the West Was Won," Cinerama entry with a story line, made in co-production with Metro.

Hathaway was here with his wife on the first lef of a three-month global vacation.

"The possibilities for Super Cinerama are enormous," said the vet. "All the big pictures like 'Exodus,' 'Spartacus,' 'Ben-Hur' would have been magnificent in it. When a story has scope and is mostly outdoors, there is everything to fill the scenes with. Any action film would be no trouble in Super Cinerama.

Hathaway said the unique cameras posed more of a problem for the actors than for him.

With 25m film and wide-angles lenses, you have to shove everything right up to the cameras," he explained. "The actors work two and three feet from the cameras. That's the closest they can get without distortion."

Dramatizing the depth difference of the Super Cinerama camera, Hathaway recalled: "I shot a cabin scene that was about 14 feet across. When I shot the interior, we made it eight feet and even then it looked large."

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UA

Slack Summer Season for Film Biz Brings Out Crying Towel in France

Paris, July 24.

With the slack film summer season on, picture people are gettting a chance to face the film setup here squarely. Most see a vigorous crisis that looks to be a serious one. Though this has been usual cry here at this time of the year for sometime, it looks like the real thing this time.

Although France since the war has managed to modernize its studios, equipment and theaters, and to keep building production to a healthy state via the strength of Film Aid and coproduction, inflation and growing offshore marts, the general consensus here is that the bubble has burst.

Seemingly fairly well off a few years ago, the French industry is now definitely in trouble. It's felt that it can no longer live on its past impetus and the government has to take steps to shore things up. The reasons for this situation are:

1.—The consistently falling film attendance due to possibly to growing economic affluence making expenditures more for household appliances, autos, etc. The public may go for a big film but just a good one or satisfactory pic opus seem doomed.

2.—Television sets are now up to 3,000,000 and a definite menace in spite of generally lacklustre programming. The coming second channel in 1964 may be another disastrous body blow to films, especially if it goes commercial.

3.—The decline in the top foreign markets which usually meant pre-production guarantees and sales for necessary local production coin. The West German film biz slump, the Japanese reforming due to tv and the Belgium boxoffice problems hit the hardest.

4.—Skyrocketing cost of production makes the precarious situation of amortization even more difficult. Costs have tripled and filmgoing has dropped. This bespeaks trouble.

Production Off 20%

Production has dipped about 20% this year. It is felt this is not only because of the recession of the New Wave but also because of the trouble in raising coin. The only good aspect is that it may help clear up a dangerous backlog and smooth out the production picture to about what the market will handle.

It is believed that the heavy tax on film grosses, the excessive insurance rates, and the release visa payments, borne mainly by the French and Americans, have to be changed. The lowering of Film Aid to be reduced to bank loans by 1967 is also being fought. It's felt that a 14% or 15% return on internal gross would be the thing to help remedy deteriorating conditions.

Producers Demand Help

The top producers are demanding some government help. If the federal setup insists on administrative access to films they should not run it as a business, is the general tone.

All point to Italy's apparent prosperity due to firm national aid and opine it has to be done here or film biz chaos is in the making. The sops to exhibs in re admission price unfreezing and detaxation is not enough either, say they.

A firm revamping of the French film setup is in the works and the Yanks, who have invested heavily in local pix and companies, are watching the developments closely. The French problems are also making it difficult to find an easier modus vivendi in the Common Mart what with Italy firmly continuing Film Aid and the French still cutting it yearly, albeit at a slower manner than anticipated.

French filmites are making up two direct petitions to Culture Minister Andre Malraux. Now is the time to act, they feel. If it can be worked out before the season, it may help circumvent more disastrous production drops.

'Lolita' to Launch Big Metro London Program

London, July 17.

When the Metro release, "Lolita," opens at the Columbia Theatre early in September, it will start a "fall-winter" metro program in the West End that has Morris Davis filled with confidence.

Davis Metro's U.K. topper, said that following "Lolita," "Dock Brief" will open Sept. 20 at the Plaza. The Peter Sellers-Richard Attenborough starrer will be followed at the Par house by "Main Attraction," starring Pat Boone and Nancy Kwan.

"Mutiny On Bounty" is skedded for the Royalty in November and "Jumbo" will reopen the new Empire in December. "Mutiny" preem will be sponsored by the Variety Club of Gt. Britain in aid of Edwin Mountbatten Fund and "Jumbo" also is likely to have a Royal nod for charity.

ANICA Boss Sees Good Italo Biz

Rome, July 17.

A favorable outlook for the Italian motion picture this week was seen by ANICA topper Eitel Monaco, speaking on the current and future of the local film industry over a national tele program. He pointed out that the first six months of 1962 showed the Italian-made film to have gained 6% on the local market over the previous year's figures. It now stood at 52% of the local firstrun trade for the first time since the war, he claimed.

For the near future, Monaco voiced his "prudent optimism" while at the same time warning against rising costs. Among these he singled out an over-expanded production, much of it in hands of fly-by-night production firms. Monaco also pointed out that the Italian film from now on faced increasingly lower foreign potentials, because most European markets, notably Britain, had recently shown marked attendance drops.

With regard to production, Monaco said he hoped the local production program could be "redimensioned" with a view to quality over quantity. The 213-feature film total racked up in 1962 was far too high, he contended. He also welcomed the nine-month extension of the Film Aid law, but hoped that some progress could be made against the Italian government's "excessive" taxation of the film industry's various facets. Monaco pointed out exemplary drops in taxes in several other world production areas.

All in all, Monaco felt that the coming 1962-63 season would be "a good one" for the Italian film and pointed to recent film festival prizes as good omens for the future.

'ZAHRAIN' & 'PHAEDRA' AT MESSINA'S FEST

Rome, July 24.

Paramount's "Escape from Zahrain" and UA's "Phaedra" are among the eight pix which will have their European premieres at the Messina Film Festival, an exhib-sponsored event.

Audrey Hepburn, Marlene Dietrich, Anthony Perkins, Raf Vallone are among the stars expected to attend the last days of event, which will also see them receive their "Danatello David". Statuettes for various acting stints in the 1961-62 season. Other "David" winners on tap at Messina are Dino DeLaurentiis, Angelo Rizzoli, Gualtiero Jacopetti, Ermanno Olmi, Lea Massari. Several reps of Yank companies are expected in from Rome.

Roberto Rossellini's latest feature, "Anima Nera" (Black Soul), will also be screened at event. Festival winds July 27.

Producers Blast Fests

London, July 17.

For the fourth year running, the Federation of British Film Makers has complained: there are too many international film festivals and that the currency has been debased.

Nevertheless, the Federation's annual report admits it was repped at a meeting called to consider a competitive British fest.

Mull Moppet Side Of Film Supply

Venice, July 17.

Perhaps the major "event" at the just ended children's film festival here was off-screen per the meetings of international composition designed to engender more momentum for thoughtful film and tv fare for moppets and young people.

Three-day symposium at the Lido Festival Palace, following the moppet pic unspoolings, attracted 50-odd observers and officials from 12 countries plus UNESCO, with primary stimulus coming from a two-year-old French-born group, "Europress Junior," headed by Jean Chapelle and comprised of specialized youth publications. Another key org in attendance was International Centre of Films for Children, headed by Britain's Mary Field.

One immediate result of the powwow was a decision to increase liaison between press and film groups on the exchange of mutually useful information. Also agreed was the setting up of "Eurofilm Junior," a grouping of European youth film organizations (similar to the press setup) as a virtual moppet pix distribution system.

One major aim of the conference is to stimulate wider government aid to kidpix producers. This is already the case in Italy, which rebates 40% of admission taxes to producers of Italo moppet films, while allowing customs-free entry of such screen fare from other areas. Rome government also offers yearly awards of $32,000 each to five best kid films. France also has a kidpix aid plan, but of smaller proportions.

Observers here felt that the extension of such governmental aid to other European areas is apt to be stymied until 1967, at least, owing to German pleas under Common Market procedures for a delay in action until its own aid program can be revised to conform to others.

Venice conclave also decided to sponsor a special prize at next year's moppet fest for the best script for a children's picture.

Mex Prods.

Continued from page 12

copped the Gold Eagle, presented by the Spanish Cultural Institute at the Cartagena Fest. "Pueblito" also copped two awards—The Cantabrian Pearl at San Sebastian and best actor prize to Fernando Soler.

At Karlovy Vary, a Gold Medal award went to "Tlayucan" for its screenplay.

In film circles, the general feeling is that the tide has turned. It is expected that the government will shortly announce its "save the industry plan."

Apart from this, various industry leaders have been making optimistic statements. And Robert J. Corkery, MPEA Latin American chief, said every crisis can be surmounted by turning out good pictures. Corkery stated that Mexico's troubles are shared by industries throughout the world, with periodic upsurges of so-called crisis conditions. But the uncertainties never last long.

Mexico has an enormous market potential, Corkery said, with its 35,000,000 population. His personal opinion is that the trend to quality production, now shaping up, will turn the tide for the local industry. Corkery also said that [illegible] eloping in Monterrey, Guadalajara and Merida both for national and foreign (including Hollywood) product.

International Sound Track

London

Gala Films is presenting a retrospective summer season of musicals at the Berkeley Cinema, per "High Society," "Seven Brides for Seven Brothers," "Carmen Jones," "King and I" and "Oklahoma"... Edward G. Robinson, now convalescing after his heart attack while filming "Sammy Going South" on location in Nairobi, hopes to be fit to resume work on the pic at Shepperton Studios in near future... Julia Foster, 19, picked by the Ken Hughes-Frank Godwin team for "The Small Sad World of Sammy Lee," has been signed to a long-termer by Hughes' production company, calling for a pic a year for five years. "Sammy Lee," a Bryanston Seven Arts presentation, stars Anthony Newley, with Hughes directing from his own screenplay... Filming started at Shepperton last week on "The Cool Mikado," described as the first non-traditional presentation of a Gilbert and Sullivan opera on the screen. It is being produced by Harold Baim for release through United Artists. Michael Winner is directing, and the cast includes Frankie Howard, Tommy Cooper, Dennis Price, Stubby Kaye and Tsai Chinn... A 16-ft. high turret was added to Lincoln Castle Observatory Tower, used by producer Betty Box and director Ralph Thomas for filming "The Wide and the Willing," in which Virginia Maskell and Paul Rogers appear. It's for Rank release... Mitchell J. Hamilburg planed back to Hollywood last week after conferring here with George P. Breakston and Guy V. Thayer Jr. on feature film and tv projects. Breakston and Thayer's new company, Mark III Scope Productions, hopes to start filming by early autumn.

Paris

Greek pic director Michael Cacoyannis, who made the Cannes Fest prizewinning Grek pic "Electra" for UA, in to looksee English and French dubbing of the pic... "Follow the Boys" now shooting in Nice and environs with the collaboration of the U.S. Sixth Fleet. Lawrence Bachmann, Metro Continental production head, is personally producing the pic and Richard Thorpe directs. It is an Anglo quota pic and about a group of Navy sweethearts and wives who follow the fleet. Pic has Connie Francis, Dany Robin, Janis Paige, Paula Prentiss, Richard Long, Ron Randell, Roger Perry and Russ Tamblyn. Miss Francis gets to warble four songs and pic will be a sort of sequel to "Where the Boys Are" (MG). Pic has a three month shooting sked.

Oldtime film camera inventor Andre Debrie getting the Honorable Cross of Civil Merit... "Crime Does Not Pay" opening with English subtitles to entice tourists. (Joe Levine's Embassy Pictures has this for the U.S.)... John Ford's "The Man Who Shot Liberty Valance" (Par) being held up till the lucrative Auto Show period in October due to Ford's renown and growing b.o. of westerns here. French moppet pic "The War of the Buttons" developing into a hit after a slow start and so-so reviews... Pic director Jean-Pierre Melville doing a small part in Claude Chabrol's "Landru" on the famed 1920s Bluebeard killer... Pierre Dominique Gaisseau, who made the Oscar-winning French documentary "The Sky Above the Mud Below," preparing a pic to be made entirely in Harlem in N.Y. which will mix documentary and story features in the tale of a 16-year-old Negro girl. Chester Himes is doing the script.

Jean Aurel doing a full length montage compilation pic on the First World War to be called "14-18"... Seven pix now rolling in the Victroine Studios in Nice... French showmen piqued at not collecting any prizes at the Berlin Film Fest. Parisians felt the three pix entered were all of good calibre and should have received something.

Alain Resnais, whose two first pix were offbeat and difficult but fest prizewinners and okay at the wickets, that is "Hiroshima Mon Amour" and "Last Year in Marienbad," now prepping his third pic "Muriel" to be made in color on location on the French Atlantic coast. Renais using a novelist for script and dialog. After Marguerite Duras for "Hiroshima" and Alain Robbe-Grillet for "Marienbad," it is now Jean Cayrol. The subject is about an older couple, whose love seems on the rocks, watching the affair of a youthful duo to perhaps learn their mistakes or recapture their love through them.

Rome

Federico Fellini, currently busy on his new feature, penned opening article for series in Italian weekly on Via Veneto and its "Dolce Vita" highlife... O. W. Fischer wound his stint in "The Story of San Michele," by Axel Munthe, now preps for Carl Foreman's "The Victors"... Director Mauro Bolognini still hasn't found "Agostino," boy to star in an upcoming Dino DeLaurentiis release, will now extend search to entire country and Rome's foreign colony.

Annette Stroyberg has settled her suit against Dino Laurentiis, expects to appear in one of producer's upcoming productions... Intermittent newspaper strike has been harassing Italo exhibs especially in those areas where all billboard advertising has been abolished in protest against excessive tax hikes: on again-off again layoff of printers throughout country makes it virtually impossible for potential picgoers to find out what's playing around town... Dearth of product and usual summertime hiatus has prompted usual revival ventures, this year featuring a week of westerns, gangster films, etc., though many Eternal City houses are shuttered and business off sharply now that long-delayed warm weather has arrived.

"Salvatore Giuliano" (Lux-Vides-Galatea) followed up its recent best direction kudo at Berlin with a best-of-year Gold Trophy at San Vincent with Salvo Randone and Lea Massari getting the best acting nod for stints in 1961... Dino DeLaurentiis was voted best producer of year at the same event by an all-critic jury... Ugo Gregoretti received a special citation for his first film effort, Arco's "The New Angels."

Munich

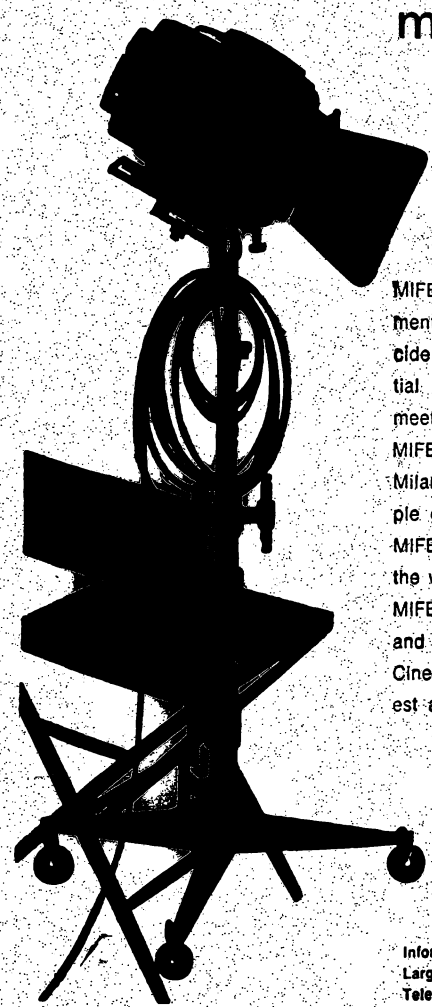
Broadman-Nashville Productions, backed by the Baptist Churches of America, wound up shooting of "The Communist Threat," Berlin Wall epic, at Bavaria's Geiselgasteig. Jess Hibbs produced, Stan Williamson directed, cast comprised English-speaking Germans only, with Gisela Reiche, Paul Glawion, Michael Kramer, and Rudolf Rhomberg. Between Yank productions occupying Geiselgasteig's stages (notably Mirisch-Sturges' "Great Escape") one German venture managed to be sandwichd in, Rolf ("The Girl Rosemarie") Thiele directing, "The Black-White-Red Fourposter." Players included Hanne Wieder, Margot Hielscher, Elisabeth Flickenschild, Martin Held, Thomas Fritsch, plus two "outsiders," French Marie Versini and Israeli Dahlia Lavie. Latter subbed for Naja Tiller who had to undergo surgery... Makers of another German pic, "90 Minutes After Midnight," Producer Luggi Waldleitner and director Juergen Goslar, completed 10 days of interiors in Berlin, arrived in town with Christine Kaufmann, Hilde Krahl, Martin Held, Christian Doermer, Karel Stepanek to shoot main portion of film in Munich's suburban streets. Story is based on a Joseph Hayes novel, located entirely in an American small-town, and where else on earth could they find the 100% genuine and typical Hickville touch but in Munich?

In the "title bout," Cinemiracle (New York) vs. M.C.S. Films (Munich), over the use of the word "Windjammer," the German contestant had to throw in the sponge. Final monicker of M.C.S.'s sea saga will be: "Flying Clipper—Dream Voyage of a Three-master." Losers Rudy Trayniczek and Claus Hardt have punning insult added to their injury with local wags calling them "Windjammerers," meaning, in German, "wailers in the wind".

10 - 20 October

international film, TVfilm and documentary market (MIFED)

a world-resounding success



MIFED — the International Film, TVfilm and Documentary Market — was launched in 1960 to coincide with the thirty-eighth Milan Trade Fair. Its initial success was an encouragement to further meetings.

MIFED is held twice a year: in APRIL during the Milan Trade Fair, the world's largest display of sample goods and products, and again in OCTOBER.

MIFED is a rallying centre for film men from all over the world, including Asia and Africa.

MIFED cordially invites producers, film executives and cinema circuit managers to attend its Sixth Cine-Meeting which is attracting widespread interest and will be held from 10 to 20 October 1962.

MIFED

Information from: MIFED
Largo Domodossola 1 - Milano (Italy)
Telegrams: MIFED - Milano

Showmanship of the Drive-In; Thunderbird's Sports Cars Romp; Italian Pizza Invading Dixie

Atlanta, July 24.

Area's newest drive-in, to be called New Thunderbird Theatre, opens Friday (27). Largest in this section, it will have places for 1,262 automobiles on 21 ramps, giving each location a clear perspective at the 60x120-foot screen.

An innovation will be a specially constructed ramp for sports cars and those buglike foreign jobs.

Thunderbird, owned and operated by Richards Theatres, with headquarters in Fayette, Ala., is No. 13 in outfit's chain and is located within Atlanta city limits on 22-acre tract on Jonesboro Road, partly in Clayton County, which adjoins Fulton, in which Atlanta is located. R. C. Cobb is president of Richards chain. His other 12 theatres are located in Alabama.

Thunderbird, built at cost of $250,000, has all the standard requirements of a drive-in, including nursery for small try with nurse in attendance at all times, playground area for older youngsters, complete with games and rides and so on.

Concession stand is one of the largest in the U.S. Entrance is via four automatically controlled doors. A menu specialty will be pizza, unusual at outdoor theatres hereabouts.

Cobb is planning fanfare and an automobile giveaway (a Plymouth Fury and not a Ford Thunderbird as one would expect) on opening night, when a double bill, "Six Black Horses" and "Night Creatures," will be presented.

Another "first" around here for Thunderbird will be 70-mm projection equipment in booth.

LES MARTINSON TAKES OVER 'PT' DIRECTION

Jack L. Warner, president of Warners, decided that unsatisfactory progress was being made in the shooting of "PT Boat 109" and as a result Lewis Milestone has been relieved as director of the film. Warner, who has taken an active role in supervising the cinematic version of President Kennedy's World War II experiences, hired Lester Martinson to take over as director.

It was said in New York that Milestone was compensated as per contractual agreement, this apparently meaning some kind of lump settlement.

Warner reportedly had fears that an overly extended shooting schedule would make the picture economically hazardous. It's being shot in the Florida keys with Cliff Robertson in the Kennedy role. [Milestone blames the script for any production delays.]

SEPARATION WAS SHORT

Rosenblatt Calls Back Perlmutter As Buyer-Booker

Albany, July 24.

After a brief working split, Samuel E. Rosenblatt and Jules Perlmutter are again associated in the operation of Acme Theatres Inc. Rosenblatt, a former chief barker of Albany Variety Club, had notified film exchanges that he purchased Perlmutter's interest, and was himself acting as buyer-booker.

Rosenblatt, also a realty developer, informed Film Row, last week, that Perlmutter (likewise an ex-chief barker) was once more acting as buyer and booker. This, for the Glen Drive-in, outside Glens Falls, the Ft. George Drive-in, at Lake George Village, the Park is Cobleskill, and the Richmondville Drive-in, near Cobleskill.

Rosenblatt indicated that he had found the buying and booking for the string took too much of his available time. He is president of Acme Theatres Inc.

A fifth house, the Catskill in Catskill, has been leased to Ben Resnick, also operator of the Oneora in Fleischmanns.

Horner's Union Booking Four From Pathe Cinema

Pathe Cinema Corp., which owns the Paris Theatre in New York, has acquired four new French features for release this side, according to Duncan McGregor, prexy. The pix will be distributed by Peter Horner's Union Film.

Included in the group are Jean Renoir's "Le Caporal Epingle," Jean-Luc Godard's "Vivre Sa Vie," Norbert Carbonneaux' updated film version of Voltaire's "Candide," and "The Marriage of Figaro," the second in the Comedie Francaise series of filmed versions of its stage classics.

The pix are slated for general distribution starting in the fall.

Starr Still 'Auditions'; New Counsel to Press For Defamation Trial

Additional examination before trial is sought by the attorneys for United Artists and Columbia Pictures in their respective defenses against the defamation suit of Martin Starr, former radio film commentator. He first sued for $200,000 in April of 1959 charging that he lost his air job because of raps lodged by Roger H. Lewis, then publicity chief of UA, and Robert S. Ferguson, still ditto of Columbia. Martin has already been 39 hours under pre-trial examination by Phillips, Nizer, Benjamin, Krim & Ballon (UA) and Schwartz & Frohlich (Columbia).

Case is not yet on the trial calendar but Starr is pressuring for his day in court via a change of counsel. Harry A. Lieb of Mahattan has replaced Harry Heller of Brooklyn and additionally Starr has retained Jacob W. Friedman as trial counsel exclusively.

Albuquerque Soon To Build a Cinerama

Albuquerque, July 24.

Bids will be sought shortly for construction of a $1,000,000 Cinerama theatre in Albuquerque, according to word from Gene Hinkle, local realtor representing Fox-Intermountain Theatres of Denver, which is planning the house.

Theatre will seat 850, and will be built on 2½ acres next to Monroe Junior High School. It will be a part of the Winrock Center shopping compound, owned in part by Winthrop Rockefeller.

It will contain 15,000 square feet of floor space. Screen will be 100 feet wide, 32 feet high and 20 feet deep.

House will be equipped to show dimensional Cinerama, Cinemiracle and 70m road shows, according to plans relayed to Hinkle by Melvin Glatz of Denver, director of real estate development for Fox.

Work will begin immediately following acceptance of bids, Hinkle said.

Building will be of contemporary design, and is being designed by Richard Crowther of Denver and Arthur Dekker of Albuquerque, architects.

Stanley Quarterly: 30c

Stanley Warner board this week declared the regular quarterly dividend of 30c per share on the common stock.

It's payable Aug. 24 to stockholders of record on Aug. 10.

Hardtops Vexed

Continued from page 5

theatreowners are making much of the fact that outdoor theatres here operate only for a comparatively few months a year. They therefore feel that they're entitled to special consideration and playing time advantages over the drive-ins. They hope to discourage other film companies here from following this MGM, et al, lead.

Writer Wants

Continued from page 4

certain reluctance" on the part of some producers to hire him, untried in directing as he is. "They'd much rather hire somebody who's made 25 flops."

Though "Rabbit Trap" was "botched" as a film, he has great respect for the respect which directors John Frankenheimer ("Young Savages") and Blake Edwards ("Wine and Roses") had for him as a writer. In both instances, he feels, his original scripts were faithfully followed in the filming.

"Wine and Roses," however, threatened to be something of an uphill battle at first, though not because of director Edwards or producer Martin Manulis. The trouble developed when the package was originally being prepped for 20th-Fox. A studio story man read Miller's script incredulously: the story line was just like that of the original teleplay! Miller said he assumed that they had liked the original story line or they wouldn't have bought it. After Miller explained his point, the story man then came up with some suggested additions—"a list of every cliche that ever been in a movie about alcoholics—beginning with a scene dramatizing the DTs (bats on the walls) and winding with the husband taking a kitchen knife after his wife."

Miller agreed that these suggestions were excellent, but thought perhaps they might remind the public of similar scenes in "Lost Weekend" and perhaps "Come Back Little Sheba." The package—including stars Jack Lemmon and Lee Remick—was eventually moved to Warners where, says Miller, everything went smoothly, "though there was some early (unsuccessful) pressure for a happy ending."

On Piaf Script

Miller's last job as simply a writer is the script for a film bio of French chanteuse Edith Piaf, "The Sparrow," just turned in to Warner Brothers. In preparation for this job, he says he saw at least 20 different film bios of living people, "to see where most of them went wrong." The major problem seems always to be a desire to get in a lot of facts in some kind of chronological order. The result is usually a shapeless film which more often than not completely misses "the spiritual likeness."

Miller says frankly he hasn't worried too much about chronology, but he hopes he has captured the Piaf essence. Part of his preparation included a number of weeks in Paris talking to "The Sparrow," herself an "amazing woman" whom Miller describes as "a voice box on two skinny legs." Their interviews were conducted in French since Piaf's English is "pretty well confined to 'hello,' 'how are you,' 'baseball' and 'he's beautiful'." The place was usually her living room, a sort of giant hall, empty except for a grand piano at one end and a "greasy couch" at the other. Says Miller: "She used to sleep in the subways, and now she still does, only at home."

Commenting on the Hollywood star system, which is still functioning today (sometimes disastrously), Miller said he was shocked at the blind obeisance paid by some producers and distributors to star names, even to the extent of completely misusing the stars to the detriment of an individual film. "Gold Is Great," said Miller, "but you don't use it in cakes."

'E' in Europe

Continued from page 5

he made it clear. "I think we can do the same thing here where we have better facilities, technicians, talent—but it's just a question of Hollywood coming out of its lethargy."

Reason he made "House" in England was because its locale is entirely British, he said.

Indie producers today are the backbone of the biz, he held. "Studio as we knew them are a thing of the past. Indie production is the guiding force of Hollywood. Today it's not merely just making a picture. A picture must be merchandised, sold. Pictures have to be custom made, so we have to be showmen—from the inception to final cutting, appealing to the buyer and the public. We've got to create excitement."

Col Raps Atlanta Classification; Suit Cites Freedom of Other Media

Atlanta, July 24.

Columbia Pictures Corp. has filed suit in Fulton Superior Court attacking the constitutionality of Atlanta's new film rating ordinance, which replaced the city statute now declared invalid. Judge Claude D. Shaw set July 27 as date for hearing on film company's petition, which charged that City of Atlanta, Mrs. Christine Smith Gilliam (former censor now designated as "motion picture reviewer") and Board of Review set up under ordinance, have no constitutional right to brand motion pictures as "Approved," "Unsuitable for Young" or "Objectionable" as set forth in ordinance.

Columbia contends that city ordinance, which provides a $500 fine, 30 days imprisonment or both for failure to label a film according to reviewer classification, sets classifications which are too vague and offers "no reasonable basis from the exemption from its provisions of live theatre, circus and carnival shows, television, books, periodicals or private showings of motion pictures."

Suit contended that Columbia sometimes pays out in advertising, at times in excess of $10,000 per picture, that time spent in reviewing it is costly to the company and not redeemable, that Atlanta's labeling a film in the latter two categories has an adverse impact upon petitioner's ability to license it in localities outside Atlanta.

Separately, Municipal Judge James Webb assessed two $53 fines on two charges of violating the City of Atlanta's new motion picture grading ordinance against the manager of the Kirkwood Adult Theatre.

Attorneys for the theatre manager, Leonard Freeman, filed immediate notice of certiorari appeal.

Attorneys Hugh Wells and Frank Lappas had attacked constitutionality of the new ordinance in a written demurrer at the start of the two-hour hearing.

Wells contended that the new ordinance violated provisions of the state and federal constitutions and was discriminatory in that it was directed solely at theatres and did not apply to radio and television programs or newspapers.

City Attorney Jack Savage said the ordinance was enacted under police powers bestowed upon the city and defended it as being "not unreasonable." He said the ordinance was based upon the same principle as food and drug inspections.

Sam Marx & Ray Nazzaro As a Producing Team

Hollywood, July 24.

Sam Marx, currently prepping "A Handful of Dust" as a David Niven starrer for production in England next summer on $2,000,000 budget, has teamed up with Ray Nazzaro on two pix in Italy.

Initialer will be "A Cowboy in Italy," followed by "A Cowboy in Spain, with either Rory Calhoun or Guy Madison in star role. Nazzaro is now in Italy working on co-production deal for duo.

Commerce Dept. Re Sickness of Film Trade In Germany, and Cure

Washington, July 24.

Fallen prey to an older American infection, the West German film industry is seriously ill, but has the advantage of being able to look to socialized medicine for a cure, the Commerce Dept.'s Nathan D. Golden reported.

The industry "has now reached the state of acute crisis," said Golden, mostly because of the growing army of West German television set and automobile owners. A separate cause is a conflict between domestic and foreign market demands for German films. The Bonn Government stands ready to help though.

Production, receipts and attendance have all been dropping since 1958, Golden disclosed. In 1961, a total of 75 pictures were seen by 518 million people and took in receipts of $191.7 million, according to Golden's report. Comparable respective figures for the year before were: 95 pictures, 610 million attendance and $207 million receipts. Production is expected to dip to 60 pictures this year.

The foreign-domestic market dispute revolves around the fact that highly sentimental, local color, native films have proven to be the most dependable money-makers domestically, Golden explained. While foreign markets prefer the more "sophisticated" German pictures which aren't popular at home.

Average production cost of West German film makers is about $325,000. Golden continued. Average total receipts are $250,000, foreign and domestic, leaving a deficit of $75,000.

This plus the bigger cut of receipts being taken by foreign films are two concrete aspects of the problem, U.S. releases in West Germany dropped from 175 in 1960 to 139 in 1961, but the fewer pictures had wider distribution and resulting bigger receipts.

Outlook is good for a solution to the problem because the West German government is coming to the aid of its film industry with two prescriptions that do not, according to Golden, contemplate a curb on foreign imports.

Film Reviews

Continued from page 6

The Grosse Tete

lous real estate agents are trying to gain control of.

A middle-aged adventurer, he picks up a young mechanic and they turn the land into a runway for stripped down engine-driven frames called carts. He sees to the boy's education and then a girl comes between them.

Laced with references to many old film masterpieces, and full of gag-filled fights and incidents, this manages to keep fairly entertaining. It bogs down at times but its general good nature brings it off.

If director Claude De Givray can settle down and learn to tell a story in his own way, he may emerge a needed new filmmaker with a feel for comedy adventure yarns so sorely needed here. Technical aspects are par and actors have an ease and relaxed quality in keeping with the tongue-in-cheek carryings-on. Fights are well staged for a French pic. *Mosk.*

INTERIM NEWSPAPER CHASTISES SCREEN

Minneapolis, July 24.

The five-days-a-week Herald newcomer newspaper, which jumped into the gap created by the strike at the Cowles dailies, published in full the address of Jenkin Lloyd Jones, Tulsa editor, on America's moral climate. Jones asked: "Can it be denied that movies are dirtier than ever? Isn't it plain that the financially harassed movie industry is putting gobs of sex in the theatres in an effort to lure curious teenagers away from their television sets?"

Herald followed this up with a cartoon headlined: "Where Do They Learn This Stuff?" showing teenagers at a drive-in smooching in their cars with beer cans on the nearby ground. In the cartoon the ozoner screen was showing a man and woman in a suggestive bedroom scene.

This sort of editorial selectivity is creating film wrath and several outdoor theatres yanked their advertising from the Herald.

Herald has begun reviewing some of the firstrun pictures. It had gone along more than two months sans this.

LINWOOD SHOPPERS SPOT

Newest link in the B. S. Moss circuit, 850-seat hardtop adjacent the Linwood Park Shopping Center at Ft. Lee, N.J., is scheduled for a yearend bow, probably in time for Xmas.

Situation is under construction, and will be equipped for 70m projection.

Little Messages to Film Producers

THE MORE THE FILM BUSINESS CHANGES

THE MORE THE NEED FOR TRADE ADVERTISING

Call it commonplace, a truism, the law of growth. The film business is changing all the time. The very signposts are torn down and moved as if a new Traffic Commissioner were on the rampage. Making films and working out campaigns was never simple. It is now incredibly complicated.

Once there were a relatively limited number of studios wthin a 20 mile radius. Today All the World's a Stage. But the very fact that production is farflung throws a new responsibility upon your pictures' basic promotion. Your pictures need regular trade advertising as never before.

Get With It — Stay With It — Keep Advertising in

VARIETY

Your Standard Operating Procedure for Prestige

'It's Dandy Now, But Will We Starve Labor Day To Thanksgiving?'—Exhibs

Summer's traditional business upbeat is in mucho evidence, as mirrored in the VARIETY b.o. compilations, but the momentary joy isn't shading for most exhibitors a glum fall product outlook. (Also, memories of the unusually drab past spring are still fresh.)

Cassandra note was echoed again yesterday (Tues.) by John Stembler, Theatre Owners of America prexy, keynoting a convention of the Virginia membership. Exec recited the recent TOA tabulation on September - November release skeds from the principal U.S. film companies, comprising 16 pictures for September, ten in October, and a meagre five in November. Pertinently, 11 of the 31 are foreign-made, and two are hardticketed. Also, at least two will be reissues, by way of emphasizing the production slowdown at the major studios.

Acknowledged, however, is that these figures are certain to be enhanced in the interim. Warner Bros., for instance, has disclosed no release plans beyond "Music Man," which it's getting out this month.

Even so, the pickin's will be slim up to Thanksgiving, which accents the socalled "holiday pattern" of release that's now SOP in distribution. Efforts to induce a more orderly flow continue, but most exhibs are too hardened to think much of the prospects. Stembler, in his speech, spoke ambiguously of a "practical means" of convincing the companies of their errors, but no amount of hard fiscal evidence has yet been persuasive with the sales managers.

As frequent coverage in these columns has suggested, in fact, there's no chink in the intransigence of the N.Y. officials.

Depressants

Adding to the anxieties of theatremen is the future uncertainty attendant 20th-Fox. This also includes the blow—other than emotional—from the death of prolific Jerry Wald. In short, how many of his pending properties will see posthumous production?

The gloom obtaining from the 20th-Fox situation can be extended to include clouded production plans at other studios. Metro, notably, is in a more hesitant position at the moment owing to such fiscal headaches as the $2,000,000 "Lady L" quietus and, more cogently, the runaway "Mutiny" costs, underlined by the company's latest fiscal statement. Though a lesser factor to the market, the sporadic activity at Allied Artists is likewise contributing to the exhibs' pinch.

As for the 20th-Fox future, exhibitors, expectably, are pulling for the Skouras philosophy (if not the man himself) to prevail over the Wall St. interests. There is justifiable conviction that the investment bankers have their sights on shortterm profits, or—as Stembler told his assemblage—that "liquidation is an equally acceptable choice to making motion pictures."

The TOA head was thus moved to eulogize the lengthy Skouras leadership by noting that in recent years "virtually a third of all the pictures put into general release for all theatres, and sold at terms by which you had a chance to make some money, came from Fox."

MEKAS' 'GUNS OF TREES' WINS AT PORRETTA FEST

Jonas Mekas' avant-garde New York indie feature, "Guns of The Trees," took the top prize at the Free Cinema Festival at Porretta Terme, Italy, according to reports received in New York. The film was given the Gold Naiad of the fest, in which 16 nations participated, and won out over such other entries as France's "Jules et Jim" and Poland's "Mother Joan of The Angels."

The jury consisted of directors and screenwriters, including Cesare Zavattini, Elio Petri, Vittorio de Seta, Francesco Maselli and Pia Baldelli.

"Guns" already has been acquired for Italo distribution by Cinelatina and is set to open in Rome, Milan, Venice and Torino next month. Filmmaker Mekas is also film critic for The Village Voice and editor of Film Culture.

Baseball Too Popular

Minneapolis, July 24.

"How can we be expected to pull respectable grosses, regardless of our attractions, when we have to compete with an outstanding big league baseball team? A team that on the weekend before last—Friday night and Saturday and Sunday afternoons—drew at $3 top a total three-day paid attendance of 120,956?"

That's what some local exhibitors here are asking.

Paso Mulls Integration Led in Negro Voting; Cafes Drop Opposition

El Paso, Tex., July 24.

Over 200 persons were in city council chambers here to hear pros and cons on whether a new integration law should be adopted. Formal opposition was voiced by the attorneys of the Motel Owners Assn. and the El Paso chapter of the Texas Restaurant Assn.

Attorney James Hammond later withdrew his objection for the restaurant operators and endorsed integration of eating establishments. Hammond said: "We are for integration 100%. This includes everyone—beauty shops, barber shops, apartment buildings, private clubs, theatres and bars presently exempted from ordinance provisions."

City attorney Travis White said the proposed ordinance was modeled after that of the Kansas City enactment, which was upheld by the Missouri supreme court. Kansas City ordinance does not apply to theatres.

One person pointed out that El Paso took the lead 39 years ago to give the Negro the right to vote. Another said: This is a continuous effort and a step forward in the progress of El Paso. We do not do it for the Negro or any other minor group of citizens, but for the people of the world as an aid in their defeat of communism."

At the present time, the issue is unsettled. El Paso theatre owners and managers have adopted a "wait and see" attitude. Integration of amusement places and theatres could very well bring in additional revenue, but perhaps cause the loss of some patrons. There are presently 23 theatres operating in the local area involved.

Fox Rally

Continued from page 5

said Budd Schulberg has about a month's work on script of "The Enemy Within," based on Atty. Gen. Robert Kennedy's book. John McClellan is finishing second draft of "Ulysses" in Switzerland.

"We can't say anything about either picture at this time. We will have to look at both scripts and evaluate them before making any production decisions."

Definite production starting date for Ingrid Bergman in "Promise at Dawn" is Oct. 15 in England. This is only film on foreign production slate so far.

Just how many of Westwood's 16 stages can be kept humming at constant rate depends on approved scripts to be cast and directors assigned in near future.

Acquiring talent is main problem, according to Levathes, in keeping studio active. He has assigned Ed Weyl, studio manager, to see if he can make rental deals with tv and feature producers. None has been approached. Neither is studio pushing idea.

Levathes feels he can compete with other studios on space let-outs. When asked what overhead charges would be, he avoided the issue, stating percentages means nothing, that's it's the amount of money to be spent that must be taken into consideration.

His reasoning could very well be the answer for not going all out on renting.

Yet, he wants to hang on to as many technicians returning from abroad—58—and others standing by on the lot. His solution apparently is in announcement of resumption of activity in tv scripting for fall production of several new series.

Baker Group Sets Ozoner

Arlington, Tex., July 17.

An early opening is expected for the new Mid-Cities Drive-In Theatre in the Euless Industrial Park being developed by Ed Baker Sr. and located between the Bell Helicopter plant and Western Hills Inn. Officers of firm building the ozoner are Steve Bakarich, prez; Gerald Lofland, veepee, and Deanie Grass, secretary-treasurer.

Bakarich and Lofland said they are also seeking a favorable site for an indoor nabe theatre in the Hurst area and for another ozoner site in or near Irving, Tex.

National Boxoffice Survey

Biz Still Solid; 'Mink' Champion Again, 'Music' 2d, 'Story' 3d; 'Lolita,' 'Hatari,' 'Voyage' Next

Cooler weather plus rain in several important key cities covered by VARIETY will keep film grosses at a high level this round. Fact that numerous new pictures, now playing keys, are displaying marked stamina, of course, is a vital plus factor.

"That Touch of Mink" (U) is champ again for fifth session in succession. Playing in some 18 key cities, this Cary Grant-Doris Day comedy is again topping the $400,000 mark despite in many spots for fourth and fifth weeks. "Music Man" (WB), pic due to follow "Mink" into the N.Y. Music Hall (likely sometime in August), is finishing second, first week out in distribution to any extent.

"West Side Story" (UA) is dipping to third after being second for several weeks. "Lolita" (MGM) will take fourth money. "Hatari" (Par) is capturing fifth place.

"Bon Voyage" (BV) is winding up sixth, attesting to its steady draw. "Boys' Night Out" (MGM) will finish seventh. It was fourth last week. "Advise and Consent" (Col) is landing in eighth spot.

"Notorious Landlady" (Col) is holding in ninth position, same as a week ago. "El Cid" (AA), with some fresh playdates and lowered scale, is finishing 10th this round.

"Judgment at Nuremberg" (UA) is taking 11th place while "Hobbs Takes Vacation" (20th) rounds out the Top 12. "Taste of Honey" (Cont), "Miracle Worker" (UA), "Only Two Can Play" (Col) and "My Geisha" (Par) are the runner-up films. Last-named is especially spotty.

"Boccaccio '70" (Embassy) continues its wow extended-run in two N.Y. arty cinemas. "Birdman of Alcatraz" (UA) also shapes promising among the newcomers just getting started. It is socko in Chi and Washington, boff in N.Y. for two houses, solid in St. Louis, stout in L.A. but fair in Cleveland.

"Adventure of Young Man" (20th), opening this week at N.Y. Paramount, is rated smash in Chi, big in Detroit and fancy in Boston. "Sky Above" (Embassy) continues boff in Washington and big in N.Y.

"Holiday in Spain" (Nat'l Th.), big in Detroit, looms fine in Boston. "World of Comedy" (Cont) still is trim in N.Y. and good in Balto.

"Viridiana" (Kings), fairly new, shapes torrid in Chi and okay in Balto. "Les Liaisons" (Astor) is brisk in sluggish Buffalo.

"Counterfeit Traitor" (Par), hep in Minneapolis, looks big in Toronto. "Big Red" (BV) is fine in Boston.

(Complete Boxoffice Reports on Pages 8-9-10.)

New York Soundtrack

Continued from page 4

seminars on 20th's "Five Weeks in a Balloon" at the New York home-office today (Wed.) . . . And don't get that title confused with "Stowaway in the Sky" or "Five Miles to Midnight" which is not to be confused with "Nine Hours to Rama."

Sophia Loren arrives today (Wed) from Rome for a three-city tour on behalf of Joe Levine's "Boccaccio '70."

Director **Dennis Kane** has left New York for Tokyo to set pre-production plans on Allied Artists' "The Judo Tree," to star **Pat Suzuki** and **Sessue Hayakawa** . . . The MPAA hosted a press conference yesterday (Tues.) for **Dev Anand**, Indian film producer and actor, whose latest pic, "Hum Dono," repped India at the recent Berlin Fest . . . New issue of the N.Y. Film Bulletin, out Friday (27), is devoted entirely to **Francois Truffaut** and his pix, "Jules and Jim" and "Shoot the Pianist" . . . The America-Italy Society will sponsor the U.S. preem of "Best of Enemies" at the Fine Arts Aug. 6.

Henry T. Weinstein, Of MM Memory, Activates Pic, TV, Stage Projects

Hollywood, July 24.

Sidelined for several months because of the stoppage of "Something's Got to Give" at 20th-Fox, Henry T. Weinstein has planned a resurgence into three fields — feature-tv-and the theatre-starting this fall.

Although his option at 20th lapsed some weeks ago, following cease and desist order on "SGTG" by Peter G. Levathes, a new deal is practically set for Weinstein to become producer of "The Commuters," hour dramatic series, pilot for which is being fashioned by Dale Wasserman.

Weinstein in 1959 produced 32 two-hour "Plays of the Week" for NTA, for which he won an Emmy.

Additionally, he's formed Pegasus Productions with $500,000 capitalization for production of "The Day the Clown Cried," by Joan O'Brien and Charles Denton.

Goodwin Knight, ex-governor of California, is a director of Pegasus. Ditto Irving Silvern, fiancier, who also assumes exec veepee stripes. Paul Ziffren, corporation lawyer, is fourth director. Weinstein is prexy as well as a director.

Third important facet of tri-ply operations will be Broadway production of one or more plays in conjunction with Theatre Guild. Before embarking on a Hollywood career, Weinstein produced four plays for TG.

Producer left for Gotham Thurs. (26) on all three projects. He will confer with Philip and Lawrence Langner at Theatre Guild on shows for them as well as possibilities for his silos in Westport, Conn.; Milburn, N.J., and Mineola, L.I. Three summer operations are tallying $70,000 weekly gross, according to Weinstein, a record for his company.

On Aug. 3 he heads for Spain and London on "Clown." He will produce it in Poland next Spring with Jerry Epstein. Polish crews will be used in two-month production, with English star and financing to be set on upcoming trip to London. He intends to return here middle of next month to start 20th tv assignment.

Meanwhile, Pegasus Productions has opened offices in Bev.Hills. "Clown" will be co-production with Poland and England participating. No distrib deal is set, Weinstein preferring not to go into this phaze until pic is under way or fini.

Readying S.A. C'rama

San Antonio, July 24.

A $1,000,000 Super-Cinerama theatre with a 740-fromage will be in operation here before the end of the year for Martin Theatres of Columbus, Ga. Specifications call for 753 luxury seats in the theatres, a seven channel, all transistor stereophonic sound system providing hi-fi reproduction through 11 speakers placed behind the screen, on the walls and in the rear of the auditorium. Construction is expected to begin late this month.

The new theatre will feature a paved parking area, a boxoffice resembling a hotel checkin counter, a check room for coats and parcels, a sunken lounge with fountain and skylight in the foyer and a patio garden across the front of the theatre.

Roy and E. D. Martin state that construction will be handled by Henry C. Beck Co. of Dallas. Local architect O'Neil Ford will be an associate for the firm of Finch, Alexander, Barnes, Tothchilds & Paschal of Atlanta.

Paramount-Filmax Deal for Spain

Madrid, July 24.

Paramount manager for Spain and the Mediterranean area, Frank Siter, and Filmax distribution exec, Alfredo Talarewitz, disclose a pact between the two companies which gives Filmax an option to distribute all Paramount products in Spain after the Yank company has selected the two pix it will handle locally per Paramount's annual quota of two licenses.

Filmax has already picked up four films under the agreement, including "The Man Who Shot Liberty Valance" and "Flight from Zaharan."

BRIND URGES APPEAL

Wants N.Y. Regents to Exhaust All Means Vs. 'Connection'

Albany, July 24.

Appeal from the appeal. That's the advice given the N.Y. State Regents by attorney Charles A. Brind Jr. in respect to the feature film, "The Connection." Distributor, Films Round World, controlled by Irwin Shapiro of Manhattan, won a right to have film licensed when the Appellate Division failed to back the previous license denial by the State Education Dept.

Regents next meeting here in the state capitol is Aug. 23-24. Whether any further effort to restrain the film, which has a taboo word 11 times on its soundtrack, will indefinitely delay the public exhibition remains moot. Distrib's lawyer is reported contending that the property may be booked in the interim. However, "The Connection" after lining up a theatre date in Los Angeles cancelled out because of the ambiguities of status in N.Y. state.

'2d-Most-Tabooed Word' Gets Educators' Notice

Albany, July 24.

"More Show B'z In Education" read a heavily black-typed lead into a three-paragraph recap by William Spiegler, education editor for the Albany Knickerbocker News, of VARIETY's coverage of "The Connection." (Films Round World release).

"The recent ruling of the Appellate Division against the State Education Dept's. banning of the film, 'The Connection', is big show biz news, if VARIETY, the theatrical weekly, is a criterion," wrote Spiegler in his "Chalk Talk—Schools and Students" column. "After the ruling," continued Spiegler, "VARIETY wondered in print if the film, which deals with dope addiction, would ever really make it to neighborhood theatres."

In the next paragraph, strongly black-typed, Spiegler reported, "VARIETY mused that theatre operators might be slightly scared to show a film that uses what it calls 'The second most-tabooed word in polite company'."

"The trade paper," he added, in "a piece from the Netherlands where 'The Connection' is being shown with Dutch subtitles, notes audiences there are baffled by the film's realism. They wonder if the picture is peopled with actors or real drug addicts." Incidentally, concluded Spiegler's commmentary, "That word isn't translated into Dutch!"

Inside Stuff—Pictures

U.S. Sen. Thomas H. Kuchel (R-Calif.) recently urged the senate to strike now with a rewrite of the tax laws to halt runaway film production before the "lights go out" in Hollywood studios. Kuchel urged that the Kennedy tax bill now before the Senate Finance Committee not be shelved. Many of his GOP colleagues want to kill the bill. But Kuchel, in a senate speech, said that if overseas "tax dodging" isn't stopped by passage of the bill, it may end the domestic U.S. film industry.

Kuchel called it "unpatriotic" for stars receiving "general public support, lavish publicity and attention and even acclaim from our people" to flee the country to avoid taxes, while still claiming the protection of the U.S. flag.

Kuchel, who is up for re-election in California, raised eyebrows in Capitol when he fell for the discredited craft union slant any club with which to beat runaways that Communist propaganda was slipped into features made overseas by Americans.

Indie producer Sam Marx planes from Hollywood to Gotham Aug. 1 casting "Handful of Dust," to be made in Italy in the fall and also to seal a distribution deal with a major. His latest, "Damon and Pythias," is being handled by MGM, which may also take on "Dust." Most of the cast is set, including Peter Ustinov, except leading lady. Marx wants to take his time before making a commitment.

Protest of J. A. Rank Productions over title "Handful of Dust," had an unusual aftermath. British producer claimed Marx's title bordered on "Handful of Tansy," registered with Motion Picture Assn. Marx replied if anyone should complain, it was he against "Tansy."

Reason is celebrated novel by Evelyn Waugh. Following which Rank withdrew protest.

A new 3-D process which uses a single projector and eliminates the problems previously encountered in tridee projection has been presented by Arch Oboler, who asserts the system is foolproof. Radio veteran, who pioneered the first 3-D feature, "Bwana Devil," in 1953, thus creating a temporary furore in motion picture production, says pre-Cinerama and pre-CinemaScope that it will be impossible to obtain bad projection with new process, or for it to go out of synchronization. He reports negotiations underway with both Paramount and Columbia Pictures for production of a feature in the new scope.

In Manhattan Cinema Syndicate Inc., of which Barry Mahon is producer-director, is offering screen footage to talent without any film or vidpix antecedents. Slant is that much talent is handicapped by not having any job-clinching celluloid on hand. This hampers newcomers trying to crash the jingles field, even hotels and cafes. "Let them see you in action" come-on is on the premise that timid casting officials who see the performer perform even in a one or two minute clip may take a chance.

Al fresco vidfilm production in New York City, now a commonplace, apparently has the natives conditioned to think in terms of tele programming whenever a motion picture crew wheels out onto Manhattan pavements. Or so it seems from bystander queries at N.Y.C. locations staked for theatrical pix. They run to such as, "What program is this for?" and "When will we be able to see it?" When told "it's for the movies," reaction often is ambiguous.

Inflation note: one of the hidden costs of location lensing in Gotham, those "perquisites" to the gendarmes, has escalated of late to a three-figure budgetary component. Producers who don't spread the monla as a matter of principle "just don't see the cops," thus inconveniencing crew members who must shoo the pedestrian and vehicular traffic out of camera range. And they're not as persuasive at it as the blue-coats. An occasional producer rebels at the practice, but most go along.

Those yock-making filmed interviews with British kids, seen on the Jack Paar tv show last winter, have been knit into a 10-minute theatre short, "Crumpets," for U.S. and Canada. Made from the start by Dick Ballentine and Gordon Sheppard's Intervideo of Toronto.

An Interior Dept. film on the 1959-60 Kilauea Volcano eruption in Hawaii has won a first prize at the Venice Film Festival. Same film, also won first prize in last May's American Film Festival in New York.

Setback in Try for 1950 Collection

Nacional Financiera of Mexico Elude 'Stronghold' Claims on Jurisdictional Technicality

Los Angeles, July 24.

Superior Judge Robert H. Patton last week granted a motion to dismiss suit for $128,747 against Nacional Financiera S.A., Mexican government-controlled corporation, brought by five film personalities over the picture, "Stronghold." Bench also granted motion to quash attachment of $130,000 in Frisco bank deposits owned by defendant. Both rulings, petitioned by attorney Richard H. Dunlap, were made on grounds of lack of jurisdiction.

Plaintiffs involved, who filed suit last December for alleged services rendered in pic, filmed in Mexico in 1950, include writer Wells Root, lenser Stanley Cortez, director Steve Sekely, Veronica Lake and Zachary Scott, latter two demanding $47,000 and $35,000 respectively. Action was sealed to permit claimants to attach property in California owned by Mexican corporation.

Mrs. Borzage Gets All

Hollywood, July 24.

Director Frank Borzage left his entire estate, listed merely as "in excess of $10,000," to his widow, Mrs. Juanita Borzage, under terms of will filed for probate in Superior Court. Will was dated Oct. 24, 1959.

Borzage died June 19.

New York Theatres

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"THAT TOUCH OF MINK"
Co-starring GIG YOUNG · AUDREY MEADOWS
In Eastman Color
ON STAGE: "SUMMERTIME"

Berlin Festival

Continued from page 5

from the fact that thereby the Berlin Film Festival would lose all international importance, it's also dubious whether a festival of the "also-ran" category woud really be supplied with better films, as critic supposes.

A festival in Berlin is automatically a political symptom. The Bonn Government so regards it and grants financial assistance.

Mediocre quality of many films results, of course, from the theory that any country club with which the Federal Republic of Germany maintains diplomatic relations may submit. Dr. Bauer said it over and over again: "I needn't stress that the festival is always anxious to turn down films that are artistically not satisfactory. If, however, a country insists on showing a certain film in Berlin, we have to respect this wish. It's still a minor evil to show a little film than to give the respective nation the brush-o. Berlin's special position as a Soviet-menaced city requires a fact toward those nations which sympathize with free Berlin, even if this generosity goes at the expense of the artistic standard of the festival."

Incidentally, the festival committee tried this year to move a number of films out of competition. At once there were complications, as with the Finns, and the committee felt it had to give in.

It was pointed at the press conference that features from Korea, Nigeria, etc., may bore fastidious critics but on the other hand such films give an interesting cross-section of genuinely international film making. Moreover, these films could never be seen under normal circumstances. Politics, of course, deny Berlin any product from communist bloc countries.

There were suggestions to change the "June/July" date of the annual Berlin festival to escape the "dangerous succession" Cannes-Karlovy Vary-Berlin. But what month to pick? In September, a film festival would collide with the local Arts Fair. The months of May or August would mean clashes with Cannes and Venice, respectively. Winter months seem to be out of the question. A blustery Berlin just isn't an ideal site for a film fest.

American films were mentioned at the press meeting. One critic asked: "Why does one see so many of these interesting American 'beatnik' films in the information sections of Venice and Cannes but none in Berlin?" The answer was: "The import of American films into France and Italy is subject to a certain contingent. Every American film that's running in Venice or Cannes gives the U. S. an additional import license. That's why the Americans are more interested in Cannes and Venice. In Germany, they have not got these import worries. The German market is liberalized. They can import into Germany how many films they like."

Distrib Fav of Exhibs

Dallas, July 24.

Rube Jackter, the visiting veepee and general sales manager for Columbia Pictures, received a plaque and a set of luggage by nine southern and southwestern motion picture circuits comprising a total of more than 1,000 theatres. The plaque referred to Jackter as "The Master Showman."

The circuits are Frontier, Interstate, Jefferson Amusement, Lone Star, Malco, Rowley United, Texas Consolidated, Trans-Texas and Video.

Dallas mayor Earle Cabell also presented Jackter with a symbolic key to the city which can be cut to fit the ignition switch of his car.

Rene Clement Directing U.S.-Backed Yank-French Prod., Shooting in Paris

Paris, July 24.

A typical example of the U.S. major film company forays into foreign production for needed fare is the currently shooting "Today We Live" which Metro-bankrolled company, Cipra, in conjunction with another local producer, is making as a French film. Primarily in English, pic has one Yank star and one French one, Stuart Whitman and Simone Signoret.

For worldwide rights, Metro is putting up around $1,000,000. This is a rather exceptional sum here for a pic. But it has brought back the noted local director Rene Clement to French studios after six years abroad. Clement swore off making pix at home after problems with his producers on the prizewinning "Gervaise" in 1954. He now feels he is getting the needed support.

Clement had a moment to talk while working on the set and described this as a French film in outlook, and creation. He also hopes it will also be an international film. He explained that the film is mostly in English because the story of an American flier being helped to liberty by a French woman during the last war calls for it. Scenes between the French are naturally in French.

Clement pointed out that it is primarily the story of a woman, Miss Signoret, who refuses to get involved with the war and lives outside of it. When she is inadvertently forced to help a downed American flyer, Whitman, she takes her first step towards becoming involved in human events.

Metro does not expect to have any trouble in getting local Film Aid rights on this since it fullfils rulings on pix via having only two Yank actors with the others French as well as the main creative aspects. It will be dubbed into French here. For the U.S. it will be shown with subtitled patches for French segments.

LIPPERT REGAINS SIX

Takes Back Houses From Electrovision Corp.

Los Angeles, July 24.

Robert L. Lippert has re-acquired from Electrovision Corp. six theatres he sold that company three years ago. Four of the houses are in Medford, Ore., the hardtops Criterion and Holly and the drive-ins Starlite and Valley. Another is the hardtop Varsity in Ashland, Ore. The sixth site, also a hardtop is the Broadway, Yreka.

The six are being bunched into a new corporation Lippert has formed, Oregon-California Theatres Inc. This will be distinct from Lippert Theatres Inc., under which the exhib-producer also operates 11 other theatres, mostly drive-ins.

Conditions of deal and motive of Electrovision Corp. not known.

Wright in Appeal; Pushing Case Vs. Town Leaders

Red Wing, Minn., July 24.

Minneapolis exhibitor Jack Wright is appealing to the Federal Court of Appeals in St. Louis, Mo., from an adverse lower court decision in his $100,000 triple damages antitrust suit against this town, the local daily newspaper and its editor, the city council here, five Red Wing Auditorium board members and James Fraser, Auditorium lessee.

Wright's claim for damages was based on the allegation that the defendants conspired to put his former local theatre, the Chief, out of business and succeeded. This, he charged, was in order that this town's owned Auditorium would be sans competition as a film theatre. At the time the suit was filed Red Wing itself was operating the showhouse, but the town later leased it to defendant Fraser who had been managing it.

Federal District Court Judge Dennis Donovan, however, after a lengthy trial, decided in the defendants' favor. In his decision the judge ruled that the Wright theatre's decline in fortunes was due primarily to film exhibition's tobogganing in consequence of television's damaging effect on theatre patronage.

Among other things, Wright introduced testimony which was supposed to show that the defendants conspired to have this town's residents boycott his theatre and that Fraser suddenly ended a product-splitting arrangement and induced the film companies to institute competitive bidding. It was charged that the Auditorium bid so outrageously high that the Chief was unable to obtain the kind of pictures necessary for it even to break even.

It's expected that the appeal will not be heard in St. Louis until next fall.

From Israel to Catskills

Albany, July 24.

Ben Resnick, the only exhibitor from Israel in the Albany exchange district, and probably one of the few in the United States, has leased the Catskill, in Catskill, N.Y., from Samuel E. Rosenblatt. Resnick has operated the Onteora in Fleischmanns (farther south in the Catskills) for the past year.

Resnick still has holdings in Israel.

UNSPOOLING MEXICAN

Honolulu, July 24.

Royal circuit is booking Mexican films into its near-downtown Asia theatre, running them on alternate Thursdays, Fridays and Saturdays on a double bill basis. Booking is through Azteca. Films, incidentally, Carry no subtitles.

Attendance hopefully can draw from some of the city's Filipino population plus U.S. servicemen whose homes are in areas where Mexican product has built up a following.

TOP FLIGHT INDEPENDENT national distribution organization is searching for commercial and exploitation films for the United States. Principals Only. Screening in New York City. Any material submitted will be returned.

Pictures must be new and unreleased.

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British Theatremen Battle Toll, But Exhib Interests Have Stakes in Medium

London, July 24.

In a desperate effort to ward off the introduction of tollvision in Britain, the Cinematograph Exhibitors Assn. has stepped up its campaign against any form of feevee. Toll has been rejected by the Pilkington Committee but not by the government. It brightens exhibs because, in their view, it would cripple theatre biz.

Accordingly, in answer to the government's White Paper in which it was stated there were cogent arguments in favor of a wired feevee system, the CEA has fired off a strong letter to the Postmaster General.

Exhibs point out that there is "no evidence that the public wants the service or, for that matter, if it is given the benefits will outweigh the disadvantages from the public's point of view."

Besides "debasing" the advertising programs, CEA insists that the future of a great number of theatres up and down the country would be endangered. Closures will be "very substantial," says the trade body.

Although there are no guarantees that a tollvision system would be commercially successful — "in the light of reports from other countries it is a matter for conjecture" — CEA believes that even in the initial stages of a paysee system the theatremen would be hit so badly they would be unlikely to open again.

Seeking to get public opinion on its side, the theatregroup called a press conference on Monday (16) at which a CEA-sponsored pamphlet was handed out. This had previously been circulated to members of Parliament in both the House of Commons and the House of Lords.

What does not help the exhibitors case in this matter, though, is the fact that a more than substantial slice of its members have interests in one or other of the tollvision setups in Britain. For example, the Rank Organization is partners with Rediffusion in the Choiceview outfit. And Rank is the biggest single member of CEA.

Granada, another leading theatre chain owner, is a minority partner in British Telemeter and also has interests in wire relay services which would obviously benefit from the introduction of a wired feevee operation.

Exhibs Curious On Fresh Pix For Hartford Paysee

With most of the major film companies understood willing (in some cases even eager) to peddle fresh product to the Hartford Phonevision test, the chiefs of the two national exhibition organizations have asked for "clarification" on respective distrib policies, and at same time have repeated the economic dangers to theatres from such paysee competition.

Fresh pix are available to Hartford on something like a first subsequent-run basis. However tactfully the companies may reply to exhibs, the responses are not likely to amount to anything other than confirmation of this fact.

Communication to the companies was co-signed by John Stembler, as prez of Theatre Owners of America, and Marshall Fine, ditto with Allied States Assn. Their telegram, by the way, marked the first such cooperative effort by the two exhib bodies. The two officials are asking for a statement from the majors on "present and future" policy re fresh product for the toll medium.

Organize Extras in Hawaii

Honolulu, July 24.

Screen Extras' Guild is organizing a chapter here and "hundreds" of Islanders already have applied for charter membership, according to H. O'Neil Shanks, national executive secretary.

Shanks says the Guild's demands for contract recognition have been presented to major film and tv producers who plan to use Hawaii as a film-shooting site.

WILL RAZE KOKUSAI

$10 Par Pays $27 To 285 On Liquidation

Honolulu, July 24.

Kokusai theatre, also known as the International theatre, has been sold to the City-County for $525,000 and will be demolished as part of a large-scale redevelopment project.

The 285 stockholders of International Theatrical Co. already have received $27 a share on their $10 par value stock.

The theatre, built in 1941, currently is leased to Pacific Motion Picture Co. and will continue in operation until actual demolition starts in about a year.

Davis (Rank) Reaffirms Toll As 'Progressive'

London, July 24.

Accusing the Cinematograph Exhibitors Assn. of "wild statements" and of playing its "usual role of King Canute," John Davis, chairman-elect of the Rank Organisation urges the government to give the greenlight to toll tv field trials to test the technical, financial and sociological implications.

Answering the CEA's own "white paper" in which it forecast that 90% of Britain's theatres would shutter if tollvision were permitted, the Rank chief declared that his company believed in the cinema and backed its faith heavily, but it also believed in progress, and for the public to have freedom of choice between all forms of entertainment.

Rank is partnered with Rediffusion in Choiceview, a feevee system which was demonstrated almost a year ago. If the field trials are permitted, Davis says they will be backing their own views at their own risk.

In his statement Davis declares: We believe that it is of prime importance to develop a British system rather than allow the American entertainment industry to get ahead of our own, as it has so often in the past. It will be important both for the home and export markets."

Davis also believes that whether subscription tv succeeds or not, it is up to the film industry to fight it on its merits and not by wild statements; to compete, in fact, in the only possible way—by offering the quality of service that the public wants.

LOEW'S TED ARNOW NEW ADMEN'S PREZ

Ted Arnow, national publicity director of Loew's Theatres, has been elected new president of the Associated Motion Picture Advertisers. He succeeds Al Floersheimer, pub-rel director of Theatre Owners of America, who becomes board chairman.

Reelected to serve another year were Samuel Horwitz, veep; Hans Barnstyn, treasurer; Marcia Sturn, secretary. In addition to Floersheimer, director includes David Bader, Mel Gold, Mike Hunter and Harold Rand.

California Theatrical Unions Meet Aug. 18-19

Hollywood, July 24.

California state theatrical unions meet for two days in Long Beach Aug. 18-19 in advance of State Federation of Labor—CIO and AFL—union's annual convention at Lafayette Hotel. Approximately 150 reps from various crafts will attend, including George Flaherty, IATSE veepee, and Zeal Fairbanks, International rep.

Flaherty is back from Colorado where he spent past few days winding Alexander Film Studios pact for IA.

State Federation meets week of Aug. 20.

SHOOTING GELHORN NOVEL

'His Own Man' to Roll in Hollywood and Paris

Hollywood, July 24.

Pennebaker Inc., and International Cinema, in which Elliott Kastner and Stan Shpetner are partnered, join in production of "His Own Man," based on novel by Martha Gelhorn. Etienne Perier will direct, Dominique Fabrique script and Gabriel Katzka, Continental Films exec, will be associate producer.

Pic will be lensed in Hollywood and Paris next winter.

Britain's Exhibs See Selves Kaput If Toll Okayed

London, July 24.

In a last-ditch stand against the introduction of tollvision here, the Cinematograph Exhibitors' Assn. has reiterated its warning that a national feevee system would bring about the collapse of the film industry here. CEA toppers told a London press conference that 90% of the theatres in Britain would close if a direct pay-as-you-view system was given the greenlight by the government, as was hinted in the White Paper on broadcasting.

Exhibs also stressed that the producer's hope of bigger and rentals for features via tollvision was a "pipe dream." According to Douglas Richards, chairman of a CEA committee set up to combat feevee, producers would find theatre owners selling up once pay-see was introduced and, as the latter would take at least a decade to become fully national, film makers could be short of a market for many a year.

Dissenting voice within the CEA is that of the Rank Organization, which supports the idea of tollvision. Rank believes that theatres and toll-tv can live side by side and that the suggestion of 90% closures is either "propaganda or panic." It should be pointed out, however, that Rank is partnered in Choiceview, a feevee system bidding for a wire franchise.

On the financial front, the CEA estimates it would cost anything up to $1,000,000,000 to install a national tollvision service over wire (only 4% of the country is currently wired). Exhibs feel it would be cheaper to supply each British home with a cine projecter so that householders could run their own films.

'Oklahoma' Scale, $1.75 In Academy, Minneapolis; Strike Hurts 'Judgment'

Minneapolis, July 24.

Reissued "Oklahoma" (20th) has grabbed off a booking at Academy, which under Ted Mann's operation has been devoted almost entirely to hard-ticket roadshowing of pictures at $2.65 top.

Reissue has followed "Judgment at Nuremberg" (UA) which finished a disappointing six-week roadshow engagement, presumably hurt by non-publication of the regular daily newspapers and the home games of the Twins big league baseball team.

"Oklahoma" is scaled at $1.75 for adults after 5 p.m., the same admission price which prevailed for "Judgment" and which represented a new high for non-roadshow screen attractions here.

FORMS CINEDOME INC.

Smerling's New Firm for 5 Cinerama Houses

Hollywood, July 24.

Cinedome Theatres Inc. has been formed by Sheldon Smerling, who recently acquired five Cinerama theatres, as the operating company in each state where houses are situated. He will act as prexy, Edwin Shapiro, veepee, and Charles Greenfield in an exec capacity.

Smerling operates houses in Detroit, Montreal, Frisco, Montclair, N.J., and Boston. He is also skedded to start construction this summer of four new Cine units, three in the Southwest and one in East.

Amusement Stock Quotations

Week Ended Tues. (24)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	13	ABC Vending	83	15⅛	14⅛	14⅝	— ⅝
47½	22¾	Am Br-P'r Th	95	27⅞	26⅝	27¾	+1
20⅝	10	Ampex	524	14¼	13¼	13¾	..
43⅞	31½	CBS	127	35⅜	35	35⅛	..
33⅞	11	Chris Craft	249	15¼	14¼	14¼	— ⅝
31	14	Col Pix	62	16½	15⅝	15⅜	—1¼
51⅜	34½	Decca	76	39	38	38⅞	+ ⅝
40⅝	26	Disney	32	28¾	28	28	— ½
115⅞	85	Eastman Kdk	352	95⅛	92⅛	94⅜	+ ¼
6¼	4⅜	EMI	83	4⅞	4¾	4⅝	— ¼
14⅝	8⅜	Glen Alden	125	10⅜	10	10	— ⅜
47½	19⅞	Loew's Thea.	679	22⅜	19⅞	20	—2
78⅞	33	MCA Inc.	257	36½	33⅛	35	—1⅛
15⅛	10⅜	Metromedia	35	13¾	13⅛	13½	+ ⅜
58⅛	27⅛	MGM	164	33	31¼	32	+ ¾
9¼	5⅞	Nat. Gen. Cor	169	7⅜	6¾	7⅛	+ ¼
25½	19	Outlet	1010	21	21	21	+ ¼
58½	36½	Paramount	39	40¾	40	40⅜	+ ⅛
221	81½	Polaroid	3562	107	93	93¾	—16⅜
63⅞	38⅝	RCA	552	46⅛	44½	44⅝	— ⅝
12⅝	7⅜	Republic	61	8¾	8⅛	8¼	— ¼
17	13	Rep., pfd.	3	14⅞	14⅜	14⅞	+ ⅛
40¼	19½	Stanley War.	34	21¾	21⅜	21⅜	+ ⅛
33¼	27¼	Storer	20	30⅞	30¼	30½	+ ⅛
39⅜	18	20th-Fox	298	26⅝	23	25⅜	+1⅝
35⅜	24⅝	United Art's	33	27⅝	27	27⅜	— ⅛
20¾	11¼	Warner Bros.	68	12¾	12⅜	12¾	+ ⅛
75⅝	44	Zenith	624	52¾	50⅛	50¼	— ⅞

American Stock Exchange

6⅝	2½	Allied Artists	15	3⅜	3¼	3¼	+ ⅛
9	3⅝	BalM'nt GAC	13	5⅞	5⅛	5⅛	— ¼
21⅜	10¼	Cap. Cit. Bdc.	31	14⅛	13⅛	14	+ ¼
20⅜	9⅛	Cinerama Inc.	1128	16¾	14⅜	16⅛	+1
12	6½	Desilu Prods.	28	9⅛	8¾	8⅞	— ⅛
9⅜	4½	Filmways	16	5⅞	5½	5½	..
14⅜	6	MPO Vid.	3	7¾	7¼	7½	— ¼
14	7¾	Movielab	7	9½	8⅞	8⅞	..
2¾	1	Nat'l Telefilm	11	1¼	1⅛	1⅛	..
5⅛	2½	Reeves Bdcst.	11	3	2⅞	2⅞	— ⅛
7½	2¾	Reeves Snd.	130	4⅜	4	4⅛	..
12¾	10¼	Rollins Bdcst.	4	11¼	11	11	..
22¾	13	Screen Gems	6	14¾	14¼	14¼	—1
26⅝	8½	Technicolor	273	12⅞	12	12¼	..
16⅞	6⅛	Teleprom'ter	25	9	8	8	—1
3	1⅛	Tele Indus.	6	1⅜	1¼	1⅜	..
18¾	10	Trans-Lux	124	13⅜	10	13⅜	+2⅞

* Week Ended Mon. (23).
† Actual Volume.
‡ Ex-dividend.

(*Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.*)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2	2⅜	— ⅛
Commonwealth Theatres of Puerto Rico	6½	7⅝	..
Four Star Television	14⅛	15¼	+ ⅜
Gen Aniline & FA	215	242	+20
General Drive-in	8¾	9¾	+ ¼
Magna Pictures	1⅞	2⅜	..
Medallion Pictures	4¼	5	+ ¼
Official Films	⅞	1¼	..
Premier Albums	7	7⅞	— ¼
Rapid Film Technique	1¼	2	..
Seven Arts Productions	9⅛	10⅜	— ¾
Sterling Television	1⅜	2	..
Transcontinent Television	8⅜	9¼	— ⅛
U. A. Theatres	6½	7⅝	..
Universal Pictures	51	56½	—1
Universal pfd.	90	96	..
Wometco Enterprises	19½	21½	— ¾
Wrather Corp.	4¾	5½	+1½

(*Source: National Assn. of Securities Dealers Inc.*)

SW EXECS DUE IN L.A. AT 'GRIMM' PREEM

Hollywood, July 24.

Stanley Warner circuit will have contingent of a dozen or so home-office execs plane out to Hollywood for preem of "Brothers Grimm" Aug. 7 at reconverted Cinerama Theatre on Hollywood Blvd. Circuit spent $300,000 remodeling house for two-a-day showings.

Among those making Western trek will be prexy Si Fabian, Sam Rosen, Nat Lapkin, Harry Kalmine. Latter two returned Saturday (21) from California looksee into possible acquisitions and new La Mirada Theatre, to open in October.

Sasho Succeeds Metori As Par Chief in Japan

Shozaburo Sasho, longtime prominent in the Japanese film industry, this week was named Paramount's general manager in Japan. He succeeds Nabuo Metori, who died recently.

Sasho resigned from posts with a couple of Tokyo companies, namely Nichi-Bei Eigasha and Shingaiei, in order to join the Par organization.

Universal Feeds In Lotsa Shorts

Universal, which has continued to pump a steady flow of short subject and newsreel product into the market, intends no letup for the upcoming booking season. Duplicating last years's schedule, the company is again primed to unload 36 one-and two-reelers, all but one in color.

Also, per assistant sales manager F. J. A. McCarthy, the '62-'63 semester will ditto last year's total of 19 Walter Lantz cartoons, plus seven reissues.

Distrib's current Golden Jubilee has cued a special sales drive to specifically stimulate dates for 15 cartoon reissues, with branch sales forces competing for 10% bonus.

Kansas' New Lady Censor

Kansas City, July 24.

Mrs. Mary Trehey, Kansas City, Kansas, Republican last week was appointed to a three-year term to the Kansas State Board of Review, the state film censor body. Mrs. Trehey replaces Mrs. Clarise M. Deane, whose term has expired.

The censor board is composed of three women, views release in Kansas City, Kansas, and governs their showing in Kansas.

MOUNTING TV PROGRAM COSTS

Putting Up a Building Can Be Fun

Ta, ta, ta, dum! CBS Inc. announces the world's first and only transparent plexiglass fence . . . 300 feet long and eight feet high! And from which will come sounds of Jack Sterling, Doris Day, Carol Burnett, Arthur Godfrey, Ed Sullivan, and CBS Radio's news-on-the-hour! In short—ta, ta, ta, dum!—CBS wants its sidewalk superintendants to have the best of all possible worlds.

As everyone knows by now, CBS Inc. is sending up a 38-story, dark marble monument of an office building on 52d St., Manhattan. To prove that building a building can be fun and profit for everyone, the radio-tv company has foresaken the "old fashioned" peepholes in favor of a "glass" fence, which will run along 6th Ave. between 52d and 53d, and partway up each of those sidestreets, thus covering well over half of the construction site. As a matter of fact, the only parts not exposed by plexiglass panels will be those several yards of conventional wooden wall built where vehicles will enter and leave; can't afford having a truck or bulldozer backing accidentally into the glass.

The 22 speakers in the glass wall, an idea that CBS prexy Frank Stanton okayed last week, will beam consecutive tapes by CBS name performers, each explaining something about the building itself or about 52d St., and the fact that that stem has a long and colorful show biz history. Company will have some three or four different 50-minute tapes, which will be alternated every day or two. CBS is even trying to line up performers like Desi Arnaz to do bits in foreign tongues, in Arnaz's case it's Spanish.

But biggest of all, CBS plans to have the hourly 10-minute news by its radio web beamed over to 52d St., so that as one walks by or stands still he can find out as well what's going on in the world outside the plexiglass. Web also plans to feed from CBS Radio central control whatever spot news of importance that is being beamed at that moment to the CBS Radio stations across the country.

There seems to be strong support for the all-out razzmatazz. For one thing, Dr. Stanton, who designed the fence and labored long with the late architect Eero Saarinen over the building itself, has himself the instincts of a sidewalk super. For another thing, CBS says it just ain't gonna be outdone by builders who aren't in show biz.

Portrait of an Artist

Hollander, Owner of FCI Productions, Shuns Cash For Paint, Brush & Palette

Gino Hollander is certainly not the first tv or film man who, like banker Gaugin, turned to a life of art, but Hollander is definitely one of the better known.

Owner of FCI Productions, which makes industrial and commercial films and, according to him, is now in a state of partial suspension, Hollander has only been painting pictures for about a year and a half but he's "showing" a host of his paintings in a little gallery at the side of Carnegie Hall and a second host in his own gallery on Bleecker St. near Circle In the Square.

Hollander seems to be a man who has given up many opportunities for big cash. First of all, he's scion of the fur-dying family that made the "hollanderizing" process famous. FCI itself, he explains, paid a handsome sum, even though the company was only a few years old when he turned his attention to oils and such.

Hollander, now in his late 30s and wearing a full black beard, says he quit the family business in '56, left New Jersey, and in '57 started in tv. "I went to work at CBS, on 'Wanted.' I was lowest man on the ladder . . . I became the first male script in N.Y."

After six months on the half-hour show, he went and did two pictures under the Hecht, Hill, Lancaster banner, "Sweet Smell Of Success" and "Bachelor Party."

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Bottoms Up

When NBC began "Project 20" some years ago under the late Henry (Pete) Solomon Jr., it had offices in the penthouse over the Plaza Theatre on W. 58th St. Then it moved to the 28th floor of the RKO Bldg.

A couple of years ago, it moved to the fourth floor of 30 Rockefeller Plaza. Last week, it moved to the second floor of the same building.

All the present boss of the unit has to say on the subject is "We're going down."

CBS-TV 'Premiere' Hoopla; GF Coin

General Foods is going to the expense of a costly "premiere" for five of its CBS-TV stanzas for next season when it puts together a 60-minute special on Sept. 24. One-shot, in the 8 p.m. slot, will be fronted by Lucille Ball, Jack Benny, Andy Griffith, Garry Moore and Danny Thomas, each of whom does separate, regular weekly stanzas for GF.

CBS-TV-aired program, called "Opening Night," will be produced and written by Bert Shevelove and Larry Gelbart, same team behind the legiter, "Funny Thing Happened On the Way To the Forum." Sidney Smith will direct.

Aubrey Repledges Allegiance to CBS & All's as Before

Statement last week by CBS-TV's Jim Aubrey removing himself as a possible candidate for the role of 20th-Fox president puts everything right back where it was in the beginning, with Aubrey continuing to helm the tv network although no new contract, says Aubrey, is involved, and Frank Shakespeare still "standing in the wings" as the man most likely to succeed Aubrey when and if he should explore new horizons. In fact, if anything of a realistic consequence came out of the weeks of scuttlebut and rumoring, it was the virtual certainty of Shakespeare's grooming for bigger and better things.

While Aubrey's inner-office memo to CBS division heads and exees last Friday (20) claimed the rumors that he was a candidate for the 20th job were completely unfounded, he nonetheless was for a while in serious contention. What's believed to have precipitated last week's disavowal and repledge of allegiance to Columbia was some apprehension at the CBS top as to the "is-you-is-or-is-you-ain't" status of its tv chieftain. In other words not only Aubrey but CBS now knows where they stand.

Aubrey put stress on the fact that he could see nothing but growth ahead for CBS and wanted to be a continuing participant in its ascent.

'63-'64 POINTS TO HEADACHES

The 1963-64 season, now shaping up on the planning boards of the three television networks, is already generating serious headaches on the economic front. Industry execs are reaching for the aspirin as one conclusion is emerging crystal clear from the current negotiations over new pilots. Program costs are going to be considerably higher than for comparable shows during the upcoming 1962-63 season.

Just how much higher the upcoming tabs for the half-hour and the hourlong series will be has not yet been determined. The full details of the rising costs are only now emerging as the new pilots start rolling. But the graph is pointing upwards.

Everybody is wanting more, from the talent to the scripters to the craft unions to the program packagers. Network execs are concerned that program costs, which have been climbing steadily over the years, will be breaking through the cost-per-thousand barrier to the point where television becomes an uneconomical buy for advertisers.

But the webs have no intention of letting that happen. One exec said, "necessity is the mother of invention and if we have to do without Hollywood, we will. Maybe we'll go back to quiz shows. In any case, we'll think of some alternative to those stratospheric prices on the horizon."

Metromedia In 131% Net Hike For 1st 6-Mos.

Metromedia, parent company of the Metropolitan Broadcasting Co., had a whopping first six-month period this year with a record net income, after taxes, of $1,021,655, equal to 60c per share. This compares with $446,587, or 26c per share for the same period last year. The per share net represents a 131% increase over 1961 figures.

Net income for the 13-week period, ending July 1, was $882,923 as compared with $434,253 for the same quarter last year. The company's statement showed a gross revenue of $25,206,832 for the 26-week period ending July 1 as against $23,397,580 last year. The 1962 figures are exclusive of non-recurring income, after taxes, of $2,893,447 representing mainly the sale of part of the Foster & Kleiser outdoor advertising operation on the Coast.

Celler's TV-AM-Dailies 'Monopoly' Probe; Deny N.Y. Herald-Trib Target

Washington, July 24.

Rep. Emanuel Celler (D-N.Y.) remains unspecific about the start-off date for House Antitrust Subcommittee hearings on "concentration of news media" in the broadcasting and publishing fields.

Aides of the Brooklyn Democrat, meanwhile, deny that the N. Y. Herald Tribune, which is in JFK's doghouse, will be a prime target of the probe of "monopoly" in newspapers and radio-tv. Herald-Trib has radio properties in Mt. Kisco, New Rochelle, Saugerties and Mineola, N. Y., plus tv stations elsewhere through Corinthian Broadcasting Corp.

Should the hearings take up the Herald Trib, political civil war might be in store. The chairman of the Republican National Committee, William E. Miller of New York, is a Congressman and a member of Celler's Antitrust Subcommittee.

Celler announced in January that the subcommittee he chairmans would later in 1962 "explore in a thorough, objective manner the causes, effects and possible cures of the growing concentration of ownership in the news field, resulting in a dwindling variety of news and comment available to the public in many parts of the country."

The Brooklyn legislator still has picked no date to begin the public sessions, but he has had his staff at work for months getting ready for hearings. The Library of Congress has undertaken (but not completed) a content study of news in the dailies of various cities.

Presumably, the Celler hearings will only affect those broadcasting stations which are owned by newspapers.

But Celler has never been considered a friend of broadcasting, and there is the suspicion around that he will find it a temptation to get some licks in at the networks.

In his initial statement about

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Nix 'Consent' TV Blurb

Washington, July 24.

TV Code Authority has turned thumbs-down on ad for "Advise and Consent" in what could be called a "ditch the bitch" order.

Segment of ad nixed by Code is recording of now famous line of Gene Tierney who played the Washington hostess in film.

She says after necking with Senate Majority Leader, played by Walter Pidgeon, "someone said once . . . that any bitch with a few bucks and a big house and good care could be a social success in Washington. Do you think I'm a bitch?"

Code Authority said this line was used in a tv blurb proferred for film.

Authority used this ad to point up "problem of acceptability" and in this case found it "incompatible with the Television Code."

Welpott Seen As NBC Choice For O&O Chieftain

Odds on bet at NBC this week is that the web's two Bobs (Kintner & Sarnoff) and exec veep David Adams have decided on their new o&o chieftain and will announce his name after the Aug. 3 board meeting. In high circles man is believed to be Ray Welpott, now heading the Philly owned & operated stations or web.

Welpott was outspoken choice of retiring o&o boss Buddy Sugg as his first replacement, and, so far as anyone outside top NBC top brass knows, he has remained the No. 1 contender all along. Only thing that seems to have stopped an earlier decision in favor of Welpott is the proposed switch with RKO General of its Boston stations for NBC's Philly ops.

But even in N. Y. at o&o headquarters, Welpott can still testify in favor of the o&o shift with RKO and web thinking us his removal from Philly to N. Y. will therefore not prejudice NBC's transfer case.

OKAY NEW YORK FM'ER

Washington, July 24.

Permit for a new FM station in New York using 107.5 mc has been awarded by the FCC to New Broadcasting Co. Inc.

An Oct. 17, 1961, initial decision had looked toward such a grant. There were two other applicants, Herbert Muschel and Independent Broadcasting Co.

Newt Minow Yocks It Up

Washington, July 24.

Some in the broadcasting industry may not consider Newton Minow a laughing matter, but the Federal Communications Commission chairman is a wit.

Latest examples of it came when Minow, dubbed "the high sheriff of the vast wasteland," served to install femmecaster Patty Cavin of WRC as the new president of the Women's National Press Club. Some high federal official normally performs the service at the club's annual inauguration of new officers.

Minow had dashed off an oath of office for Mrs. Cavin, who has a daily show on the NBC o.&o. It read:

"I do solemnly swear I will maintain the highest ratings, that I will take no more than seven station breaks a program, that I will faithfully salute Gen. Sarnoff before and after each commercial that I take this obligation freely with no payola whatever, and that I will willingly and faithfully discharge the office on which I am about to enter."

As a gag, Minow had Mrs. Cavin hold her hand on a rating book instead of the usual holy word.

He told a story about Woodrow Wilson at the time Wilson was governor of New Jersey. The governor, Minow reported, had been badgered for months by an office seeker who called him one night at 3 a.m. to tell him the state highway commissioner had died.

"Would it be all right with you if I take the highway commissioner's place?" the man asked.

"If it's all right with the undertaker, it's all right with me," Gov. Wilson answered, Minow reported.

Johnny Carson's SRO 'Tonight' Biz

NBC-TV's chief answer to disbelievers this week is the announcement that, some three months before he goes on the air, Johnny Carson is just as sold out as Jack Paar was when he went off four months ago.

Sponsors have filled up "Tonight" to the brim during the fourth quarter—that's from Oct. 2 on, and, as it happens, Oct. 2 is probably a week before Carson himself will actually be able to take over as host of the late night NBC-TV strip.

There are approximately 360 participations fully sold in the stanza for the 12 weeks and one day of the Oct.-Dec. period. There is also understood to be a substantial overflow into January, but evidently some sponsors want to "wait and see" before committing heavily beyond that point in time. Among the larger participating advertisers in "Tonight" are Liggett & Myers (40 spots), Mogen David (22), Lanvin (19), Minnesota Mining (49), Sunbeam (43), Armstrong (18), Lohn & Fink and Cracker Jack (17 each).

B&B Dickering Special With Burns & Channing

Benton & Bowles ad agency is negotiating with George Burns and Carol Channing on the possibility of an hour tv special this fall for a B&B client.

Agency's tv chieftain Lee Rich was due in Los Angeles today (Wed.) to huddle with the comedy team's agents on terms and show format.

TV Emerging From Rumor Stage Into Singapore Reality

By OOI TAW CHIEW

Singapore.

TV comes to this vital metropolitan southeast Asian city in the late fall or winter. The Ministry of Culture which plans and creates this major enterprise has set October as the target date. Circumstances permitting, tv will be a welcome treat to 1,700,000 people here for whom until recently tv was a rumor. It will prove wrong audio-visual pundits of pessimistic minds who have stubbornly cherished the belief that, Singapore being what it is, tv would not be a practical proposition for another decade or two.

Thanks to the Government headed by the Peoples' Action Party, tv will at long last become a reality that will be a valuable ally not only for popular education but also "for hastening the development of a Malayan culture and consciousness." The quote is per Yang di-Pertuan Negara, constitutional Head of State who told the Legislative Assembly this when pressing for a tv setup here last year.

This so-called Lion City may be a wee bit turtle-slow to pick up tv—after Hongkong, Manila, Bangkok and Djakarta (the last hoping to have tv on the air by the time the Asian Games (Aug. 24—Sept. 4) start.

"Of course we try our utmost to introduce tv here in the quickest possible time," Lee Siow Mong, Permanent Secretary to the Culture Ministry, told VARIETY. "But sometimes God has to dispose when men propose. It's the law of the universe.

The temporary tv studios in Caldecott Hill are about ready. So is the permanent transmitter station in Bukit Batok on the national highway to the Malayan peninsula, three miles distant from the former. The $900,000 studio will be equipped by Marconi's Wireless Telegraph Co., of England such as ancillary odds and ends, transmitters and cameras expected to arrive from the U.K. two months hence, so its local representative, R. Blake said. Marubeni-Iida Co. Ltd., Japanese agents for tv machines by the Nippon Electric Co. and the Toshiba Co. of Tokyo, among others, will deliver outside broadcast equipment and vehicles including VHF lines.

When was the idea of a Singapore tv first conceived? It's a simple story. Singapore Government, achieving full internal self-government from the British, after 140 years of Britannia rule created a ministry of culture in order to channel popular thinking-cum-feeling along national lines—the Ministry's aim being "to give a purposeful national tone to its work both in the spheres of information and culture." Television was thought up and the Ministry was given $3,599,230 for expenditure for the four years beginning 1961. Conscious that tv would help build up a Malayan consciousness among the people, the Government decided that some $1,955,100 be spent for tv development, as against $500,000 for radio expansion and improvement.

Things moved fast from there. Under the Colombo Plan, the Government invited a team of Japanese experts to survey the local situation and to make recommendation to it in mid-1960. The Japanese tv masters arrived, commenced immediate survey and soon after early last year submitted its recommendations to Government which then delegated the Culture Ministry to establish a committee to study the report thus submitted by the Japanese and to make recommendations to it. The committee, with a few amendments recommended, implementation of the report and so came about in early 1961 an ad-hoc committee on tv to implement the Japanese report. As recommended, K. Bourke a tv engineer, was, under the Colombo Plan, invited

(Continued on page 31)

Estimated Weekly Network TV Program Costs: '62-'63

Nighttime and Daytime Overall Costs Include: Production Expenses, Actors, Musicians, Writers, Freelance Directors, Set Construction, Royalties, Agency Directors

COSTS DO NOT INCLUDE TIME CHARGES OR COMMERCIALS

Figures Are Gross—Including Agency Commission

Agencies listed by initials: Batten, Barton, Durstine & Osborne; Bozell & Jacobs; Benton & Bowles; Campbell-Ewald; Campbell-Mithun; Carson-Roberts; Cunningham & Walsh; Doherty Clifford, Steers & Shenfield; Donahue & Coe; Doyle, Dane, Bernbach; Dancer, Fitzgerald & Sample; Erwin, Wasey, Ruthrauff & Ryan; Foote, Cone & Belding; Fuller, Smith & Ross; Guild, Bascom & Bonfigli; Knox-Reeves; J. Walter Thompson; Kenyon & Eckhardt; Keyes, Madden & Jones; Lambert & Feseley; Lennen & Newell; McCann-Erickson; Meldrum & Fewsmith; MacManus, John & Adams; Norman, Craig & Kummel; Needham, Louis & Brorby; Ogilvy, Benson & Mather; Papert, Koenig & Lois; Reach, McClinton, Sullivan, Stauffer, Colwell & Bayles; Tatham, Laird; Warwick & Legler; Young & Rubicam.

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER
Alcoa Premiere	ABC	$107,000	Alcoa	FSR	Richard Lewis
The Alvin Show	CBS	15,000	Participating		Herbert Klynn and Leo Salkin
American Bandstand	ABC	2,000 (Per Segment)	Adams Corp.	Daniels	Joan Novinson
			Am. Chicle	Bates	
			Canterbury Knitters	Fladell, Harris & Breitner	
			Carter	Bates	
			Chesebrough Ponds	NCK	
			Colgate	Bates	
			Dr. Pepper	Grant	
			Gillette (Toni)	North	
			Lehn & Fink	FSR	
			Ludens	Mathes	
			Plough	Lake, Spiro, Shurman	
			Shaeffer	BBDO	
			Vick	Morse	
			Whitehall	Gumbinner	
American Football League	ABC	200,000	Lincoln-Mercury	K&E	Soprts Programs
			Gillette	Maxon	
			Lorillard	Grey	
American Football Scoreboard	ABC	12,000	Bristol-Myers	DCSS	Soprts Programs
			General Mills	Knox-Reeves	
American Newstand	ABC	7,000	Participating		Fred Sheehan
Armstrong Circle Theatre	CBS	50,000	Armstrong Cork	BBDO	Robert Costello
As the World Turns	CBS	2,500 (Per Segment)	P&G and others	Y&R	Allen Potter
Lucille Ball Show	CBS	63,000	Lever	JWT	Desi Arnaz
			Toni	North	
Ben Casey	ABC	111,000	Alberto-Culver	Compton	James E. Moser
			Armour	FCB	
			Bristol-Myers	OBM	
				Y&R	
			Brown & Williamson	Bates	
			Bulova	SSCB	
			Noxezema	SSCB	
			P&G	B&B	
			Pharmacraft	PKL	
			Lincoln-Mercury	K&E	
Jack Benny Show	CBS	70,000	General Foods	B&B	Fred De Cordova
			State Farm Insurance	NL&B	
Joey Bishop Show	NBC	60,000	Lorillard	L&N	Marvin Marx
Bonanza	NBC	122,000	Chevrolet	C-E	David Dortort
Lloyd Bridges Show	CBS	56,000	Kaiser	Y&R	Aaron Spelling
The Brighter Day	CBS	2,500 (Per Segment)	Participating		Leonard Blair
David Brinkley's Journal	NBC	30,000	Pittsburgh Plate Glass	Maxon	Ted Yates
			Douglas Fir Plywood	Cole & Weber	
Bullwinkle	NBC	13,000	General Mills	DFS	J. Ward Productions
			Emenee Toys	Abco	
Calendar	CBS	3,100 (Per Segment)	Participating		Mel Ferber and Bill Kobin
Camouflaze	ABC	2,400 (Per Segment)	Participating		Gil Cates
Captain Gallant	NBC	9,000	General Mills	DFS	Frantel Inc.
			Schaefer	K-R	
Candid Camera	CBS	56,000	Bristol Myers	Y&R	Julio DiBenedetto
			Lever	SSC&B	
Captain Kangaroo	CBS	10,000	Participating		Dave Connell (exec.) and Jon Stone
Car 54, Where Are You?	NBC	58,000	P&G	Burnett	Nat Hiken
CBS Reports	CBS	86,000	Participating		Fred W. Friendly (exec.)
Cheyenne	ABC	102,000	Am. Tobacco	BBDO	Warner Bros.
			Block Drug	Grey	
			Lincoln-Mercury	K&E	
			P&G	B&B	
			Schick	NCK	
			Union Carbide	Esty	
			Warner-Lambert	Bates	
Winston Churchill—The Valiant Years	ABC	41,000	Bulova	SSCB	Robert D. Graff
			Menley & James	FCB	
Close-Up!	ABC	37,500	Bell & Howell	McC-E	John Secondari
Combat	ABC	108,000	Alberto-Culver	Compton	Robert Pirosh
			Armour	FCB	
			Block Drug	Grey	
			Con. Cigar	PKL	
			Pharmacraft	PKL	
			Polaroid	DDB	
Perry Como Show	NBC	140,000	Kraft	JWT	Nick Vanoff
Concentration	NBC	2,800 (Per Segment)	Participating		Norm Blumenthal
Walter Cronkite News	CBS	4,000	Whitehall	Bates	Don Hewitt
			Carter	Bates	
			Goodyear	Y&R	
			Philip Morris	B&B	
Day In Court	ABC	2,600 (Per Segment)	Participating		Gene Banks
The Defenders	CBS	114,000	All-State	Burnett	Herbert Brodkin
			Brown & Williamson	Bates	
			Lever	OBM	
			Speidel	McC-Marschalk	
Dennis The Menace	CBS	55,000	Best Foods	GBB	Winston O'Keefe
			Kellogg	Burnett	
Discovery	ABC	17,500	Binny & Smith	Chirurg & Cairns	Jules Power
			Mattel	C-R	
			Kenner Toys	Leo M. Sive	
			Transogram	Mogul	
			Sawyer	Richard Montgomery	
			Welch	Chirurg & Cairns	
Walt Disney Show	NBC	125,000	Eastman Kodak	JWT	Walt Disney
			RCA	JWT	

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What's With Local Radio? A Symposium On Its Basic Value To Today's Advertiser

By KEVIN B. SWEENEY
(Pres., Radio Advertising Bureau)

Radio has put $850,000 on the line—and will possibly ante up another $200,000 more—in the most dramatic challenge to the national advertiser in history.

The essence of radio's 1962 challenge: Radio can *outsell* any other medium per advertising dollar invested for most consumer products which have adults as their marketing target.

The $850,000 that radio has pushed into the middle of the table is the amount the industry, through the Radio Advertising Bureau, is prepared to invest in research to individual advertisers to determine two things:

(1) What should the advertiser buy in radio that is specifically best for his brands.

(2) What happens to his share of the market, his sales, the awareness to his advertising claims when he invests his money in radio vs. investing in other media.

Already, six of the nation's largest advertisers, almost all of whom spend little or no money in radio, have accepted this challenge and become part of RAB's Radio Test Plan.

Before the end of 1962, we expect to have another 18-20 of the largest national spenders in other media testing radio on a comprehensive basis—the most intensive testing of any medium in history and the most dramatic because it is done in large cities in full view of many advertisers and many of the largest agencies, as compared to most media tests which are "sneaked" in minor markets with the results available only to the advertiser testing.

Radio, 40 years old this year, has embarked on this most dramatic of all media-testing programs for a simple reason:

We can add at least $30,000,000 worth of advertising from other media to our national billings with just a few successful tests.

Since our current national billings are $262,000,000 this can be a substantial increase.

Each of the six advertisers who is testing is weighing a proposal to spend between $1,300,000 and $2,900,000 annually in radio. Only one of the six testees is now active in radio for as much as $20,000 annually.

With more than 130 advertisers scheduled to receive specific proposals on the use of radio from RAB in the next nine months, proposals with recommended expenditures of just under $300,000,000, and with each of these advertisers "challenged" to test the national program with a four-or-six market test, radio is making some big "bets."

This dramatic technique stems from radio's desire to cut through all the incidentals that surround evaluation of national advertising programs and go right to the heart of the matter—the selling of goods.

Radio can match circulation statistics with the best of its media competitors. After we recovered from the shock of tv competition in the early '50's, we found we had a constantly growing market.

Now there are 184,000,000 radio sets for America's 185,000,000 citizens. More than 90% of Americans, all ages and descriptions, who listen to radio every week.

Radio gets more time with large segments of the American market "by accident" than some other media get on purpose. Example: Radio gets an hour a day with male automobile owners vs. less than 40 minutes with the same quarry by all newspapers combined and even fewer minutes daily for the magazines.

But for all its truckloads of statistical evidence of huge circulation—more, for instance, until 7 p.m. in most cities than tv — radio has remained national advertising's "orphan."

Some of the largest agencies regarded radio as "very un-sexy." The district sales meetings of the client's marketing organizations didn't stir enthusiastically when radio was announced as a major part of the next year's media plan. The agency received no trade press kudos for an exciting campaign in radio. Radio, at the national level, is not as neatly or economically handled as print by profit-minded agencies.

RAB had found a somewhat similar problem with large local retailers a few years earlier—the need for a deep conviction that radio belonged in their media plans. We came up with the Department Store Challenge, which once and for all, laid the ghost that said, "If you can't see the advertising, it can't be as effective as advertising you can see, i.e., newspapers."

First in Cleveland, and then in a succession of other major cities, we simply proved that radio, glamorous or unglamorous, outsold newspapers two to one on a wide variety of merchandise—that if you invested $100 in radio advertising you were likely to get close to $1,100 back, compared to only a little over $500 back for your $100 newspaper investment.

We developed this proof through the most comprehensive test of advertising effectiveness in history, involving the measurement of over 9,000 individual ads.

It was this "challenge" technique, we decided, late last year to use in bringing the same conviction to the Top 100 national advertisers. We would put up the largest sums ever available to measure advertising effectiveness, make them available to sincerely interested national advertisers who were not in a position or of a mind to put up $30,000 to measure $45,000 worth of advertising.

RAB member radio stations in 28 of the 50 largest markets have joined RAB in financing this largest of all media tests on which so much of radio's future prosperity with the national advertisers depends.

We expect to have completed or have in the field by August, 1963, more than 75 tests for as many different advertisers. The mass of data that emerges will answer some of the long unanswered questions about advertising effectiveness and may conceivably establish some sales-effectiveness criteria not only for radio but for other media.

We expect this $850,000 to $1,050,000 that radio invests to open an entirely new era for radio just as the comedy-drama shows on the networks opened a new era and the pop music personalities and news coverage of local stations opened another new era. In this era we expect to prove something rather important—that radio's unseen message will outsell any other kind delivered.

By JOHN V. B. SULLIVAN
(V.P., General Manager, WNEW Radio, N. Y.)

One year ago this issue of VARIETY included some not-too-petulant words of mine bemoaning the great Radio unawareness of many people—especially those in advertising.

The situation is far from ideal today but I think we're making progress—despite heresies such as these fielded by WNEW staffers recently: "You're a rock 'n' roll station, aren't you?" "OK, so Kyle Rote is your Sports Director . . . who is Kyle Rote?" "Now if we buy these 12 spots, how many you gonna give us?"

But we're encouraged, for two main reasons: (1) There's significant improvement in agency appreciation of audience composition data, and (2) much more acceptance of the fact that what a station puts on the air determines not only who listens but also what those listeners think of the station and its advertisers.

In other words, not only "how many" but "who are they?" Beyond ratings and cost-per-1000 lies real pay-dirt, and it's imperative for stations to have the answers and agencies to be aware of them. We all want big audiences, but identical ratings on two or three different stations don't always add up to identical results for all advertisers.

What about "station acceptance" as a term for (2) above, rather than "Image," since the latter can be too passive an attitude and not indicative of whether or not a listener will actually act on what he hears?

Station programming is changing, in some instances radically. But at WNEW, we are attempting to amplify our audience appeal, to add to the meaning we have in New York because of outstanding proficiency in music, a great track record for personalities and pace-setting accomplishments in broadcast news.

In the past 12 months, here are some of the hooks we've added to what 1130 means on the dial (also 102.7 FM):

Pro football: 20 New York Football Giants "Sunday Sport Spectaculars" (every pre-season contest, all league games plus the championship). No, we're not interested in any other sport—just the hottest.

Presidential press conferences: we've carried every one, "live" when permitted by the White House and always at earliest possible release.

"Music Spectaculars": 18 exclusive, one-time, especially-taped half-hour performances by greats in the music entertainment world (Ellington, Brubeck, Basie, Bennett, Garner, Shearing, Herman, Limeliters, etc.)

Medical Documentaries: 90-minute reports on Heart Disease, Eyesight, Mental Health, etc., complete with eminent authorities in the studio to answer questions from the audience.

Profiles: a new vertical documentary technique, presenting short takes (in newscasts) on important topical subjects such as Civil Defense, Disarmament, Berlin, throughout an entire broadcast day; saluted in The Congressional Record.

Space: Our own space expert, providing commentary in regular newscasts, documentaries, and, on the scene at Canaveral, coverage of all four man-shoots—this latter representing a total of more than 18 hours of continuous broadcasting. Yes, that's a lot of make-goods.

Today's individual broadcaster is not responsible for the problem, if it is one, of "too many stations." He does have the responsibility to program and operate and present and sell his own station for the mutual benefit of his owners and his clients; if he does, the listeners will be getting their best break in years.

By HUGH B. TERRY
(Pres., KLZ Radio, Denver)

Denver.

When Uncle Newt said the radio dial has become a gateway to a jungle, he was right. Turn the dial from one end of the band to the other and near for yourself. But this is no reason for apologies from all of us who inhabit the jungle. The jungle is not all cacophony. I have visited more than one of the tree and brush variety, and have found that there is good as well as bad in the jungle. There are not only the sounds of screaming and senseless chatter; there are also those sounds which are pleasing to the ear, sounds which are beautiful beyond words and peculiar to their environment. Nowhere else can these wonderful sounds be duplicated.

Here in Denver, our radio jungle is densely populated. A safari through it can be an overwhelming experience, if the listener stops at every point along the way. Turn the tuning knob a fraction of an inch, and you go from the grating wails of rock and roll to the ineffectual, albeit loud, chatter of an excited voice offering a little dandy prize as a reward for tuning in. But use a bit of selectivity and you can turn from cacophony to euphony. Perhaps this is one way of stating our current mission here at KLZ: to provide the good things of the jungle—the varied subjects of interest—the harmonious sounds. This, of course, does not include platitudes. It does include freshness in approach, honesty in reporting and quality in entertainment.

Local radio to us does not necessarily mean we stay strictly in our own back yard. We pride ourselves in our ability to bring to local airways sounds not only from other parts of the nation, but from other continents as well.

When we do stay in our own back yard—or in our part of the jungle, if you will—quality remains our hallmark of broadcasting. On-the-spot news coverage means to us mature presentation of the events which are meaningful to the community. Supplementing our news coverage is our own independent editorial department, which devotes its time to broadcasting thoroughly researched editorials on vital local issues. Our sports department brings listeners play-by-play reports of local teams in action on the gridiron, the hockey rink and the basketball court. Religion plays an important role in what we think is a well-rounded radio personality. And what better way to serve the members of the community who wish to be heard than through intelligently-channeled audience participation programming? Our listeners may call in each evening and speak their minds, or probe the minds of guest expert panels in many fields, including medicine, religion and law.

Added to our balanced local programming are the many moments of excellence provided by CBS Radio. During our 33-year affiliation with the network, we have carried, and still do carry, virtually all of their scheduled programs as well as all network public service features.

We are doing our part to keep radio out of the doldrums by providing carefully planned diversification and variety. We are interested in radio in depth, not one-dimensional radio with a personality as thin as a "bargain" rate card. And this depth does not condemn a station to a low rating. Our ratings, and our revenues, are holding up quite well because of (*not in spite of*) quality broadcasting. We try to deserve a reputation for reliability, believability and listener acceptability. We like to think we provide advertisers with a quality climate in which they might proudly and effectively move their products.

Where does the advertiser fit into this picture of improving the quality of radio? Even in the jungle, quality begets quality. The client who buys quality is helping to perpetuate quality.

We are here in the jungle. With just a little selectivity, we can be found among the mangroves. If advertisers are looking for raucous noise, they can find it easily, and often, at a discount price. But if they want the more meaningful sounds, we provide them. It can be refreshing—and profitable—in the jungle, with the proper guide.

By WILLIAM M. McCORMICK
(Pres., WNAC, Boston)

Boston.

In the past few years radio in the hands of responsible broadcasters around the country has roused itself as a waking giant. It has shouldered well its responsibility to the community. It is fulfilling its larger role in a new maturity that is fast winning far more respect and believability than its old jukebox popularity. The trend we found from observing good stations in all parts of the nation was from chatter to talk to intelligent discussion and from Top 40 noise to good music.

In October of 1960, therefore, we at WNAC, Boston, adjusted our programming sights to attract people of mature taste. We chose to build our new structure on the foundation stone of 15 minutes of news every hour on the hour. In a very short time our audience depended and relied on us to keep them informed on local, national and world events.

With this as a base it was natural to move into a vital programming format that reported on and reflected the Greater Boston community day by day, so that at the end of a broadcast day WNAC listeners would really know what had gone on in town. Our community showcase is the selling vehicle which national and local advertisers can enjoy.

Such programs as Radio Boston, morning and afternoon editions, "Today in Review," and the guests on Bill Hahn's "Around the Town" and on the "Louise Morgan and Gus Saunders Show" keep Bostonians posted. We further aim to please and entertain with good music paced to listeners' moods throughout the day from the rousing rhythms of Radio Boston Morning Edition to the lush sounds of "Music from Studio X."

Such specialists as Al Benjamin, political reporter at the State House and City Hall and Mary Sparks, Community Service Director, give them the latest events on the political scene in this exciting election year and in clubs, organizations and PTAs.

In fact, the wife of a legislator wrote us last week to say that she knew as much as her husband did on what was transpiring at the State House from listening to WNAC's Al Benjamin.

This is the type of dependable, intelligent, adult, acceptable, believable and desirable programming beamed to a community that wins for WNAC as well as for its advertisers interest, loyalty, respect and credibility.

By SAM SLATE
(V.P., WCBS Radio, N. Y.)

The other day I had lunch with the radio director of one of the country's biggest agencies. The poor guy had just been released from the hospital after major surgery and for weeks had been flat on his back with only the radio as his main source of companionship.

"I was literally a captive audience, Sam," he said. "But I really got the New York radio picture—in spades. I listened to every station I could tune in. After a lot of experimentation I finally settled on a favorite. I think you'll be delighted to know that it was WCBS. I guess that makes me an intelligent adult, doesn't it?"

He told me that it confirmed the "image" he had of WCBS during his many years behind his agency desk.

After that lunch I rounded up our sales people and conducted a little round robin of questioning. What's the WCBS image at agencies today, generally, I asked.

Salesmen will level with you—they make the calls and live with the situation. Here's what their agency contacts told them about us:

"We just think we ought to *be* on WCBS."

"There are very few real personalities left in radio and with Jack Sterling, Martha Wright, Ken Banghart and your news people, air personalities have positive identity. WCBS offers more than faceless voices. We appreciate the way you promote your personalities and the individuality they use in selling our products."

"There's a professional attitude and mannerism in each

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What's With Local Radio? A Symposium

Continued from page 23

WCBS representative, be he a salesman, a technician or an on-the-air personality . . ."

"WCBS holds good on its promises."

"Believability."

I think those quotes are worth framing.

WCBS programming is based on what we call "foreground listening." We're not a music station. We don't aim to *accompany* a home conversation. We ask to be listened to. This is part of the key, I believe. An advertiser likes to feel the listener is hearing his announcement.

WCBS was pointed out by many advertisers as being good for certain types of products aimed at an adult audience. Traditional advertisers on WCBS are airline companies, banks, automotive manufacturers, adult publications and insurance companies. Agency people have told me that they respect the fact that we adhere to our rate card, too. We're still old fashioned enough to believe that integrity's important.

Another thing I feel helps the image among advertising people is the fact that they listen to our station *themselves* in great numbers. For instance, Jack Sterling in the morning, hears from hundreds of advertising people in his audience. The advertisers' image of WCBS is a pleasant one. We think we are on the right track and as such have expanded our programming concept with additional 15-minute news programs and a greater accent on the talk formula.

We honestly believe that programming in the public interest will interest the public—be they Yankee fans or Philharmonic buffs.

By FRANK TOOKE
(V.P., KYW, Cleveland)

Cleveland.

The hidden advantages of radio are, perhaps, the most dramatic. Everyone knows that radio is portable, but how many people think of it as the ONLY portable entertainment medium in the history of man—capable of catching the fancy, molding the opinion, amazing, delighting, relaxing, inviting, millions around the clock? Broadcasters themselves often forget that any time on radio is good time, and all hours are worthy of their best efforts. Radio virtually knows no economic barriers. It truly comes closer to being the most democratic means of communication, informing and entertaining available.

The durable advantages of radio programming are in the emphasis on imaginative, skilled professional people — both in a performing and directorial capacity. Music, though an important element of our entertainment programming, is programmed to fit the personality, and the personality is selected and directed to fit the station. This provides a vehicle which, from its most frivolous to its most serious moments, has a positive and recognizable character, which eschews the too frequent nebulous anonymity which serves less as a vehicle than as a crutch. People are attracted by positive strength and will follow it willingly and attentively. It is this kind of strength that KYW seeks through its programming.

Since radio is such a vital and integral part of our daily habits, it has achieved an intimacy with its listeners that no other medium can approach, hence these advantages are passed on to the advertiser.

Radio has become the "intimate dynamo." "Intimate" because of its personal character, its companionship; "dynamo" because it moves people to think, to feel and to act. It creates the desire to purchase the products and services advertised; it has the ability to move people to worry about community problems; it satisfies the ever-present longing which we all have—to be kept informed.

Radio has the ability to create a memorable image through words alone. The local personality, when delivering a commercial, transmits the idea in an intimate and personal way relying on the listener's imagination to create his own word picture which can be more powerful than one actually seen. This represents but one of the tremendous values inherent in local radio.

By LIONEL F. BAXTER
(V.P., Storer Radio Stations)

The primary advantage of radio is as old as civilization itself; people communicating with people and doing so in greater numbers than ever before. Radio today can and does deliver more people in more different places, doing more different things than any other advertising medium.

Radio goes with you to the beach and to the kitchen, into dad's den where he tries to put back into condition the furniture Junior can't seem to miss when he turns the corner.

These are the easy answers to the question, "What advantages does radio have?" More easy ones: "Immediacy"—radio can act within minutes to assist an advertiser. "Versatility"—radio can "come on strong," or use the old "soft sell," in hitting its mark.

Perhaps the most overlooked of radio's advantages involves the "long pull."—The results accruing to the advertiser who insists on looking at his gross at the end of the year rather than day by day.—To the advertiser who wants to build—a little at a time—rather than overnight. The constant use of radio on a "non-crash" basis, more often than not results in an overall gross for an advertiser. At the end of his year he notices his profits move up too.

And, he always knows that within minutes his entire approach can be altered. Radio can penetrate an audience and keep idle hands busy. And, it can be done in minutes as an advertiser adjusts to keep up with his competition.

Radio is people! People on the air and people at home working or playing while listening. People unafraid to try something new; people who do not discard the "old" simply because it's old; who do not believe that everything "new" has to be good simply because it's new.

And when the right people are assembled, ideas flow; from ideas come progress; and from progress comes everything that makes America great.

In the past decade radio has done one thing which far outstrips the electronic advances made. Radio has sought—found—engaged—and kept the right people in the right jobs; and these must then be the primary advantages radio has to offer its advertisers.

TV's Approach to the Problem Theme

By ART LINKLETTER

Hollywood.

Television producers, networks and stations must be more careful of the moral content of tv shows than film producers.

Parents who take their children to the movies can read ads and reviews ahead of time, to find out whether the films are all right for children to view. But those sitting at home watching tv often don't know what is coming next. TV has a pipeline to your house; therefore tv shows should be screened at the source.

I don't believe in Government censorship; however, networks and stations have every right to refuse to run segments of tv shows that they feel violate good taste. Sponsors should have some say about whether or not they will back a particular show. If a man is selling a soft drink that is a symbol of happiness, he has a right to refuse to back a sordid tv program that is wrong for his particular product.

At one time, when one sponsor usually carried the entire financial responsibility of a show, tv shows had to conform to the image desired by the sponsor. Today, when each big show usually has 10 or 12 sponsors, the onus for a show in bad taste is rarely placed on any one sponsor. The present trend is making censorship of tv less likely.

Under present conditions I feel that producers, writers and emcees must exercise personal censorship by refusing to produce, write or emcee anything that does not conform to their own standards of good taste.

Of course there may be a few writers or producers who do not have very high standards. But when a tv show in bad taste is produced, there is generally quite a hullabaloo about it, and many stations will refuse to run that particular show.

Fortunately, I feel that on tv we have had very few breaches of good taste comparable to some of the examples in some widely seen films.

On "House Party" we have dealt candidly with many subjects, some of which would have been taboo 10 or 15 years ago. Seventeen years ago, when "House Party" first went on the telewaves, we wouldn't even have dared to mention the word "pregnancy" on the air. Recently we ran an entire program about fertility, with an expert, Dr. Tyler of the Tyler Clinic explaining exactly why some women can't have children; why some women find it difficult to conceive, and what steps they can take. He used medical and technical terms, but made them understandable to an audience of women.

Seventeen years ago, we might not have been able to warn women to protect their children from perverts. Recently, we had a police chief on the program who explained why it was important for parents to know where their children were and with whom they were spending their time, because of this problem.

Critics—Take Notice

On "House Party" under a dramatic sugarcoating, we have passed along vital information and hard news. Many critics of daytime shows accuse them of consisting entirely of soap operas and game shows to amuse idiotic housewives. Those critics are wrong. Of course, daytime tv does have its share of shows that are time killers, but haven't the critics overlooked such wholesome shows as "Hazel," the "Danny Thomas show," "Ozzie and Harriet," and such fine shows as those nominated for Emmies—like "Today," "Calendar," the Purex one shots, and if I don't sound too immodest—"House Party?"

I think we've stayed on the telewaves 17 years because we are giving vital information to our audience, 70% of which consists of women.

We don't hesitate to tackle such important sociological subjects as the woman alcoholic. To present the problem, we don't do a sordid Tennessee Williams type of story. We don't get sordid, mean, vicious or sensational. But we do show that the problem exists, and point out the various services where women can get help.

When tv shows discuss a problem theme they usually do it candidly, with the help of a medical expert. I don't think tv should ever resort to the use of sex for sex's sake in a sensational manner as films frequently do.

Incidentally, to help parents choose the right films for their youngsters, I never hesitate to blast a film that violates standards of good taste. I was appalled by the possibility of young people seeing a picture like "Butterfield 8." Anyone who permits a child (any young person up to 18 or 20) to see "Butterfield 8" is out of his or her mind. Teenagers have no business looking at such films. I remember one highly charged scene that was extremely dangerous to the morals of teenagers. It almost set fire to the theatre. Liz Taylor was explaining how she happened to become so promiscuous, as the girl in the film. She said her mother's fiancee, whom she had looked upon as a potential father, suddenly treated her in a very non-fatherly manner. After making it clear that she had had sex relations with him, she added, "and I loved it." That scene might have made a teenager eager for an experience touted as one that was so enjoyable.

Of course the picture ended with Liz being killed in a flaming automobile, but by that time the damage had been done. Teenagers seeing that picture would no more think that if they followed this example they would end up in such a crash than a soldier in the thick of battle believes he will be the one to be hit by a bullet.

More recently, a film called "Cape Fear" showed an episode in which a young woman was badly beaten by a man she had met casually. In attempting to achieve suspense, this film achieved horror. Any young person seeing it would be apt to have nightmares.

On the whole, tv producers and writers and emcees show a much greater regard for the effect of television on young people, and we should.

However, there are indications that the film producers who are producing highly charged sex films may be on the wrong track. One man who has been reaping a fortune more than ever before as the result of offering an antidote for salacious pictures is Walt Disney. While so many studios have been competing to win the public with sex, he has won them with humor and family themes. When "Moon Pilot" opened in New York, there were lines clear around the block. Audiences experienced a sense of relief at finding a picture where the family could enjoy itself with good, clean fun, instead of an incestuous orgy based supposedly on the Bible, or a Tennessee Williams type of plot showing the degeneration of a family.

Fortunately, television has many shows interlarding good clean fun with vital information. It never has and I hope never will make a practice of trying to ram highly charged sex episodes down the public's throat.

So. Car. B'casters Marching on Ga.

Atlanta, July 24.

Advance reservations indicate more than 400 members and delegates will attend joint convention of Georgia Association of Broadcasters, Inc., and South Carolina Broadcasters Assn. to be held at the Holiday Inn at Jekyll Island, Ga., Aug. 5-7.

South Carolinians are getting into the act this year for the first time and joining GAB during its annual summer convention.

Frank Harden, WIS, Columbia, president of South Carolina group, said 125 of their members plan to join Georgians at Jekyll.

H. Randolph Holder, WGAU, Athens, president of GAB, announced earlier that LeRoy Collins, NAB prexy, will be one of the featured speakers.

Both associations will share social events and programs, but will hold separate business meetings on final day of parley.

Chairman for GAB is C. C. Smith, WDEC, Americus, while South Carolina cochairmen are William Quinn, WBTW, Florence; and Bruce Buchanan, WFBC, Greenville.

A workshop of broadcast problems is scheduled and there will be a special "Washington Scene" panel.

Highlighting the recreational features will be Golf Day on the opening day of the convention on the Jekyll Island course.

Lennon Sis 7½G 1-Shot

Hollywood, July 24.

"Andy Williams Show," which tees on BNC-TV this fall, has signed the Lennon Sister for a one-shot, to be taped Oct. 12, for which trio will get flat $7,500.

The Lennons also have been booked for Oct. 16-19 stand at Civic Auditorium, Kansas City, at $4,500. Promoter of the four-day stand, Central Shows, Inc., also has set Jo-Ann Castle for Oct. 20-21 at $2,500.

If It's Hollywood You Can Be Sure It's Canned

By JACK HELLMAN

Hollywood.

The traffic in live shows from Hollywood next season won't need any policing. The cavernous studios of the networks will resemble a car barn after the tracks have been torn up. NBC and CBS could supply their entire network schedules with shows put on the air from the vast expanse of almost endless space, out tins of celluloid that would occupy one small corner serve the same purpose.

Paraphrasing a coffee commercial, "when I say Hollywood I mean film," the percentage of film over live (or taped) is about at the same level as milk over cream in quarts. The other end of the country will have to keep the webs live and kicking and from early indications the balance of power will swing that way. NBC alone will put on the air up to 60 news specials additional to documentaries and entertainment specials. CBS and ABC will certainly swell the total beyond 100.

The preponderance of film shows is best illustrated by the scant number of live entries scheduled by the networks. NBC will have only one at night, the Andy Williams hour gambit; CBS two—the Red Skeleton hour and "Stump the Stars," and ABC comes more to life than the enemy with Lawrence Welk and Roy Rogers variety hour and a fair share of Sid Caesar's six and the Edie Adam's eight.

Daytime Better

Daytime the picture is brighter. CBS puts on the skein "House Party," "Brighter Day" and "Verdict Is Yours." NBC's contribution is a double—"Truth or Consequences" and "Your First Impression." The daylight stripper "Here's Hollywood" moves around too much to be claimed by Hollywood. ABC will have three in the matinee time—"Queen For a Day," "Seven Keys" and "Day in Court." Up north out of Frisco comes the Ernie Ford stripper.

The live night shift will have a supplementary value in the occasionals by Bob Hope (6) and Dinah Shore (9) plussed with infrequent DuPont Shows of the Week.

As it now stands, CBS will have five live shows from here (day and night), NBC will have four and ABC six, negligible change over last year. Next season, live and film, CBS sends 27 shows east as against 31 last season; NBC 22, no change, and ABC 35, no change. The hour shows account for the differential.

What gives the east a bulge in live shows is that each regular program must submit to two preemptions a season or as the nets prefer "withholding." To be purely technical, there is no such animal anymore as a "live" show, aside from news and sports. Nearly all are taped, sometimes weeks in advance the same as film but to avoid disputes with the many unionized crafts involved in production, they are labelled live-on-tape.

To stay alive in Hollywood is to leave an impression, not only on the home audience but on a strip of ribbon treated to suit the mechanical demands.

Metropolitan Vs. Total Audience

This American Research Bureau-VARIETY chart features metropolitan area ratings compared to total area ratings of the top network shows in the 20 largest U.S. tv markets. The total survey area in each case covers a wider expanse than the metropolitan market. In Boston, for example, tv homes in the ARB survey area is 1,797,500 against 905,000 tv homes in the metro area.

The top network shows in each market are based on the total area rating for a period extending from Feb. 16 to March 15. Influences accounting for the variance in metropolitan versus survey area ratings include more stations competing for reviews in the survey area, differences in taste and viewing habits of metropolitan and outlying area viewers, depth of penetration of metropolitan stations in outlying districts, factors of reception, etc.

NEW YORK

TV Homes in Survey Area — 5,491,700
TV Homes in Metro Area — 4,452,100
WCBS, WNBC, WNEW, WABC, WOR, WPIX

			METRO AREA HOMES	%	TOTAL AREA HOMES	%
1.	Ben Casey (Mon. 10:00-11:00)	WABC	1,424,700	32	1,667,200	30
2.	Dr. Kildare (Thurs. 8:30-9:30)	WNBC	1,335,600	30	1,634,200	30
3.	Perry Mason (Sat. 7:30-8:30)	WCBS	1,335,600	30	1,613,800	29
4.	Powell; Hope (Tues. 9:00-10:00)	WNBC	1,335,600	30	1,558,200	28
5.	To Tell The Truth (Mon. 7:30-8:00)	WCBS	1,246,600	28	1,488,000	27
6.	Garry Moore (Tues. 10:00-11:00)	WCBS	1,335,600	30	1,484,600	27
7.	Car 54 (Sun. 8:30-9:00)	WNBC	1,246,600	28	1,460,600	27
8.	Donna Reed (Thurs. 8:00-8:30)	WABC	1,246,600	28	1,426,000	26
9.	Hazel (Thurs. 9:30-10:00)	WNBC	1,113,000	25	1,415,700	26
10.	Ed Sullivan (Sun. 8:00-9:00)	WCBS	1,202,100	27	1,385,800	25
11.	Jack Benny; JUDY (Sun. 9:30-10:00)	WCBS	1,202,100	27	1,377,100	25
12.	Candid Camera; Gold (Sun. 10:00-10:30)	WCBS	1,202,100	27	1,372,300	25
13.	Untouchables (Thurs. 10:00-11:00)	WABC	1,202,100	27	1,361,000	25
14.	G.E. Theatre; JUDY (Sun. 9:00-9:30)	WCBS	1,202,100	27	1,344,100	24
15.	Danny Thomas (Mon. 9:00-9:30)	WCBS	1,157,500	26	1,331,600	24
16.	Flintstones (Fri. 8:30-9:00)	WABC	1,113,000	25	1,298,100	24
17.	Wagon Train (Wed. 7:30-8:30)	WNBC	1,068,500	24	1,295,200	24
18.	Steel; Circle (Wed. 10:00-11:00)	WCBS	1,157,500	26	1,267,800	23
19.	Gunsmoke (Sat. 10:00-11:00)	WCBS	1,068,500	24	1,267,300	23
20.	Pete & Gladys (Mon. 8:00-8:30)	WCBS	1,068,500	24	1,254,500	23

LOS ANGELES

TV Homes in Survey Area — 2,931,800
TV Homes in Metro Area — 2,204,600
KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP

1.	Perry Mason (Sat. 7:30-8:30)	KNXT	948,000	43	1,067,000	36
2.	Donna Reed (Thurs. 8:00-8:30)	KABC	683,400	31	791,900	27
3.	Bonanza (Sun. 9:00-10:00)	KRCA	661,400	30	766,000	26
4.	Defenders (Sat. 8:30-9:30)	KNXT	705,500	32	758,100	26
5.	Candid Camera (Sun. 10:00-10:30)	KNXT	661,400	30	731,700	25
6.	Rawhide (Fri. 7:30-8:30)	KNXT	639,300	29	724,600	25
7.	Wagon Train (Wed. 7:30-8:30)	KRCA	573,200	26	684,400	23
8.	Gunsmoke (Sat. 10:00-11:00)	KNXT	595,200	27	679,300	23
9.	Real McCoys (Thurs. 8:30-9:00)	KABC	573,200	26	667,600	23
10.	Route 66 (Fri. 8:30-9:30)	KNXT	573,200	26	665,800	23
11.	Jack Benny (Sun. 9:30-10:00)	KNXT	573,200	26	651,000	22
12.	My Three Sons (Thurs. 9:00-9:30)	KABC	529,100	24	650,600	22
13.	Ben Casey (Mon. 10:00-11:00)	KABC	573,200	26	632,100	22
14.	Mr. Ed (Sun. 6:30-7:00)	KNXT	529,100	24	628,900	21
15.	Pete & Gladys (Mon. 8:00-8:30)	KNXT	529,100	24	628,600	21
16.	Powell; Hope (Tues. 9:00-10:00)	KRCA	551,200	25	628,300	21
17.	Lassie (Sun. 7:00-7:30)	KNXT	551,200	25	614,700	21
18.	Lawrence Welk (Sat. 6:00-7:00)	KABC	529,100	24	610,900	21
19.	Andy Griffith (Mon. 9:30-10:00)	KNXT	529,100	24	605,000	21
20.	Ozzie & Harriet (Thurs. 7:30-8:00)	KABC	529,100	24	604,500	21

ST. LOUIS

TV Homes in Survey Area — 852,900
TV Homes in Metro Area — 595,700
KTVI, KMOX, KSD, KPLR

1.	Garry Moore (Tues. 9:00-10:00)	KMOX	280,000	47	317,500	37
2.	Sing Along (Thurs. 9:00-10:00)	KSD	238,300	40	296,600	35
3.	Andy Griffith (Mon. 8:30-9:00)	KMOX	232,300	39	283,100	33
4.	Bonanza (Sun. 8:00-9:00)	KSD	226,400	38	280,500	33
5.	Hazel (Thurs. 8:30-9:00)	KSD	220,400	37	271,000	32
6.	Ben Casey (Mon. 9:00-10:00)	KTVI	202,500	34	255,400	30
7.	My Line; Gold (Sun. 9:30-10:00)	KMOX	208,500	35	254,800	30
8.	Perry Mason (Sat. 6:30-7:30)	KMOX	214,500	36	251,500	29
9.	Red Skelton (Tues. 8:00-8:30)	KMOX	214,500	36	249,300	29
10.	My Three Sons (Thurs. 8:00-8:30)	KTVI	202,500	34	247,000	29
11.	Real McCoys (Thurs. 7:30-8:00)	KTVI	196,600	33	245,800	29
12.	Danny Thomas (Mon. 8:00-8:30)	KMOX	196,600	33	244,700	29
13.	Lawrence Welk (Sat. 8:00-9:00)	KTVI	166,800	28	229,700	27
14.	Candid Camera; Gold (Sun. 9:00-9:30)	KMOX	184,700	31	229,200	27
15.	Wagon Train (Wed. 6:30-7:30)	KSD	178,700	30	228,900	27
16.	Gunsmoke (Sat. 9:00-10:00)	KMOX	184,700	31	222,100	26
17.	To Tell The Truth (Mon. 6:30-7:00)	KMOX	178,700	30	219,000	26
18.	Donna Reed (Thurs. 7:00-7:30)	KTVI	178,700	30	215,900	25
19.	Como; Westinghouse (Wed. 8:00-9:00)	KSD	190,600	32	210,900	25
20.	Dobie Gillis (Tues. 7:30-8:00)	KMOX	166,800	28	200,000	23

DALLAS-FT. WORTH

TV Homes in Survey Area — 751,600
TV Homes in Metro Area — 479,100
KRLD, WBAP, WFAA, KTVT

1.	My Three Sons (Thurs. 8:00-8:30)	WFAA	191,600	40	251,200	33
2.	Gunsmoke (Sat. 9:00-10:00)	KRLD	177,300	37	250,400	33
3.	Real McCoys (Thurs. 7:30-8:00)	WFAA	186,800	39	247,300	33
4.	Bonanza (Sun. 8:00-9:00)	WBAP	186,800	39	236,400	31
5.	Ben Casey (Mon. 9:00-10:00)	WFAA	172,500	36	235,100	31
6.	Perry Mason (Sat. 6:30-7:30)	KRLD	153,300	32	228,800	30
7.	Untouchables (Thurs. 9:00-10:00)	WFAA	177,300	37	225,100	30
8.	Rawhide (Fri. 6:30-7:30)	KRLD	138,900	29	215,500	29
9.	Andy Griffith (Mon. 8:30-9:00)	KRLD	158,100	33	215,400	29
10.	Wagon Train (Wed. 6:30-7:30)	WBAP	162,900	34	212,500	28
11.	Margie (Thurs. 8:30-9:00)	WFAA	158,100	33	207,100	28
12.	Candid Camera; Gold (Sun. 9:00-9:30)	KRLD	148,500	31	207,000	28
13.	Donna Reed (Thurs. 7:00-7:30)	WFAA	158,100	33	206,000	27
14.	Garry Moore (Tues. 9:00-10:00)	KRLD	148,500	31	202,900	27
15.	Rifleman (Mon. 7:30-8:00)	WFAA	143,700	30	201,400	27
16.	Danny Thomas (Mon. 8:00-8:30)	KRLD	138,900	29	195,600	26
17.	My Line; Gold (Sun. 9:30-10:00)	KRLD	148,500	31	195,100	25
18.	Route 66 (Fri. 7:30-8:30)	KRLD	119,800	25	186,900	24
19.	Red Skelton (Tues. 8:00-8:30)	KRLD	129,400	27	179,700	24
20.	Lawman (Sun. 7:30-8:00)	WFAA	124,600	26	178,800	24

(Continued on page 26)

'What Pilkington Proposes Macmillan Disposes'; Brit. Com'l TV Very Much Alive

By HAROLD MYERS

London.

Now that the Pilkington Report has at long last been published and the Government has given its first considered opinion in an official White Paper, plans for the future of British television are beginning to take shape, but it will be some months before the Postmaster-General is ready to introduce new legislation in Parliament.

There is no doubt that the Government was bowled over by the Pilkington Report's strong pro-BBC bias and its recommendations for a drastic overhaul of commercial television. The independent network had been the creation of an earlier Conservative administration, and it was a bitter pill to see its brainchild virtually condemned out of hand. However, it's now safe to presume that what Pilkington proposes, Macmillan disposes.

From the White Paper which followed the Report, and the general political reaction, together with the influence of the powerful commercial tv lobby which has been blasting Pilkington since his Report was issued on June 27, it now seems more than likely that both the BBC and the independent network will be granted additional channels in the 1964 legislation. The government has already accepted the recommendation for the second BBC outlet, and it's a reasonable bet that the commercial network will be given an even break. It is likely that both new channels will go on the air some time in 1964.

Still Hope For Pay-TV

Another major Pilkington recommmendation that is likely to be discarded concerns tollvision. The report gave the thumbs down to any form of pay-as-you-view tv, whether by wire or over the air, but the White Paper conceded there were "cogent reasons" for such a service, and that seems to suggest that proposals will be incorporated in the forthcoming legislation which will cheer the few companies which have already carried out tremendous research work over the past couple of years. It is being suggested that field trials in a couple of selected areas may be authorized before the year's end.

Also likely to be ignored is the suggested revamp of the commercial network system. The report proposed that the entire web should be administered by the Independent Television Authority (the Government agency which supervises the commercial channel), and that it should be responsible for the sale of advertising time, thereby collecting all the lucrative revenue for the State instead of private enterprise. The existing program companies would be restricted to servicing the ITA with program material, presumably on a straight fee basis.

Though such a proposal would satisfy the anti-commercial tv interests which have been clamoring for restrictions on the golden profits earned by the major companies, it is expected to be rejected on two counts. Firstly, it is considered to be unworkable, and could provide more headaches than it would solve problems. More important, however, it is regarded as a complete negation of the principle of free enterprise, which is fundamental to all Conservative ideals. The commercial tv lobby is making certain that that idea gets short shrift from the Government.

Com'l Radio Dim

One lobby which seems to have lost out in the scramble for new developments is that which advocated the introduction of commercial radio. It now looks as if the BBC will be encouraged to continue its monopoly in sound broadcasting, and will be given the go-ahead to expand its three national services and to introduce some form of local programming on a regional basis. That represents a major defeat and disappointment for several power groups which had taken the initiative in the incorporation of hundreds of local companies to spearhead a commercial radio service.

The main technical changes as recommended by Pilkington have already been endorsed by the Government and will be brought into operation with the minimum of delay. These involve a gradual switchover to 625 lines transmission services for both BBC and commercial tv and the eventual introduction of a color service. Priority will be given to the change to 625, which will be inaugurated coincidentally with UHF programming, and which will involve the industry in the added overhead of dual services for many years until virtually all existing 405 line receivers are on the scrap heap. The tint service may be a little longer in coming, but both BBC and the commercial interests have been clamoring for this innovation for some time past. Indeed, the BBC has been running test transmissions for a year or two, but only a few of the Corporation's executive staff have been able to see the results.

The manufacturing side of the industry anticipates that the new technical standards, coupled with the prospect of color, will be an important stimulant to sales, and thus help to revive a sagging market. But no one anticipates a bonanza for the makers of color receivers until the present tentative price is brought down to more realistic levels. The present asking price is in the region of $2,000, and that makes it a luxury proposition for the few. But the annual radio and television show is set for next month, and it's confidently predicted that will mark the beginning of the sales offensive to get the public 625 and color conscious.

New Concept, New Faces for BBC-TV In Drastic Revamp

London, July 24.

It is confidently expected within the industry that BBC-TV will wear a completely new program face within the next few months. Corporation, which has been losing ground to the independent contractors in the last few weeks, is set to undergo a major upheaval of schedules, probably in the fall, according to informed trade observers.

In order to regear thinking towards two channels, program controller Stuart Hood, was has revitalized the present web in the past 12 months with some deft scheduling, has gathered round him a new set of upper echelon administrators who are bound to make their presence felt on upcoming programs on the exisiting network. For instance, the relatively new light entertainment chieftain, Tom Sloan, has already told VARIETY that the plan is to drop all exisiting variety, music, dance shows etc. in favor of entirely new concepts.

On the pubaffairs front, it is known that BBC-TV's popular "Tonight" reel and the "Panorama" skein are in the melting pot after five-year runs. Talk of a new, five-nighter pubaffair show is predominant.

There is little doubt that the Corporation's style of drama will undergo a drastic overhaul once Sydney Newman takes the reins. Drama exec is currently fulfilling his contract with ABC-TV.

Importantly, BBC also seems to have dropped the rule that it will not buy from foreign sources what it can produce itself as is evidenced by the acquisition of "The Dick Powell Show," a drama anthology.

While the Corporation may be keeping actual programs under wraps until they are ready to bow, there's no hiding the fact that the wind of change is no breeze around the network—but a veritable gale.

TV: ONE TARGET FOR 1964

By DAVID LEVY

The National Aeronautics and Space Administration has a target for 1964: Mars. A capsule containing a television camera and a device to detect the existence of extraterrestrial life will land on Mars sometime that year. No one will deny that the detection of life in any form in outer space would be one of the great scientific achievemeits of all history. And television will be there.

Television will cover this event with the same thoroughness with which it covered the flights of Glenn and Carpenter. Question: Has television a major, formula-breaking target of its own for 1964? This paper will suggest one possible target — a target to be initiated by a responsible, maturing industry, in which its own action and decisions can contribute to television's own greatness.

John Glenn and Scott Carpenter would have made their flights whether television covered them or not. NASA's capsule will take off for Mars whether television covers it or not.

The Glenn flight will always mark one of television's great days. But with no reflection on the magnitude of television's accomplishment, Glenn will be remembered because of his own accomplishment; as Lindbergh is remembered and the Wright brothers, whose achievements were pre-television.

It is to be hoped the name spirit that is motivating the Shepards, Grissoms, Glenns and Carpenters, the Gagarins and Titovs, will at some point ignite a new burst of creativity in the arts, as New World discoveries went hand in hand with the creative splendors of the Italian Renaissance and the Elizabethan Age. A 20th Century renaissance awaits the signal from 20th Century patrons—and television is one of those patrons.

Important national and international events will always be covered—space advantures, political conventions and elections, presidential trips, summit meetings and the like. But television must do something more than *react* to great events, for such events will happen with or without television.

New Films Needed

Television has already grown beyond the typical special of the past few years. Perry Como's series and the "Garry Moore Show" contain programs that surpass the quality and impact of many variety specials; "The Dick Powell Show," "The Defenders," "Dr. Kildare" and "Alcoa" have had episodes which compare most favorably with many dramatic specials. Of course, the special will survive. A Judy Garland or a Danny Kaye will limit his tv exposure. And the care with which Hallmark is done will set it apart from most of tv's regular drama fare. But at best, these specials, for which the discriminating should be grateful, are of tv's current mold; they are good; sometimes extremely good, but beyond the specialness of their numbers and scheduling, they represent tv as we have come to anticipate it. And someting the anticipation is greater than the show.

What is needed is something that eclipses one's own expectations. If there is to be hope for this kind of impact, then television must attract the very best in creative brains from every field of the world of communications and arts. Such men and women must be attracted by something singular; they must have freedom of expression, freedom from the pressure of deadlines; they must feel they are part of a unique and major challenge. This kind of television must be an *Event* designed by television's decision makers, as contrasted to the coverage of space shots, coronations and presidential campaigns.

Great art always seems to emerge even when the artist is unrecognized and unrewarded in his own time, such as Van Gogh. But greater artists have worked for patrons and money. Michelangelo, in response to one patron, Pope Julius II, and for a fee of some 15,000 ducats, undertook to paint the Sistine Chapel ceiling. In a little under four and a half years he completed the astonishing frescoes.

'Blank Spaces of Time'

Today the great patrons of the arts are the executives who lead our television, publishing and entertainment enterprises. And indirectly the executives of all our major corporations. There are others, too, to be sure, but here is an area for television to set major sights, to offer "blank spaces of time" to the artists and the creators of the 20th Century. Does not Michelangelo lying on his back, staring at a blank ceiling have something to say to 20th Century television? Perhaps, in our own time, this beneficent patronage by mature leadership will bequeath a cultural heritage to posterity as the Patron Popes of the 16th Century created an atmosphere that made possible some of Michalangelo's most memorable work.

One way to do this is for television, as an industry — networks, stations, and advertisers—to create the "blank space" in the form of "blank time"—one day out of 365 a year. One such day on each network during the season 1964-65 would have the mark of a *Television Event*. If NASA's target for 1964 is Mars, the television's target could be a day in which each network is dedicated to directing the vast resources that support television, to present a memorable day created by the patronage of television itself, and under its own initiative.

Such a day, running through the morning to sign off, and offered to the elite among the creative artists of the day as well as to the promising artists who have already begun to generate enthusiasm among critics and discerning evaluators of great talent, should be able to attract to the medium the world's best. And this is not to say that the work of creative artists of the past should not be available for such a day. The past, the present and the future deserve an opportunity to participate. Perhaps such a day would be filled with a vast variety of material; perhaps the day would be devoted to some common theme; perhaps only a few elements would compose the day.

The point is that television can create three such *Events* in the season 1964-65—one on each network — spread throughout the season — that will generate new creativity and new interest.

Given the mandate, given the funds, given the precious gift of time in which to create, the creative best will surely respond. It is possible that greatness of achievement will not occur, but the opportunity and the challenge will have been made and can be made again. American industry, which supports all of commercial television, will respond to support such a notable *Event* one day out of 365, on each of the three networks.

Action, initiated to inspire outstanding television apart from television's own success patterns, plus *reaction* to great events as they happen—this is a formula which will make for increasingly greater television interest, quality and achievement.

Battle of the Indie Vs. 'House' Rep in Bid For the Spot Dollar

The fact that tv spot business is well ahead of a year ago is not a wholly effective tranquilizer for national representatives.

A year ago the formation of house repperies by the major groups was the big worry to the independents. It is still the big worry with the house shops now actively gunning for outside stations to fatten their lists. Both Westinghouse's TvAR and Metropolitan's Metro Media have picked up outside stations, and RKO General's RKO National Sales is known to be pitching.

Major independents have countered in two ways. First, some have gone after and taken on medium or small markets that they heretofore would not have considered. Second, they are pitching expansion—the Strengthening of regional sales setups and their bigger sales force in New York. The smaller staffs of the group repperies, they say, can't do the thorough contact work of the indies.

There is a tight squeeze in the major markets, and the fear of the big independents is that the group house reppery raids could punch some holes in their lists. Blair is the only independent in Philadelphia via its continuing tie with Triangle. Blair likewise is the only indie in Boston. In New York, Peters, Griffin, Woodward has Daily News independent WPIX, but for sales outside the station's coverage area. PGW is the lone independent in San Francisco with KRON. Adam Young Television was shut out of Detroit when RKO General set up its own sales org. PGW has WWJ, but Storer TV Sales has taken over WJBK in the motor city. H-R Representatives is the only independent with a Washington station since Metro Media took over its o&o there.

The big five—Blair, Katz, PGW, Petry and H-R—are still strong in the major markets, and they would dearly like to stay that way. Next in line among the independents (not necessarily in order of gross billings) come Avery-Knodel, which has suffered some severe losses this year (via new ownerships in a couple of cases); Adam Young Television, which with 15 new stations on the list in the last year has doubled its total; Advertising Time Sales, the relatively new firm headed by former execs of the Branham Co., which also has made solid acquisitions recently; Harrington, Righter, Parsons; Bolling, which didn't hang on to much of the list in the buy-out of Headley-Reed; Paul H. Raymer; George Hollingberry; Meeker; and Venard, Rintoul & McConnell, which is moving up. Once big Weed continued to suffer losses.

On the group line are the aforementioned Metropolitan, Westinghouse, Storer and RKO sales wings, the network o&o's and long-time house organization for Crosley.

Metropolitan Vs. Total Audience

Continued from page 25

INDIANAPOLIS

TV Homes in Survey Area — 750,700
TV Homes in Metro Area — 204,500

WFBM, WISH, WLWI, WTTV

		METRO AREA HOMES	%	TOTAL AREA HOMES	%
1. **Wagon Train** (Wed. 7:30-8:30)	WFBM	73,600	36	207,00	28
2. **Bonanza** (Sun. 9:00-10:00)	WFBM	75,700	37	199,500	27
3. **Gunsmoke** (Sat. 10:00-11:00)	WISH	81,800	40	189,400	25
4. **Hazel** (Thurs. 9:30-10:00)	WFBM	55,200	27	186,700	25
5. **Real McCoys** (Thurs. 8:30-9:00)	WLWI	63,400	31	178,900	24
6. **Andy Griffith** (Mon. 9:30-10:00)	WISH	59,300	29	178,600	24
7. **Danny Thomas** (Mon. 9:00-9:30)	WISH	61,400	30	177,900	24
8. **Dr. Kildare** (Thurs. 8:30-9:30)	WFBM	59,300	29	177,500	24
9. **Donna Reed** (Thurs. 8:00-8:30)	WLWI	67,500	33	175,600	23
10. **Ozzie & Harriet** (Thurs. 7:30-8:00)	WLWI	59,300	29	174,100	23
11. **Ben Casey** (Mon. 10:00-11:00)	WLWI	71,600	35	173,100	23
12. **Red Skelton** (Tues. 9:00-9:30)	WISH	61,400	30	167,700	22
13. **My Three Sons** (Thurs. 9:00-9:30)	WLWI	63,400	31	167,200	22
14. **Flintstones** (Fri. 8:30-9:00)	WLWI	61,400	30	163,700	22
15. **Lassie** (Sun. 7:00-7:30)	WISH	71,600	35	161,900	22
16. **Rifleman** (Mon. 8:30-9:00)	WLWI	63,400	31	159,900	21
17. **Cheyenne** (Mon. 7:30-8:30)	WLWI	55,200	27	157,600	21
18. **Dobie Gillis** (Tues. 8:30-9:00)	WISH	51,100	25	155,800	21
19. **Como; Westinghouse** (Wed. 9:00-10:00)	WFBM	47,000	23	155,300	21
20. **To Tell The Truth** (Mon. 7:30-8:00)	WISH	65,400	32	154,100	21

CHICAGO

TV Homes in Survey Area — 2,264,500
TV Homes in Metro Area — 1,965,600

WBBM, WNBQ, WBKB, WGN

1. **Garry Moore** (Tues. 9:00-10:00)	WBBM	746,900	38	808,200	36
2. **Andy Griffith** (Mon. 8:30-9:00)	WBBM	688,000	35	747,300	33
3. **Ben Casey** (Mon. 9:00-10:00)	WBKB	688,000	35	739,500	33
4. **Danny Thomas** (Mon. 8:00-8:30)	WBBM	668,300	34	733,700	32
5. **My Three Sons** (Thurs. 8:00-8:30)	WBKB	648,600	33	716,600	32
6. **Bonanza** (Sun. 8:00-9:00)	WNBQ	648,600	33	716,500	32
7. **Candid Camera; Gold** (Sun. 9:00-9:30)	WBBM	629,000	32	696,000	31
8. **Red Skelton** (Tues. 8:00-8:30)	WBBM	609,300	31	674,100	30
9. **Real McCoys** (Thurs. 7:30-8:00)	WBKB	589,700	30	659,900	29
10. **Donna Reed** (Thurs. 7:00-7:30)	WBKB	589,700	30	635,600	28
11. **Wagon Train** (Wed. 6:30-7:30)	WNBQ	550,400	28	615,600	27
12. **Gunsmoke** (Sat. 9:00-10:00)	WBBM	550,400	28	612,000	27
13. **Leave It To Beaver** (Sat. 7:30-8:00)	WBKB	550,400	28	609,600	27
14. **My Line; Gold** (Sun. 9:30-10:00)	WBBM	550,400	28	608,200	27
15. **Lawrence Welk** (Sat. 8:00-9:00)	WBKB	511,100	26	586,500	26
16. **Margie** (Thurs. 8:30-9:00)	WBKB	550,400	28	586,200	26
17. **Flintstones** (Fri. 7:30-8:00)	WBKB	530,700	27	585,700	26
18. **Untouchables** (Thurs. 9:00-10:00)	WBKB	550,400	28	579,800	26
19. **Sing Along** (Thurs. 9:00-10:00)	WNBQ	511,100	26	578,000	26
20. **Jack Benny; JUDY** (Sun. 8:30-9:00)	WBBM	530,700	27	568,100	25

PHILADELPHIA

TV Homes in Survey Area — 2,366,500
TV Homes in Metro Area — 1,266,200

WRCV, WFIL, WCAU

1. **Ben Casey** (Mon. 10:00-11:00)	WFIL	633,100	50	967,000	41
2. **Hazel** (Thurs. 9:30-10:00)	WRCV	519,100	41	755,500	32
3. **Donna Reed** (Thurs. 8:00-8:30)	WFIL	468,500	37	731,700	31
4. **Dr. Kildare** (Thurs. 8:30-9:30)	WRCV	493,800	39	706,900	30
5. **Perry Mason** (Sat. 7:30-8:30)	WCAU	455,800	36	650,300	27
6. **Sing Along** (Thurs. 10:00-11:00)	WRCV	443,200	35	628,200	27
7. **Leave It To Beaver** (Sat. 8:30-9:00)	WFIL	405,200	32	624,400	26
8. **Ozzie & Harriet** (Thurs. 7:30-8:00)	WFIL	417,800	33	622,700	26
9. **77 Sunset Strip** (Fri. 9:00-10:00)	WFIL	392,500	31	615,600	26
10. **Flintstones** (Fri. 8:30-9:00)	WFIL	392,500	31	601,300	25
11. **Wagon Train** (Wed. 7:30-8:30)	WRCV	405,200	32	599,900	25
12. **My Three Sons** (Thurs. 9:00-9:30)	WFIL	405,200	32	593,300	25
13. **Adventures In Paradise** (Sun. 10:00-11:00)	WFIL	443,200	35	589,300	25
14. **Naked City** (Wed. 10:00-11:00)	WFIL	480,500	34	587,900	25
15. **Real McCoys** (Thurs. 8:30-9:00)	WFIL	367,200	29	585,400	25
16. **Joey Bishop** (Wed. 8:30-9:00)	WRCV	392,500	31	571,700	24
17. **Lassie** (Sun. 7:00-7:30)	WCAU	392,500	31	569,900	24
18. **International Showtime** (Fri. 7:30-8:30)	WRCV	354,500	28	563,600	24
19. **Powell; Hope** (Tues. 9:00-10:00)	WRCV	392,500	31	557,000	24
20. **Target; Carnival** (Fri. 10:00-11:00)	WFIL	379,900	30	555,300	23

DETROIT

TV Homes in Survey Area — 1,567,000
TV Homes in Metro Area — 1,065,600

WJBK, WWJ, WXYZ, CKLW

1. **Wagon Train** (Wed. 7:30-8:30)	WWJ	479,500	45	549,100	35
2. **Ben Casey** (Mon. 10:00-11:00)	WXYZ	468,900	44	541,600	33
3. **Hazel** (Thurs. 9:30-10:00)	WWJ	394,300	37	457,100	29
4. **Perry Mason** (Sat. 7:30-8:30)	WJBK	394,300	37	453,000	29
5. **Bonanza** (Sun. 9:00-10:00)	WWJ	351,600	33	441,700	28
6. **Dr. Kildare** (Thurs. 8:30-9:30)	WWJ	373,000	35	432,200	28
7. **Rifleman** (Mon. 8:30-9:00)	WXYZ	351,600	33	416,100	27
8. **My Three Sons** (Thurs. 9:00-9:30)	WXYZ	341,000	32	406,600	26
9. **Flintstones** (Fri. 8:30-9:00)	WXYZ	330,300	31	405,400	26
10. **Untouchables** (Thurs. 10:00-11:00)	WXYZ	362,300	34	402,000	26
11. **Cheyenne** (Mon. 7:30-8:30)	WXYZ	341,000	32	400,700	26
12. **77 Sunset Strip** (Fri. 9:00-10:00)	WXYZ	319,700	30	392,000	25
13. **Sing Along** (Thurs. 10:00-11:00)	WWJ	309,000	29	374,300	24
14. **Powell; Hope** (Tues. 9:00-10:00)	WWJ	319,700	30	372,600	24
15. **Gunsmoke** (Sat. 10:00-11:00)	WJBK	298,400	28	361,900	23
16. **Real McCoys** (Thurs. 8:30-9:00)	WXYZ	298,400	28	361,700	23
17. **Donna Reed** (Thurs. 8:00-8:30)	WXYZ	298,400	28	360,900	23
18. **Car 54** (Sun. 8:30-9:00)	WWJ	287,700	27	359,100	23
19. **Hawaiian Eye** (Wed. 9:00-10:00)	WXYZ	298,400	28	348,900	22
20. **Follow The Sun** (Sun. 7:30-8:30)	WXYZ	298,400	28	338,700	22

Continued on page 56)

Radio's Many-Faceted Personality

By HERM SCHOENFELD

The first impression of a Chinese visitor to these shores is that inevitably "all Americans look alike." After a while, however the blur of sameness dissolves and the Chinese can detect just about as much variation in the occidental face as there is among his own people.

The same goes for present-day radio. To the non-listener who gets an accidental earful, radio inevitably registers like a bedlam of rocking, rolling, tub-thumping, bell-ringing, caterwauling dissonances. Upon closer hearing, however, the kilocycle babble breaks down into its componnet elements and what sounded like mere noise turns into a good deal of sense.

If radio's sound can be characterized by a single word, that term would have to be "diversity." The medium, in fact, ranges over the whole spectrum of entertainment, intellectual and practical interest. While it may not be true in every single community, and this a serious shortcoming that must be corrected, radio is now diversified enough on a national scale to meet all reasonable demands. And if the FM band is included in this picture, then radio can be said to satisfy even the furthermost extremities of taste, ranging from broadcast dissertations on the paradoxes of Zen to the most frigid zones of modern jazz.

But strictly within the AM band, the struggle of the individual stations to stay alive within the narrow and crowded technical and economic confines of the medium has produced a many-sided personality for radio as a whole. In areas serviced by many stations, each of the outlets tend to exploit some special angle to insure a slice of the listening pie. In such cases, there will be as many approches to programming as there are licensees. And where there is only one station in a community, the variety is provided by the single station which try to be all things to all the people they serve.

Concert Yen

The gamut of radio runs all the way from "Top 40" music-and-news formula operations to the longhair stations perhaps best typified by WQXR in New York. But while only a handful of stations give the WQZR-type of hour-to-hour emphasis to the classics, remarkably high number of radio broadcasters use concert music sporadically. A recent survey by Broadcast Music Inc. indicated that 1,255 AM and 126 FM stations programmed a weekly total of 16,748 hours of concert music during the past year, or an average of 12.1 hours per week. This figure compares with a weekly average of 6.5 hours prevalent seven years ago in BMI's 1955 survey.

Even among the "Top 40" stations, which have been rebuked for slavishly following the pop disk bestseller lists, there are variations in the application of the formula. A top pop outlet like WMPS in Memphis will sound radically different from WABC, N. Y., which also lays on the rockers. The local twists are as numerous as the "Top 40" stations.

One major variation in the music-and-news format has been introduced by the stations who brush the current pop hits in favor of the yesteryear hits and the standard sound. These outlets, known as the "album" stations, have come prominently to the fore in the past couple of years as a counter-reaction to the proliferation of "Top 40" stations. In this category, to name a sampling, are KPOL, Los Angeles; KSL, Salt Lake City; WREC, Memphis; WPAT, Paterson, N. J.; WQMR, Silver Springs; WAYE, Baltimore; WDMS, Lynchburg, Va.; WELK, Charlottesville, Va.; WPTF, Raleigh; WMAQ, Chicago; KSTP, Minneapolis; WAUX, Waukesha, Wisc.; KPAM, Portland, Ore.; WRYT, Pittsburgh; KIXL, Dallas; and WJW, Cleveland.

Further subdivisions in the pop field can be found in the stations which specialize in country & western music, such as WTCR, Ashland, Ky.; WSM, Nashville; and WKTC, Charlotte; or in the rhythm & blues genre, such as WAAA, Winston-Salem, N. C.; WANN, Annapolis; WAAF, Chicago; and KDIA, San Francisco. In New York, WLIB adds a gospel sound to the r&b music and has succeeded in attracting a considerable audience of hipsters and beatniks and who want to dig the jazz basics.

At the other end of the programming pole are the so-called "talk" stations. Here, the accent is literally on gab in every conceivable form, news, interviews, recipes, psychological and health advice, etc. Perhaps the outstanding success story in this groove is WOR, N. Y., which has climbed to the top of the metropolitan rating heap with a talk, talk, talk operation. KMOX in St. Louis is another click all-talk operation as is KABC in San Francisco.

Although not exclusively talk operations, stations have succeeded in coming out with a policy of hard-hitting editorials. At the head of the grouping is WMCA, N. Y., which pioneered the idea of airing editorials and which recently cashed in with a smashing victory in its challenge of the New York State apportionment law when the U. S. Supreme Court upheld its position. Numerous other stations also editorialize frequently, including WFBM, Indianapolis; WSPD, Toledo; KDKA, Pittsburgh; KRXK, Rexburg, Idaho; WBBM, Chicago; WOMT, Manitowoc, Wisc.; WWDC, Washington; WCVA, Culpeper, Va.; WSLS, Roanoke; WCYB, Bristol; and WRAL, Raleigh.

Related to this group are stations that do well-rounded public service programming within a high-rated commercial broadcasting pattern. In this category are such stations like WNEW, N. Y., WJR, Detroit; WGAR, Cleveland; WLW, Cincinnati; WBNS, Columbus; WSPD, Toledo; and all of the Westinghouse stations.

In pitching for one or another segment of the audience, some radio operators have become established with farm & market stations, such as KWFT, Wichita Falls; WNAX, Yankton, S. D.; WCEC, Rocky Mount, N. C.; and WOWO, Fort Wayne. Others are accenting religioso programming, such as KGDN, Seattle; WPIT, Pittsburgh; WFUR, Grand Rapids; and WKXV in Knoxville. And in any area of the country where there are foreign language groupings of any size, radio stations will be found with the appropriate foreign language broadcasts.

There has even been one experimental all-news station, XTRA, beamed into California from Mexico, in a search for a specialized peg to draw audiences. And out west, even the neglected American Indian gets a break on radio with numerous stations airing shows in the various tribal tongues.

In short, if there's a listening audience of any size for a special type of programming, one or another radio station is sure to pop up and meet the demand.



MEL BLANC

THE JACK BENNY SHOW
HANNA-BARBERA'S
"Flintstones" and "Jetsons"
MEL BLANC ASSOCIATES
Taft Bldg. Hollywood and Vine
Creators of Humorous TV and
Radio Commercials

'Whose Rating Do You Read?' Goes For Brit. TV, Too

London, July 24.

The age-old arguments about which tele audience-measurement system is nearest the mark broke out again recently when Associated-Rediffusion decided to blow its trumpet about the success of the "This Week" thinkpiece skein which has been landing healthy rating from TAM (Television Audience Measurements Ltd.).

Now, BBC has come up with figures showing "This Week" with inferior audiences to "Panorama" Corporation's current affairs favorite which never sees light of day in the TAM charts.

BBC's statistics, covering the four weeks in May this year, shows the "Panorama" audience to be 2,000,000 higher than that for "This Week" in the corresponding month. Corporation claims that it is scoring heavily in the non-fiction field (as, indeed, is its competitor). For instance, "Panorama's" average audience so far this year is 8,500,000 while "Tonight," a five-night current affairs entry, averages 7,700,000.

Midweek documentaries — including such programs as "Your Life In Their Hands" and some of the "Adventure" series—are maintaining audiences averaging 9,000,000. Natural history skeins pull in an average of 6,600,000 while top Yank documentaries such as "The Tour of The White House" yield well over the 600,000 mark.

Highbrow programs like "Monitor" gets 3,000,000 regularly while "Gallery," about people and politics, reaches more than 2,000,000. International Concert Hall pulls an average of 1,800,000.

TV Networks Not Only Talk About Public Affairs Programs, But They Do Something About It

By ART WOODSTONE

Until 1960, there was more form than meaning in the television term, public affairs. Public affairs was like the weather—everybody (in tv) talked about it but never (well rarely ever) did anything about it.

Matters have changed. A few weeks ago various observers, speaking through VARIETY, expressed concern that there was too much public affairs on television this year, that instead the tired businessman had a right to sit at home after a hard day and watch entertainment.

Since 1960, the amount of public affairs was increased multifold on network television. Among most stations, there seems to be a cultural lag, although there is no doubt that the spectre of Newton Minow has also stimulated advances among licensees who owe their lives to the Federal Communications Commission.

The statistical increase in the amount of public affairs is not, even in the minds of network brass, the most important characteristic of the advance into the world of news, news features, history and analyses. Most impressive is that more television time is being devoted to these programs. So, finally, the act fairly well matches the word.

One of the reasons the networks have so much public affairs on the air each week of the year, in addition to their "respect" for Minow and other voices on the Washington scene, is their fear of each other. One doesn't ever want to be caught running behind the other in any key area of prestige and there is no doubt by anyone that public affairs and prestige in tv are synonymous.

CBS-TV last season had "CBS Reports" and "Eyewitness" on each and every week in fairly good tv time. That's an hour-and-a-half a week, and the network will do it again in 1962-1963. NBC-TV will have "at least," to quote that network, 40 hours of news specials in prime time and two regular half-hour programs each week, one by David Brinkley, the other by his sidekick earlier in the evening, Chet Huntley. That's two hours a week.

Add to this double list, the dozens of "instantaneous" news specials that each of the three networks will inevitably cover and the statistic must favorably influence observers.

ABC-TV began later and with less than either of the others, but it is making decided headway. Howard K. Smith, who didn't like the way he was being treated at CBS, left months ago to join ABC-TV and since then he's had his own weekly half-hour analytical stanza in prime time, a practice ABC News guarantees will continue next season. That same network will also have a minimum of 18 "Close-Up" news specials, 4 of them of an hour's length. So while ABC is not numerically up to the other networks, it is—relative to its own past history—well ahead of itself in public affairs.

Because tv bookkeeping is so tricky and so internal it's not possible now to assess the actual outlay the tv networks made last year or will make next year for their prime time public affairs ventures. Consequently, a "good guess" will have to do: Running at approximately the same rate of programming either NBC or CBS could be said to spend $12,000,000 in the course of single season on tv. NBC's outlay is maybe a third of that. That's still $28,000,000 per annum in prime time public affairs. Naturally, any reader can arbitrarily add to this whatever he thinks the networks, alone or cumulatively, spent in similar programs—and there are many, many of those—that do not run in prime time.

This money is not invested to return a profit. It never has, although the losses through public affairs have lessened since 1960. That's because sponsors are wise to the commercial possibilities of sponsoring public affairs. After all, if pubaffairs are prestige for a network, think of how much prestige they provide for corporations that are easily as much in need of dignity as NBC, CBS or ABC.

If there is too much public affairs today on tv, it's not the tired business man who bears the cross. It's the producer and his writer and his cameramen. The tired business man, poor soul, can still find entertainment on tv, but the producer of public affairs can't always find time or energy for the increased responsibilities he has. It was one of these producers who months ago said that the next big problem in public affairs is how to get public affairs done without diminishment in impact, learning or value.

However, worrying about how to do public affairs well seems an infinitely more desirable problem than worrying about not having public affairs done at all. But the nicest thing of all these days is that television can be said to have finally put its money, energy, talent where only its mouth used to be.



JACK STERLING
CBS



BEN GRAUER
TV NBC RADIO

In France They're Dreaming Of A 2d Channel Christmas (In'64)

By GENE MOSKOWITZ

Paris.

The second video channel has been solidly announced since 1960. It was successively due for Christmas '61, Christmas '62 and Christmas '63. Now it seems firmed and definite that vidviewers in France will have their tv Christmas in May '64. That long promised second chain is immutably due then.

This was recently made a matter of public record by Robert Bordaz, prexy of the Radiodiffusion-Television Francaise, the governmental organization that runs tv and radio under the Ministry of Information. He noted that the main holdup, namely money, was out of the way since the Ministry of Finance finally unblocked the necessary funds.

About $1,600,000 was ready to begin canning programs for the new web as well as $3,400,000 for needed equipment. It also promised a beginning of a modus vivendi with films as some local pic producing companies got contracts to make vidfilms. This has been asked for by film people for some time now to fill out their coffers and allow funds for more specialized house features to find their place alongside burgeoning tv.

But all was not rosy yet. Bordaz made it clear that fund problems were still expected and only a few big emission centers would have the new chain by '64. Simple addition of a transistor to existing sets would allow for capturing the new programs and new sets have been preparing for it for some time now.

625 Lines Vs. 819 Lines

The new one would have a 625-line definition as opposed to the present 819 lines of the one-channel setup. This would make exchanges and Eurovision easier since most had the new lineage.

But he did not forsee full coverage of the country till late '66. He also stated that the new one would not be commercial but left a loophole in the phrase that necessity could lead to a minimum of possible outside program creation and ads.

So foreign packagers and local and offshore public relations outfits are watching events closely. The growing purchases of Yank programs may be an omen of more usage by the second web. But Bordaz insisted the two stations would complement each other and not try to compete. It would give viewers a needed choice.

He meant that each would have public service, cultural, educational and entertainment aspects with the new one maybe leaning more toward the latter category. But they would not have the same type of program on at the same time.

He also mentioned that there would be an attempt to ease up on newcasting government censorship and more essay-type journalistic aspects. Radio would also get a freer rein in newscasts and specialized info programs as well as some new FM stations to augment the present three stations.

He did not advance any names for the man to handle the upcoming tv station but did say that most of the cadre of the RTF would be moved to the new Radio Center Building in Paris early next year. TV would stay in its Paris headquarters but there were plans to build a tv city outside of Paris that would take several years but eventually be able to cater to all of the video needs.

He affirmed that tv was an art form in itself and not a newsreel, legit or film adjunct. This boded more live and specially filmed tv shows though right now films and theatre make up a good part of the present 52 hours per week of the tv programming.

Another mark of the greater emphasis on tv as a means of entertainment and communication is the decision to keep the summer program setup the same as usual. Heretofore it was drastically curtailed during the vacation days.

Variety shows and song entries will be prevalent as well as quiz shows, sporting events and transmissions of various drama, lyric and music fests around Europe. Growing French vidseries will also be used as well as such Yank and British entries, dubbed, as "Ivanhoe," "William Tell," "Rin Tin Tin," "The Invisible Man" and others.

Prizewinners from the various vid fests like Monte Carlo, Montreux and Eurovision at Cannes will also be given plus a big spectacular "Ah, Les Femmes" which may star Jayne Mansfield and Maurice Chevalier. Radio will also be kept up.

With over 3,000,000 tv sets in operation, plus the new plans, tv looks to emerge to its final full growth within the next few years.

The jockeying now by film people, legit and music-halls, plus disks, to set up a way of cooperating with the new show biz colossus looks smart to observers. It is not expected to have the far reaching effects on other show arms as it did in the U. S., Great Britain, Japan and West Germany where it grew before any attempts of this type were made.

So tv now looks something to be reckoned with very soon. French are beginning to accept it in spite of their going out habits, and growing economic betterment has sales of sets soaring. How it will fit into the cultural life and show biz patterns of France will be evident in the next few years.

Mex-U.S. TV Link Ready in Month

Mexico City, July 24.

Mexico will complete its link of the Inter-American Tele-Communications network, ranging from this capital to the American border next month.

Within a year the link up to the Guatemalan frontier will be completed, with this making reality of the Inter-American Tele-Communications Network, project that is to have great social, cultural and economic repercussions throughout Latin America.

According to the Department of Communications, the network will permit all classes of communication, aid in development of cultural programs and the drive to totally wipe out illiteracy.

The network will ultimately be "a powerful auxiliary" in transmission of radio and television program of continental interest.



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"DANCING THEATRE PARTY"

'Telephone Hour' Envisions Telstar In Its TV Future

"The Bell Telephone Hour" may be among the first commercial shows hitching its format to the Telstar. Sponsored by American Telephone & Telegraph, which also bankrolled the communications satellite experiment, "Bell Telephone" would like to pick up musical and ballet events in Europe for transmissions back to the U.S.

Barry Wood, producer of the "Telephone Hour" who also handled the production chores on the epoch-making broadcast debut of Telstar on July 10, said: "In the future, we won't be calling agents; we'll be calling other countries to fill portions of our show." The commercial programming use of communications satellites, however, is still some time away with a total of some 30 Telstars having to be in orbit before it becomes fully operable.

Wood, who produced the Telstar show for the Henry Jaffe office, which also handles the "Telephone Hour," clarified the nature of Theatre Network Television's participation in the operation at Andover, Me. TNT, he said, did not act as producers, but rather provided the production facilities under Wood's supervision.

MINOW: MAN OR MYTH?

By JAY LEWIS

Washington.

Every so often in industry circles, the wishful thought is spawned that Newton Minow has been overrated, overpublicized, overfeared and is really more myth than man. After all, it's said, he's just one vote on the Commission, and often winds up in a minority spot at that.

Abetting the misapprehensions of industryites who think they have Newton's number has been the open assaults on the man and his philosophy by network toppers in concert, the standup attitude of same during the network hearings in February and, more importantly, signs read by some that Minow's tiger stripes have faded. Latter notion takes several forms—either he's been cowed, or wised up or "matured" from the brash early actions of his tenure. His tone is less strident, his visage blander and he sometimes seems eager to please. Sometimes he doesn't act like Minow at all.

Yes, Virginia, He's Real

To all this, there is only one answer which begins:

"Yes, Virginia, there is a Newton Minow . . ."

On the crest of the wasteland speech, he might have looked bigger than life to some. But when his image came back down to earth, there been a tendency to look at him from the wrong end of the telescope to view a minute Minow, more distorted than the outsized wasteland Minow.

With nearly a year and a half at FCC's helm, Minow has changed, but only in the way he plays the crusading game. He plays closer to the vest like a mechanic after limelighting it for nearly a year. The purpose of making the FCC known as well as himself) as it's never been known before outside of Washington.

Minow doesn't have to sell himself anymore and appears to be in a posture of consolidating his position after a blitz advance.

In this connection, the 36-year-old FCC Chairman can be said to have earned varsity letters on the JFK team. There are some devoted minowites who argue fairly plausibly that he's in solid with the White House pack and may even belong, like one of the boys.

If true, this could be the most important factor shaping the regulatory picture in broadcasting in the next few years. The Stevensonians and other liberals (more liberal than Kennedy) brought into the Administration have been dubbed by some cynics as "Mousqueteers" or mouse-packers.

Others of intellectual and liberal penchant now in government appear to be only on the fringes of the JFK inner circle and sometimes look like they are being used as sops to the liberal Democrats who have been noticed to be disillusioned and disgruntled now and then with the President's promises and performances.

Minow may have started his Government service as a mouse-packer but, when you step back to observe the skein of events, an argument can be made that perhaps he's carved a unique niche of his own in the Administration's status scheme.

Looking over all the JFK appointees, who has made a bigger splash and drawn the adulation and support of what might be called the "enlightened" people? These are the "substantial minority" whose rights to view are being pitted by Minow against the broadcasters' right to project. These groups — the PTA, the women's outfits etc.—are formidable political enemies or allies. In fervent search of edification, they have some members who are edified. Above all they are articulate and vocal. The recent Chicago FCC hearings, and the D.C. parade of the unfriendly 100-plus uplifter groups in 1959-60 before FCC was convincing demonstration of their ability to form battle array and cry.

Minow, it might be speculated, is much more their man than is Kennedy despite the cultureclaches for arts figures hostessed by Mrs. Kennedy. But Kennedy can take credit for the appointment and be all the more sure that the femme reformers and kindred groups will be in his camp with Minow in office.

How much Minow is a political might of his own is impossible to test, even if he ran for Congress or Senator. The garden clubs, the music clubs, the educational tv groups et al. are scattered. But nationwide, they represent a force to be reckoned with. The garden clubs spearheaded a drive which flattened the very powerful outdoor advertising lobby and won curbs on billboards along the new federal superhighways.

Churchmen Alliance

Not to forget the church groups, e.g. the National Council of Churches and others who've taken up the "let's clean up tv" kick. There's another alliance—smacking more of strange bedfellows—in the mutual interests of Minow and Chairman Thomas Dodd (D-Conn.) of the Senate Juvenile Delinquency Subcommittee. Looking at Dodd's political complexion in contrast to Minow's, it's tough to rationalize their being in tandem anent television and rampaging juve hooliganism. In a sense Dodd represents a certain segment of the right, with the Roman Catholic Church among them, who believe in taking a sterner hand to deal with what they regard as tv fare (and pictures) polluting the morale and mores of the young crowd. So Minow has allies in other parts of the partisan spectrum.

Minow would be the last to claim credit for the situation, but it did occur during his chairmanship and therefore bolsters his prestige position. Passage of the all-channel receiver bill, which may be the most important piece of television legislation enacted to date, might be viewed as a feather in Minow's cap as well as FCC itself and certain members of Congress, notably House Commerce Chairman Oren Harris (D-Ark.). The educational television aid bill also was a big accomplishment, and fact that Minow was a hot partisan for this measure (long sought by Sen. Warren Magnusen, D-Wash.) could have lent it the necessary impetus to reach the White House and law.

Although it's premature to pass judgment on its validity, a feeling appears to be emerging here (which might not ever reach the voting parts of the country) of creeping dissatisfaction with the Administration, among conservative Democrats as well as the ADA wing and the independents sold on the JFK sincerity and doughtiness displayed during the campaign. The feeling is still spotty, but probably already is causing White House strategists some

(Continued on page 49)



Cheerfully
JACK BAILEY

Impact Of Television On A Multi-Racial Society

By JOHN H. DUCLOS

(Chief of Broadcasting Division, Singapore)

Singapore.

I have no credentials to offer as a prophet. My views are based on studies of conditions existing elsewhere, especially with regard to certain sociological phenomena such as the emergence of more or less similar patterns in dissimilar circumstances until it is almost possible to predict what effects are likely to occur under certain conditions of cultural impacts.

Don't be put off by the word "culture." I know it has become to many almost to mean something desirable but dull, something with long hair and little else, and a little confusing in our context because there is so much of it. Not only so much, but so varied. No single person can absorb all that is around him in Singapore or, for that matter, in any part of Malaysia. No, by culture I want to make it clear from the start what I mean. Culture, in a sociological sense, is more than a way of life. It is the genesis of our consciousness. It is our real ego — our Psyche. It is the million things that determine our faith, our attitudes, our predictable behavior, our processes of thought, and our moral or ethical values. The American sociologists have a word to describe much of this. The word is "mores."

Of course, culture is also a way of life, a certain peculiar way of identifying ourselves from another whose way of life, however similar, is nevertheless different. It is the sort of thing that makes it easy for you or me to distinguish a fellow Malayan irrespective of his race when we come across one in our travels abroad. And you must admit there are more considerations which determine identification than just his accent.

Culture also means the mode of our dress, the food that we eat and the way in which we eat our food — whether with knives and forks or with our fingers or with chopsticks. Again, I would like to include as meaning our choice of reading material, including the language in which the ideas are translated from paper to sight. You can see therefore that by culture I mean a whole host of things.

You may probably disagree with my views. If you do, I hope you'll tell me later or better still write to me, and let me know with what you've disagreed. We who are thinking television all the time would very much like to hear from as many people as possible about these important things, because we feel that television, like radio, is too important a social instrument to be left in the hands of a few people.

A 25-Year Recap

I should like to say a few words about the lessons we've learned from 25 years of radio, and how we could use this experience in tv. I think I can safely say that never in our whole history of radio have we learned a more important fact than this. People will only accept ideas which have a fair chance of being accepted. In other words, you can't force upon a people something which the people themselves don't wish to have it forced upon them.

This is not to say that the vast majority of listening audiences always prefer light fare in their entertainment, but it has occupied a great deal of our time to contrive various ways and means of introducing weightier and more serious programs in a way which would satisfy the needs of the minority who, we feel, have also a limit in their rate of absorption. Here we fall back upon the experiences of other more sophisticated societies and audiences.

It's a truism to state that the degree of sophistication and literacy of any society is not a criterion in the consideration of what that society can absorb via their radios. In other words, there is more or less a similar pattern determining the ratio of light and serious fare which radio audiences everywhere accept irrespective of their degree of sophistication and literacy. The only consideration and variant is the differing standards of program.

But having said that, I must hasten to add a few other thoughts for your consideration.

Every radio and television organization in the world has three objects. To entertain, to inform and to instruct. What I've just stated about programming concerns, in the main the first object, i.e., entertainment. The second, which is to inform, succeeds only because it fulfills an element of human nature, man's curiosity. There is no contention here, excepting perhaps where, for various reasons, it's possible to misinform and there are no means by the audience affected to distinguish bias from objectivity—or in cases where the audience realize this but can do nothing about it. The third object, to instruct, of course varies from one country to another. The degree of instruction is dependent upon the sophistication and general standard of education of the society concerned. This is done directly, such as broadcasts to schools, or indirectly such as features and documentaries.

I need hardly tell you about the distinguishing feature of our own society. Its multi-racial, multi-religious, multi-cultural, multi a host of other things. Despite this, certain things have been happening to us from which some patterns are beginning to emerge. These patterns are the product of part of the interplay of the various factors and forces I've just mentioned. They're peculiar only to our Malayan society. They're the beginnings of a Malayan culture.

If you agree with this, i.e., if you agree that despite the various forms of dress you find in our midst we tend to prefer one particular mode for general wear; if despite the various languages we speak—so distinctly different one from another—we're beginning to speak our national language; if despite the vast differences of our separate cultural heritages we're beginning to appreciate the Malaysian modification of, say, Indian music, Chinese wayang, the krinchong from Indonesia, and the latest hits from Europe and America, not forgetting the more abiding universal appreciation of the western musical classical heritage; if despite our strict family dietary upbringing we're beginning to enjoy the Malayan adaptations of the cuisine of all the nations on this earth, and appreciate possibly the widest variety of food found in any city in the world; if despite sometimes clashing differences in our many orthodox faiths, technicolor hues of our skins and past conservative upbringings, we've escaped from the tight bonds and have become more tolerant and more appreciative of the other person's way of life—then you will surely agree with me that certain factors must have been brought into play, consciously or otherwise, to make this possible.

The unconscious part in this scheme of things is of course natural selection—the survival and development of a set of ideas and socially good and desirable things in the context of a given circumstance of society over which none has conscious control.

But it's also possible consciously to assist in the propagation of certain precepts considered desirable. These precepts considered desirable are those held in high esteem by certain groups in society. The Government is one such group; religious bodies are another. Social institutions and bodies of people of like interests such as yours are yet another. Then there is the group enjoying common experience. One such of this group is possibly the Chinese-educated. The other is the English-educated. Yet another is the Malay-educated, etc. From the stresses and strains and the interplay of these separate forces within our society emerge, despite our baser instincts, certain discernible and tangible results.

However, because of our diversity in most things there is a greater interplay of forces in a multi-racial society such as ours than in other places, and as powers shift from one group to another at different times, there tends to be a certain confusion concerning new precepts which emerge and which are considered desirable at the time. However, looking upon it broadly and in terms of history,

(Continued on page 30)



VAN FOX
Directing
HERE'S HOLLYWOOD
Represented by
General Artists Corp.

Italy Pulls A Switch: Embarks On Campaign To 'Bring Back' Radio

By ROBERT HAWKINS

Rome.

Progress beyond all expectation is the keynote of a recent report on RAI-TV activity made here by Marcello Rodino, top exec of the Italo radio-tv network.

By the end of 1962, RAI-TV expects to top the 3,500,000 mark in registered video subscriptions, as well as the 9,000,000 figure for radio subs. Both totals, Rodino pointed out, were well above even the most optimistic estimates of the past and eloquent examples of still another facet of the surprising Italian economic boom. As comparative figures, the Italo executive pointed to a 1,000,000 radio set total for 1938, and a 2,000,000 mark for 1948.

After devoting the past 10 years to the all-out development of television in this country, RAI is now about to embark on a campaign to push radio—or rather to "back" the older of the media in its already noted sharp comeback Rodino admitted that there was an "economic limit" to video development in this country, due to the still-high price of video sets, whereas the transistor boom, the new swing back to car radios, the lower price of household sets, all concurred in stimulating interest in the medium.

As a direct result of this reappraisal of the general situation, as well as a thorough poll of Italian leisure habits and radio and tv "attendance" in this country, RAI has just revised the basic structure and concept of two of its three network programs.

'Integration' Policy

The consequent new RAI policy is to "integrate" radio with Italo tv habits, making radio a more agile and versatile medium basically keyed to backdropping daytime hours of work and play with lightweight fare, leaving evening and nighttime to either tv or the weightier "third" radio program. Most affected under new setup is "second" radio program, which now has news reports every hour on the half hour, with the rest of time devoted principally to music. Plays, skits, and other "talky" items will be limited to a 25-minute maximum length.

The "national" program has also been revamped, though less drastically, in order to compensate for the "second's" switch, but the trend here also is to "lighten." The third, as noted, remains nearly untouched with its fare of discussions, concerts, cultural programs, etc. All programs will end earlier at night; polls uncovered fact that radio listeners dropped rapidly after 9:30 p.m.

Last but not least, the change in radio listening is also expected to save RAI some money, with stronger accent on recorded material and consequent saving in manpower. Yet Rodino emphasized that money saved in radio was being spent in tv, notably in its new Second Network, as part of RAI's new overall "redimensioning" process, designed to realign the net with changed audience habits.

No. 2 TV Web

Rodino stressed Second TV net expenses in explaining the one point drop in RAI's annual dividend payment, as well as the drop in the annual tv subscription fee—down some $3 per year. He admitted that RAI had encountered many difficulties in setting up the Second net with its low-range UHF system and the problems set by Italian mountain ranges. Some 52% of Italian territory is currently covered by Second network stations, as against 97.50% taken in by RAI-TV's "National" video net. Biggest single expense, Rodino revealed, was in maintaining stable studio orchestras, of which RAI has three.

A time-saving factor which also allowed for more elastic work and studio scheduling, Ampex taping, was however cited by Rodino as a temporary weighty expense factor. RAI-TV currently owns 14 Ampex machines, two of them in Turin, four in Milan, and eight in Rome Studios. RAI is ordering two more as mobile recording units on trucks, enabling direct taping operations anywhere in the country.

The RAI topper also denied reports that network plans to up advertising time (recently included in Second net as well) beyond current limits. Commercials, currently interspersed between programs and concentrated in evening hours, will not be given more time, despite heavy pressure from advertisers. What may happen in due course of time, he said, was that fees might be raised somewhat. Commercial time on RAI is governed by a convention, and must be proportional to total air time. Rodino stressed that ad time totals never even approached the imposed limits. He also added that "Caroselo," one of the ad segments, has had a consistently high rating—over 80%—and is one of the more popular Italian video "shows." It consists of five skits lasting about two minutes each, devoted mostly to comedy or song, with a brief, once-repeated mention of the product involved as a separate facet.

Rank

In a statistical vein, Rodino concluded his thoughts by noting that Italy was still 17th in European radio listening (only 65% of Italian families own a set) but seventh in television (ahead of France, Australia, and other countries which top it in radio totals). Predictably, Italy's north beats the south in radio density, by some 85% to 34%, even though the south enjoyed a more rapid video expansion.

It's also been determined that the average Italian spends about one hour per day listening to radio, a bit under an hour watching tv, sits for some 40 average hours per year in movie theatres, between four and five hours per year in sports stadiums. Among the targets to shoot for in coming RAI-TV years: some 4,000,000 Italian families still don't own a radio sets; 6,000,000 radio set owners still have no TV.

Gilmore's CBC Slot

Ottawa, July 24.

James P. Gilmore, whose background is in AM and tv engineering, mostly with the Canadian Broadcasting Corp., was named CBC vicepresident for personnel and operations.

CBC also named William G. Richardson director of engineering and technical services. Latter was big in the development of CBC's video web from its original three stations to its present coast-to-coast stretch.



11th Season on Television
THE ADVENTURES OF OZZIE and HARRIET
TELEVISED OVER ABC-TV EVERY WEEK

TV: Japan's New Father Image

By DAVE JAMPEL

Tokyo.

If social scientists are to be believed, the television set is replacing the father as the dominant figure in the Japanese home.

And at the present rate of tv's growth, Nippon may soon become a nation of would-be cowboys, cops, athletes, quiz contestants, rock 'n' rollers, mugging comedians, windy mc's and assorted sob-sisters.

There are now an estimated 11,000,000 sets in use here, giving Japan third world position. With portable sets becoming less expensive and the nation's economy on the rise, one tv exec believes many households will soon have second sets to appease conflicts in program tastes. He says, "The number of sets should easily reach 20,000,000 within four or five years."

As the summer began, Japan had 81 commercial stations, in addition to the network of 36 operated by the Government's Japan Broadcasting Corp. (NHK). The Tokyo commercial stations, Nippon Television Corp. (NTV), Tokyo Broadcasting System (TBS), Fuji Television (Fuji TV) and Nippon Educational Television (NET) have affiliates throughout the country. To varying degrees, this gives them the impact of a web. NTV has 16 affiliates. TBS has 18. Fuji-TV has five and NET has three. The other commercial outlets receive relays from these key stations on a non-exclusive basis.

The hours of telecasting have also expanded and spilled over to begin as early as 6 a.m. with shows featuring children's songs, health exercises and old cartoons, to close at around midnight with discussion programs, newsreels and occasional old films. Whereas not long ago there was quite a bit of open time in the afternoons, depending on schedule of sports events, programming today is almost continuous.

In line with the booming number of sets, time charges to sponsors increase every spring. During the Golden Time of 7 to 10 in the evening, basic charges for 20 minutes on a Tokyo station is around $1,250 with 25% added for color (NTV only). The basic price is subject to discounts, particularly by the smaller Fuji-TV and NET.

A national showing, which means from 15 to 19 stations including the major market areas of Tokyo, Osaka, Nagoya, Fukuoka and Sapporo, might cost between $6,943 and $8,331.

Wherever You Look

It is all the more remarkable to see tv sets in so many small, crowded rooms and thickets of antennae atop clusters of straw farmhouse or slum area roofs, when it is considered that tv in Japan is less than nine years old. This is a tribute to the vitality of the Japanese industry and the curiosity of its public.

But there is a danger in the rapid growth. The construction of studio space and the availability of superior production staff members and top talent has lagged greatly behind the popularity growth of the medium. It is therefore no surprise that a number of the toprated domestically-produced shows are those requiring no studio space (sports) or little space (panel shows) and a minimum of technicians and talent.

As a result, there is heavy programming in Japan, even on the wealthy Tokyo and Osaka stations, of imports. These are almost exclusively from the United States. At the beginning of March, for example, Tokyo's four commercial stations carried 90 (including 17 reruns) weekly U.S. shows, exclusive of news, special events and "special" imports.

Even NHK, which because of its greater studio facilities and cultural leanings, heretofore declined to place itself in a competitive position for imports with the commercial outlets, is this year using more of its large foreign currency allocation for foreign programs.

The most popular of the American shows are oaters such as "Rawhide," "Laramie" and "The Rifleman"; less dusty demonstrations of violence such as "The Untouchables" and "Surfside 6" and kiddie fare such as "Lassie" and "Our Gang." These seven titles were the imports among the 20 toprated shows in a recent survey by the Dentsu Advertising Agency.

In a reaction to shows of dubious influence on youngsters, NHK some time ago dropped programs steeped in violence. And more recently, officials at the Postal Service Ministry instructed the 41 companies operating commercial stations to revise their programming so that 30% would be devoted to educational subjects. But this request is regarded in tv circles as little more than an attempt to echo the "vast wasteland" salvo of Newton Minow.

U. S. shows, which come ready-made except for dubbing and commercials, will generally cost the sponsor only a little more than a show which goes through the strain and pain of being produced here. An average U. S. half-hour show which might sell nationally in Japan for about $800, as compared with a $300 ceiling a few years ago, will cost something like the equivalent of $2,000 (exclusive of time charges) to get on the air. The additional fees would include about $700 to $850 for dubbing and the import duty, commodity tax and a 20% remittance tax. To this is added between 10% and 20% for the local agent's commission.

A guide to the $800 figure, which comes from the foreign currency allocations to the respective stations, would be $200 from Tokyo, $150 from Osaka, $120

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Talk, talk, talk . . . on WOR daily 12:15 to 1 p.m. and still TALKING! Ed and Pegeen Fitzgerald may well be the performers who ORIGINATED making with the conversation for the benefit of eavesdroppers!



SAMMY KAYE

Currently concluding 8th week of "SWING AND SWAY" at HOTEL RIVIERA, Las Vegas, followed by EASTERN TOUR through Aug. 26.
Direction:
ASSOCIATED BOOKING CORP.
Management—DAVID KRENGEL
1619 Broadway, New York 19

'Honorable Stones' Jaunt In Prepping Dozier's Japanese

Tokyo, July 24.

"I doubt if you'll ever see a geisha in the show. I hope we can be a lot fresher than that," said William Dozier, v.p. in charge of production for Screen Gems, when discussing the comedy series he hopes to launch here next year.

In Tokyo with SG Far East-Australia rep Joe Joel for spadework, the veteran film man said he expects to have a pilot shot here next spring. If that sells, production would then go into a heavy schedule so the first package would be ready for U.S. airtime in October, 1964.

The series, called "The Honorable Stones," would have 30-minute episodes built around an American family with two children which settles here. The immediate neighbors would be a Japanese family of similar makeup.

"The stories would be based on humor derived from the cultural differences," Dozier said.

Although seeking a tieup with a Japanese studio for production facilities and a Japanese tv station for a local release, Dozier indicated that Screen Gems would go it alone if no satisfactory deals could be made.

The long preparatory period, Dozier pointed out, would be necessary because of the logistics involved in producing a show this far from the company's home base.

Considering the number of American pilot telefilms made in Japan—virtually all "foreign intrigue" types with trenchcoated Yank heroes—failed to find a buyer, Dozier said, "I'm not concerned with others that have failed.

"You have to make a show that can only be made in Japan," he added. "A cops and robbers show can be made anyplace. The only reason to shoot here is because the idea is germane to Japan.

"It's a mistake to shoot in foreign locations just because it's cheaper. And I don't think anybody's tried comedy before," Dozier said.

About the timing of the venture, he offered, "I feel that with the jets and the increased travel to Japan in the last three or four years, millions of Americans are now familiar with Japan."

"The Honorable Stones" would use a Japanese crew, but an American producer and an American as well as a Japanese director. There would be no division of artistic responsibilities, a factor which has ruined some previous joint filmings here.

"We would have the responsibility for making the show," Dozier said. "There would have to be a point of view and success in the United States would be the foremost consideration. It's a simple matter of dollars and cents.

"But at the same time we would not violate any Japanese sensitivities. Within these limitations we would get as much comedy from Japan as we could."

TV & Multi-Racial Society

Continued from page 29

whatever the immediate outcome of the new set of ideas, each becomes merged in the totality of things and forms part of our social heritage. It becomes part of our Malayan culture.

I therefore predict that, given a liberal policy for television, it is possible to expedite in our compact society the unity that is desired by all. If radio's impact has brought some desirable features in the appreciation of the various cultures found in Singapore, the impact of television would probably be 10 times greater. Visual impression is always more effective than oral impression. As you're probably aware, in the past up till now, radio has tried to explain to the people by way of documentaries and features the very many complexities facing us. We who are concerned with radio naturally hope, that, as a result, some good has been acheived. Knowing what we know, we feel that television would bring about a greater understanding of these things when they're presented pictorially to us.

Over the past few years we've been concerned in an experiment which we think has proved fairly successful. We've been injecting our single cultural stream programs with the music and ideas of other cultures. For instance, our own studio orchestra very seldom now performs only western music or only Malay music, or only Chinese music in whatever network they may be performing. There is always a selection or two of a different musical idiom interposed in the programs.

Because of my earlier statement about forcing things down people's throats we've been particularly careful about how this is done and I'm glad to say that on the whole the results have been encouraging. Who can deny that to understand our fellow citizens really well we should have opportunities to have exchanges of ideas with him. If we still find it difficult at this stage to converse with him because we do not speak his language or he ours, then the least that we could do is to have some understanding of his cultural background and he ours, thereby reducing or even removing prejudice. After all, prejudice is brought about by ignorance. Remove ignorance and you remove prejudice.

Certain conditions must prevail before a society can become homogeneous. There must be a common loyalty to the abstract State and a common direction in which we should work to bring about unity of this purpose. I feel that radio and television do and can assist in this important task. I humbly suggest that in the context of homogeneity it is not a pre-condition that members of a given society should only speak one language or have one belief or live a common way of life or belong to one similar economic, social or ethnic group. It must be admitted, however, that it would be immeasurably easier to bring about unity if society comprises just a single entity, but there's no such thing anywhere in the world today. Even in a single-language, single-religion nation there are fragmented pressure groups not always working in a single direction.

I suggest that television will tend to reduce the time otherwise needed to bring about national unity in the areas that matter—loyalty, respect for institutions, and patriotism. Television would be a supplementary factor, together with our schools, and the other numerous social and other institutions, in the evolution of a common culture. Does all this sound to you too parochial—too narrow in outlook? If it does then I must also add that it is not our object to make our television service an exaggeratedly local services. In the English language it is possible to get television material by way of films from almost every corner of the world and just as diverse in their interest. From the point of view of costs they would be relatively cheaper and they would have the further advantage of being produced by far more experienced people. But if Singapore television is to have an identity of its own, it is obvious that even in the English language we must attempt our own productions, either by our own staff or by outside production organizations.

M'waukee WMVS' Illiteracy Drive

Milwaukee, July 24.

The Milwaukee Vocational & Adult Education school station, WMVS-TV, plans teaching Milwaukee area illiterates this fall with 100 half-hour television lessons.

According to a spokesman for WMVS-TV, 10 community agencies in Milwaukee have indicated tentative accord to cooperating on the project. These agencies will try followup for the illiterates in aiding them with the tv lessons and may establish television viewing centres for group work.

The television lessons were produced by the Philadelphia Public Schools in a two-year effort.

These lessons will be televised by WMVS-TV, five days each week, each lesson shown twice a day, at 8:30 a.m. and 7:30 p.m., with the first such lesson to be broadcast Oct. 22. This series will extend to about March 15.



JACKSON BECK

Announcer Actor Narrator
Radio TV Films
JUdson 2-8800
Representative: Marjorie Morrow
JU 6-3493

Singapore TV

Continued from page 22

here from Australia in late February 1961 to advise Government on the establishment of tv.

The government next decided that work should commence very early to provide a one-channel pilot service of between four and six hours daily including Sundays not later than December this year. This one network will operate in English, Malay, Chinese, and Tamil, a few hours in each language. Later the government hopes to have one network for each language, i.e. when two channels become possible. Each channel will telecast six hours per day.

Standard used will be 625 lines. The Chinese language used will be initially Mandarin but later with the extention of time the three major Chinese dialects of Hokkien, Cantonese, and Teochew as spoken here will also be utilized. The inauguration of a four-language tv service here makes tv history anywhere in the world. In the same way by the inauguration of tv in Malaya and Tamil it will be a pioneer in this field.

It was decided that the tv project should be incorporated into the existing broadcasting service (Radio Singapore), under the Ministry of Culture's control, headed by no less a capable brain than ex-journalist S. Rajaratnam, Culture Minister.

For the pilot service, temporary studios were erected on the Radio Singapore site at Caldecott Hill which will be adequate to supply a one-channel service of below four hours per 24 hours. Part of the equipment used for the eventual two-channel service will be on the high seas, installed for the temporary studios shortly. Programs to be telecast by the pilot will take the form of public service telecasting providing for news bulletins for the four spoken languages including local and agency newsreels. Emphasis will be laid on informative programs concerning the work of the various ministries (8) in Singapore and developments occurring here. The two-channel service, when it commences, will be an extention of the original policy concerning the pilot service. By which time, the government will inaugurate educational tv for schools and teen-adults. The government had proposed the tv programs be of both educational and entertainment values. Nippon Hoso Kyoku (Japanese Broadcasting Department), Tokyo and the Australian Broadcasting commission, Sydney would help and so would knowledgable teachers advise on school programs. All told, emphasis of Singapore tv would be on Singapore and Malaysian affairs and should reflect the cultural, economic and social aspects of the region.

Duclos in Charge

To captain the tv setup, the government had John Duclos, Broadcasting chief of Radio Singapore who told VARIETY "We are now in a high state of preparedness and pretty soon our tv will be on the air." It is not envisaged that Singapore tv would carry commercial programs for the initial stages. But when it is ready for commercial sponsor, a segment of its programs will be devoted to accepting commercial advertising, as is happening in Radio Singapore this moment. This is expected to take place within a year of the pilot service. Commercials, when introduced, will be spot advertisement not in excess of three minutes for every hour program. No commercial programs as such will be accepted."

Technicians and executives sent overseas for training have returned. First group of trainees with the ABC from Asia returned early this year after the visit to Singapore last December of ABC's Manager, T. S. Duckmanton to discuss with Duclos the installation of a tv setup here.

Government meantime hopes to recruit about 130 local technicians to man the US $9,000,000 tv studio at Toa Payoh. The post has been advertised in local press.

If Singaporeans are not attending tv "schools" elsewhere, they do so at home. William Jacks & Co. (Malaya) Ltd. is running tv classes on the latest servicing method. Radio Singapore itself is holding lectures and practical classes to get their boys acquainted with the new undertakings of Government.

It looks like soon the world's smallest and lightest tv set, all transistorized, will be landing here. Now placed on Japan's domestic market by a leading Tokyo electronic company, its retail price is $69.

Meanwhile what is the public reaction to tv's imminence? The general trend of thought is that it will be a godsend. TV has proved to be a potent factor of education because this visual medium is by far the best available today, with its strong appeal to the eye and the ear. It is anticipated that educational tv, breaking the language barrier and fighting illiteracy as well, will be popular with the local population half of whom are under 21. From the opposite camp of reasoning has come the charge that tv, when the fever gets up, creates "telemorans" who will just kill time watching a tv set, neglecting work as one consequence. Charge 2 is tv is a lure from books, putting an end to the bookworm complex. No. 3 is teenagers may be subjected to the rudiments of American hoodlumism and the Twist.

What about professionals in the know of things television? Americo Aboaf, Vice-president of United International Film Inc. said here in early June it's coming into this island State would be a good thing.

ABC-TV Flat Rate Card for Daytime

ABC-TV is pioneering in the use of a simple, flat rate in its new daytime rate card, effective this fall. Whereas formerly only slide rule experts could compute the minute rate out of a complex of factors, current card calls simply for $2,800 per daytime minute for a one to five-minute buy and $2,600 per minute for six or over. This is somewhat higher than ABC-TV's rate up to now, which figured at about $2,500 per minute.

New rate card will be applicable to all shows except the premium-priced stanzas like the "Tennessee Ernie Ford Show," "Discovery" and "American Bandstand."



BILLY NALLE

Musical Director
DR. MALONE SHOW—NBC TV
RCA Victor and Mirrosonic Records

Far East Gleam Spurs Hein, Kane

If the Far East is being ignored by top moguls of major film companies, video producer-directors Jack Hein and Dennis Kane are leaping in with all four feet.

Hein (president) and Kane (exec veepee) last fall formed Cine-Dyne Inc., video and feature film production company, and the initial project is a feature pic "The Judo Tree," which will be shot in Japanese studios and Tokyo-area locations with principle photography to start Sept. 3. Kane will direct the picture which will employ only top execs from stateside along with Japanese crews. Top U.S. oriental talents Sessue Hayakawa and Pat Suzuki have been signed to star. Two top Japanese film b.o. draws will be cast to enhance Far East exhibition potential. Contract is currently being negotiated with U.S. video actor Ralph Taeger for the role of an American Air Force sergeant in postwar Japan. Interiors will be shot at the Toho Studios in Takarazuka.

Kane, who was for three years director of NBC-TV's "Today" show, and Hein, also a former "Today" director (and then producer) and now director of the Ted Mack show, feel the o'seas venture has a strong appeal with one reason being the current wide interest in the sport of judo. They call the show an adventure-musical. It will have Mundell Lowe score with three songs by Miss Suzuki.

A Defense of Ten-Foot Men

By CARROLL CARROLL

The other day I was asked to sign a petition urging that Perry Mason be allowed to lose a case. At the moment it seemed to be a funny idea, as it must have seemed to the host of other signers, so I signed. Now I'm sorry. I don't think Perry Mason should lose a case. Nor do I think Paladin should be shot nor Mr. Dillon gunned to a halt.

At a time in the affairs of man when we've become so seeped in phychiatric sedation that hardly anyone expects anything approaching perfection, either from himself or his colleagues, friends and neighbors, I think television should do everything it can to keep all possible hero images alive and intact until our faith in ourselves and our fellow men is given back to us in some not yet apparent way.

Heads are constantly being shaken sadly over the evil spell tv casts on youth. I, myself, have wondered whether the prime time violence that gets the ratings is not a dangerous influence. Then I ask myself, on whom? Who wouldn't rather be Ness than Nitti? Frank's pocketful of Rye, and thousand dollar bills, in no way seems to ease his mind, or make his 13-week cycles of uninterrupted defeats any easier to explain to himself, while he's sitting alone in some flower-decked cathedral mourning the weekly loss of a few of his bad "boys." Ness "boys" don't get hurt.

Over and over again I've seen proof that psychologically the average person tends to associate with a winner. Mr. Mitty never saw himself as a shnook. When kids play cowboys and Indians it's always tough to get someone to be Sitting Bull—and when they play house, more kids instinctively want to be the doctor than the sick child.

Show me a man, woman or child on tv who says "I hate cops" and I'll show you a character who'll wind up in the coop, in the looney bin, or the grave. What impressionable youngster wants to take that route?

As for Perry Mason, it is my distinct impression that he wins because he is, as all good lawyers would like to be, forever on the side of right. Also, I feel, that the District Attorney—and this is what District Attorneys should look into if they really want to be loved—seems generally to have more interest in getting a conviction than in seeing justice done.

We need a couple of Perry Masons in our courts, and it's too bad there are no Ben Caseys or Dr. Kildares in our hospitals. But it is a good thing that such images are being presented in the hope that something will print-off on some impressionable interne and the world will gain an M.D. more anxious to make a contribution to society than to make a nurse.

It is very likely, and regrettable, that a bad boy occasionally gets from tv what looks to him like a good idea for pulling off a successful stickup, rumble, or rape. And when this happens the whole world finds out about it. This is true largely because in real life—as on tv—the trick never quite works. The kid gets caught. We'll never know how many "just plain kids" get the message that crime doesn't pay and hesitate about heisting a package of peanuts from a dime store. Nor will we find how many, who might have turned their hand to some type of larceny, are restrained by the obvious fact that in such enterprises guys generally get hurt.

Nobody ever rooted for the Rover Boys to lose to that bully Dan Baxter. Nobody ever wanted Tom Swift to invent something that didn't work. Nobody ever told Horatio Alger that he ought to make it clear that a shoe-shine boy hardly ever rose much higher on the social scale. Nor has anyone suggested that Pollyanna frown.

What is subversive on television, what does lead young people astray, is the friendly, "funny," "wholesome" situation comedies in which it is quite clear that all parents are dopes. Most kids have a tendency to suspect this; so why have so many good actors, piling up residuals and pulling down their professional integrity, doing their best to prove parents are boobs, to kids who need only such coast-to-coast verification of their immature suspicions? Perhaps that is where tv should begin working for good.

Let's stop putting all parents in the same loser-class as Nitti and the rest of the goofs and gunzels. Let's start making parents win once in a while and look as good as Ness, Adam Flint, Cain, The Rifleman, The Defenders, The Maverick Brothers or a complete set of Hawaiian Eyes living temporarily at 77 Sunset Strip . . . to say nothing of Perry Mason, who started me off on this whole thing.



HUGH DOWNS

Exclusive Representative: Martin Goodman Productions, Inc., 36 Central Park South, New York. PLaza 1-3555

Mex Freak: Powerful U.S. Baseball Signals Drown Out Local TV

Mexico City, July 24.

Mexican televiewers in states of Queretaro and Guanajuato received clear signals of Major League ball games with their morning coffee all last week, with English narration.

American signals virtually overpowered the normal programming of Channels 2 and 4 in the respective states.

There was some humorous comment that the U.S. had broken its "no intervention" pact with Mexico. Last year both governments pledged via bilateral treaty to avoid invading channel frequencies and to respect territories in northern zones.

Department of Communications and Televicentro engineers blamed the "freak" telecasts on "atmospheric conditions."

Homescreen owners said 'it must be from the satellites being sent up in such abundance by the gringos."

A spokesman at the American Embassy denied that the "Telstar" satellite had anything to do with capturing of American signals in the two states.

Sporadically American programs are sometimes caught by homescreens here, even as far south as Taxco. But images and sound are blurred and transmission is always momentary.

Courtney to Coast

Alan Courtney will have his first chance, at least officially, to meet the CBS-TV crew in Hollywood this week.

The new No. 2 program man and his boss Hubbell Robinson Jr. winged together this week to the Coast for a series of program meetings.

West German TV: A Confused Picture of Multiple Networks

By HAZEL GUILD

Frankfurt.

Crazy, man!

That's the picture on the confused television scene in West Germany this year.

The background is muddled by the battles between the First and Second Television Networks. And the foreground is fuzzy because, at the time, it looks as if the Third Television Network may actually get into business before the Second Television net starts its delayed operation.

Right now, several things are certain. West Germany has Television Network Number One, called Deutsches Fernsehen, producing two programs. Program One is a combined deal of the nine German television stations (including the Saar and West Berlin), and it goes on the air, more or less regularly, Sunday starting at 11 a.m. and continuing until about 11 p.m., while during the week it's usually showing programs from 5 p.m. until around 11 p.m.

Program Two of this same Television Network Number One is also jointly produced by the nine stations, but it's on for only a few hours during the evening, generally from about 7 p.m. until 11 p.m.

Program Two is supposed to present "contrast" from what's going on around the corner at Program One. So when Program One does an opera, it's supposed to be sports or comedy or a musical show over at Program Two, in theory. Sometimes it's a repeat of a film or documentary that went over big, according to the cultural-minded German radio and television officials, over at Program One.

But this Program Two, mind you, is eventually going to be a strictly local deal belonging to the nine different stations. At that time, when it goes regional and stops being a network, it's going to be called German Television Number Three. And each station will be responsible for its own time—and its own commercial developments, if any, on this Television Net Number Three.

All this is planned for "the future," vaguely spelled out as the next year or so.

Meantime, around a couple of highway turns over at Mainz, West Germany, there is this Second German Television Network, anxiously grinding its gears and waiting to get going.

Second German TV, set up by the West German government and another bunch of television officials, was supposed to be in operation starting on July 1, 1962. But its chief announced that instead of getting cooperation it had been promised from the First German TV net (who was supposed to provide some programming already canned but not shown, some news and weather forecasts) it got only inflated prices and hindrances.

New target date for the Second German TV is now, rather vaguely, too, April 1, 1963. But at least one of the officials of this group has said that this is "no guarantee."

6,500,000 Set Owners

Meantime, back at Programs One and Two, West German television now has about 6,500,000 television set owners—roughly one for every eight of its population.

Those 6,500,000 viewers plunk down five German marks ($1.25) every month to the West German Post Office for the privilege of viewing the programs. Most of the money goes to the television stations to help them produce the shows, although some of the income goes to the post office, which sets up the communications system.

Then some more loot comes in via the commercials that are shown locally at the German television stations, generally in the period between 7 p.m. and 7:30 p.m., income that added, for instance, $20,000,000 to their coffers during the first quarter of 1962.

What do the German viewers complain about? Just about the same topics that gripe the American viewers, with one major exception. Almost never does the viewer personally in West Germany object to the commercials—it's become, instead, a political issue here!

The commercials are cleverly introduced by symbols at the various televisions stations. At Frankfurt, for instance, a lovable walrus named Uncle Otto cavorts in cartoon form in between the minute-long or quarter-minute commercials, and he's a delight to youngsters and adults. Too, there is so little commercial time—generally only the opening and ending five minutes of two half-hour shows, so at the tops 10 minutes daily—that the viewers can't get restless and upset at the constant interruptions. (There is no such thing as a mid-show break for the commercials here.

But the two major political parties, the Christian Democrats and the Christian Socialists, are in a snit about the commercials. They claim that only a few big firms get a crack at the limited commercials are in effect a "monopoly" that handicaps the little firms in this country. Others (in the advertising field) say it ain't so. But the battle rages right now in the West German federal parliament, with pros and cons for the commercials.

Meantime, back at that screen, the viewers complain about a few other points.

One, there isn't enough novelty in the productions. Have you heard that cry before? Here, they claim, the accent is on culture and documentaries, and not enough original new programs are being presented.

(Television, it's asserted here, is a major "export commodity" of this busy fast-developing country. About 70% of the programs on Austrian television come from the German TV, and it's claimed that the Swiss television borrows about the same percent. So why doesn't Germany come up with some novel ideas?)

"What shall we do on Saturday evening?" queries one leading German television writer. (Obviously, he doesn't want to drive those 6,500,000 television set owners into the cinemas!)

Television programs in series form become boring, especially if one part of the series is over 90 minutes long, he claims.

The number of strictly entertainment shows is far too few, he adds. Such celebrities as quizmaster Joachim Kulenkampff have left the German television scene, another popular master of ceremonies Peter Frankenfeld is currently without a showcase; there is not enough new and appealing in the German theater to provide vehicles for stage presentations on television; and Germany is constantly forced to borrow from America, to get such popular presentations as the Perry Como Show here.

"Where are the bright new ideas?" goes the sad query?

Another sore spot is that although the West German television coffers are allegedly loaded (with that $1.25 per set owned plus the commercial fees), they are pretty stingy about spending the money.

Millions of Germans were sore that the world championship boxing match in June, 1962, between Philadelphian Harold Johnson and Germany's own Bubi Scholz only appeared after the event in a filmed show on the German screens.

High Finance

Reason it was not carried during the event was a money squabble. Johnson's manager asked for 120,000 German marks ($30,000), a reasonable sum for a world championship fight, but the German net did not want to go over $25,000. This minor $5,000 argument held the proceedings up right until fight time, when Johnson's manager agreed to the $25,000—but then, argued the television officials, time was too tight to rig the equipment up in the Berlin center where the fight was held. They filmed the fight, though, and let the annoyed viewers watch it two nights later!

The public, through its newspapers, is free to protest. And the German press reflects the annoyance of the millions of tv set owners with the often-boring, often-unimaginative programming.

Plenty of money is here for the industry, but apparently it is not being spread in the right directions.

Local battles for prestige and programming have added to the hassle. Bavarian Television, for instance, was long a holdout on the Second German Television Network, preferring to set up its own regional program rather than turn over 30% of its funds to the Second German TV inaugurated at Mainz. That has apparently been settled, with the funds slated for Mainz, with Ba-

(Continued on page 82)



JIMMY NELSON

with Danny O'Day, Humphrey Higsbye, Farfel and Ftatateeta. Currently: "The Jimmy Nelson Show" now in syndication. Television spokesman for Nestle Chocolate Products.



"JOE FRANKLIN'S MEMORY LANE"

WABC-TV, New York
Starting Oct. 1
WOR-TV, New York
Soon:
"JOE FRANKLIN'S SILENT SCREEN"
Nationally

TV: Japan's New Image

Continued from page 30

from Nagoya, $100 from Fukuoka, $80 from Sapporo and the balance from the smaller outlets in sums of $20 and $30.

A Japanese show similar to the example given would cost between $1,400 and $1,700 to produce.

Most Shows on Tape

Because of tight studio facilities, often necessitating all-night sessions, most Japanese shows are on video tape. Many musicals have singers dubbing their own voices since the hectic schedules of the stars, coupled with limited rehearsal time, does not permit these shows to be made in continuity at a single session.

Japanese tv has not yet gone the way of its Americain counterpart in having such a large number of shows produced by the studios which make theatrical films. It was thought that NET would have a great advantage in this field, since Toei Studios had a strong interest in the station (both sharing Hiroshi Okawa as president), but it hasn't worked out that way. Although Toei makes more telefilms than any other Japanese picture company, they have not had a significant effect on the balance of programming. These films are mainly chambara (samurai action) shows, counterparts of westerns.

It was found that the people here have not yet adjusted to the more rapid dramatic pace of tv shows, that they tend to belittle the medium and that their telefilms suffer from reduced star and production values when compared to theatrical product.

Hoping to overcome these hurdles, Toho is setting up a tv subsidiary and Daiei and Shochiku are making a small number of films for their small-screen rival. Only Nikkatsu of the five Japan majors has thus far not produced for tv.

At the same time a new tv production company called NAC has been formed. It is utilizing some of the facilities and personnel of Shintoho, which bowed out as the sixth Japan major last summer because of financial setbacks. NAC is getting its strongest backing from TBS, Fuji-TV and the Dentsu agency.

For a time the major studios tried to prohibit their stars from appearing on the competitive medium, but this has been only partially successful. Another attempt to reduce the inroads of tv at the theatre b.o. was to ban theatrical films from being telecast. But this also was not fully effective. Some foreign feature packages found their way to the stations. Even NET, with its strong link to Toei, is soon expected to launch the "20th Century-Fox Hour" after a discreet shelving interval. And last year, collapsed Shintoho paid off some of its debts by turning over features from its library to Fuji-TV and in smaller numbers, to TBS and NTV.

Encouraging to those interested in the local industry is that foreign films have just about reached a saturation point on Japanese tv. This situation is aided in part by the continued Government restrictions. And while some U. S. telefilm distribs believe the Japanese market has potential buyers for almost all of their product, it isn't so.

Next season, for example, there will be about 90 canned programs on the three U. S. networks. The new shows, which number around 30, can be discounted because Japanese stations usually leave a six-month gap before scheduling a new import in order to be assured of at least 36 episodes of a series.

And certain types of American shows have to be written off immediately as unsuitable for this market.

A comedy built around a single personality is one such category. Much of this kind of humor will not translate effectively. The low ratings of "The Red Skelton Show" and "The Jack Benny Show" prove the point, although Benny is one of the rare subtitled programs in an attempt to retain more of the original.

Situation comedies, currently enjoying a new wave of success in the U. S., is another type with limited appeal in Japan for pretty much the same reason. "The Donna Reed Show" and "Father Knows Best" are exceptions, but their popularity in Japan is based on their acceptance as "home drama," not as comedy.

For some reason, American musicals have not met with much success here although U. S. pop tunes and jazz sweep the country and "West Side Story" is now doing fantastic biz. "The Perry Como Show" was the most noteworthy experiment along these lines and while it proved popular with professional show people (who borrowed freely), it did not earn a high rating. Part of the reason is that it appeared irregularly in a time slot where it was frequently bumped by night baseball games (the founder and chairman of NTV, Matsutaro Shoriki, is also the founder and chairman of the Yomiuri Giants). It is said that a show of this kind requires six months of steady telecasting to build a following.



Mr. Piano Personality

BIG TINY LITTLE

And His W-I-L-L-D Group

Everything's Moving so Fast! Thanks so much, Dinah Shore, Nat "King" Cole, Bud Dant, Art Linkletter, Lawrence Welk, Tennessee Ernie Ford, Henry Jaffe, George Schlatter, Karel Pearson, Dick Linke, Nick Castle, Jack Hellman, Jack Keneston, and the KRCA Hollywood Crowd, the Wonderful Harrah's Tahoe-Reno Bunch—Pat Francelliini, Red Farnsworth, Bob Vincent, Bob Keith, The Rivera Las Vegas People (Where We Open Aug. 29), The various TV, and Decca-Coral Recording Crews, My Many Night Club Operator Friends and My Energetic Rep, Harold Jovien, in Hollywood.

'Good Writers Are Hard To Find'

By HOWARD SNYDER

Hollywood.

There has been so much to-do and what to do about television of late, it seems time to review the picture from a seldom exposed viewpoint—the writer's.

To start at the bottom, which is the prevalent position, let's see what happens to you if you're a television writer. You have the usual economic problems; a home, a Cadillac, and perhaps a monthly alimony nut to crack, and you yearn for the Valhalla of financial security. Somewhat vaguely, after the years, you nurture a dream that the spectre of the wolf will be permanently banished from your door and you can then salvage the dregs of your integrity and begin life anew.

Then one day, usually around the first of the month, you are driven during a seizure of manic depression to arrange a meeting with your agent. A week or so later, he sees you, and before you can frame your complaint, he urges you to Create.

"Own a show!" he begs. "It's the only way you'll get out of this rat-race."

He's right. You've known this all along.

"What kind of a show would have the best chance in this market?" You ask.

"Situation comedies are hot," he tells you. "But, stay away from Show Biz shows. It would be easier to sell the $64,000 Question again."

"But, what about Jack Benny, Danny Thomas, and The Dick Van Dyke Show?"

"Look kid," he says, "I'm on your side. If I sell your package, I get 10% off the top—4,500 a week. Don't you think I want you to come up with a series?"

You nod to this feasible logic.

"But, don't bring me any Show Business pilots," he emphasizes. "They just don't buy 'em any more."

"Dick Van Dyke," he insists. "Write me something like 'Father Knows Best,' and I'll have you living in Beverly Hills on your own hill."

You now leave with this promising thought and begin to mull about "Father Knows Best."

"What," you ask yourself, "are the ingredients of this smash?"

You remember the format. It was a cozy of middling-type children, a couple of middleaged parents, and a house in a middleclass suburb. As you rehash these facts, one salient word emerges, "middle."

"Middle," in this case, means antiseptic, uncontroversial, and as a result, inconsequential. It also means believable to the average or middle intellect. It also means a pale copy of many existing pale copies. It also means saleable.

The Switch

So, you hie to your typewriter and ponder on a way to switch "Father Knows Best," which has been already greatly overswitched. You need a gimmick; a reason why the networks will prefer your switch to everyone else's switch. Should you strike for harder hitting comedy? After thinking it over, you throw this out. You have long ago realized that the term "situation comedy" is a misnomer. In these innocuous shows the comedy is always a little milder than weak tea and is supplied in the main by a built-in laughtrack. Hard-hitting comedy is invariably criticised as unbelievable unless giants like Jack Benny, Danny Thomas, Red Skelton or Phil Silvers do it. Fortunately for them, but not for you, all of these gentlemen are unavailable.

Well, maybe pathos is the answer. The agency and the network executives are always calling for "heart." The trouble is, though, when you give them "heart" they are likely to call it daytime stuff; not strong enough fare for prime time; or, "Isn't it a little too close to soap opera, old boy?" A blend of comedy and pathos is what they want. "Like Chaplin used to do."

You think to yourself, "Chaplin? What the heck! He can't even get back into the country. Not only that, but he doesn't have what remotely resembles a pale copy."

You plumb a little further. What about a dramatic show? Pretty tough these days. No violence, no sex, nothing to offend the South, the Jews, the Italians or the sponsors.

The "adventure" market is all but sealed off. You can't sell one of those unless you're Warner Bros., Dick Powell, or a reasonable facsimile.

"Well now," you wonder, "how come there are so many shows with so few attributes, and why are they picked up year after year? It has to be habit," you conclude. "Give them 30 minutes of hopscotch every week, keep it on for two years, and then if you try to take it off, the public will scream bloody murder."

Now, the phone rings, and it's your agent. While you're writing your pilot, he has a little bread-and-butter assignment for you—a segment of "Mary Little Lamb."

You've never heard of this series.

"Don't worry," your agent tells you, "it's right down your alley. It's just a switch on 'Father Knows Best.'"

NAB GOING STEADY WITH WOMEN'S CLUB

Washington, July 24.

National Assn. of Broadcasters is marrying the General Federation of Women's Clubs, not because it has to, but because it wants to.

Mrs. Dexter O. Arnold and LeRoy Collins, respective prexies, announced a joint communications program with the twofold purpose of promoting radio and television among clubwomen and giving broadcasters another sounding of public sentiment.

The program will have three parts: Some 400 radio and tv execs in NAB's speakers bureau will be available for appearances before women's clubs; NAB study guides and discussion topics will be distributed among clubs; cooperation in presentation of club awards to local radio and tv stations.

COUGHLIN TO VIDEO CUE

Alfred A. Coughlin has joined Video Cue, tv prompting service, as veepee of sales.

Coughlin was formerly with the Kudner and Foote, Cone & Belding ad agencies.



RALPH CAMARGO
ANNOUNCER—ACTOR—NARRATOR
Billie's Registry
Plaza 2-7676

New U.K. Formula On '87th Precinct'

London, July 24.

TV Wales & West, Welsh independent tv contractor, has pioneered what could be a new formula for program buying in the U.K. Station took an option on all the U.K. tv rights for "87th Precinct" as opposed to the more normal buy for a regional station, namely, for its local area only.

Result has been that the contractor has resold the series not only to regional counterparts such as Ulster-TV, Grampian Border-TV and Westward-TV, but has now secured a big deal with Associated Television, Britain's only seven days a week commercial tv major, whereby the latter will show "Precinct" in both the Midlands and London.

Successful selling by TWW execs has "rather overwhelmed" the U.K. h.q. of NBC-International, Yank distributors of the series. But NBC-I is happy. It has, in fact, come out on top via this "back-door" style of selling, for the regional station landed a favorably higher figure for each segment than might have been got by the U.S. distribs.

NBC's 'Battle of Newburgh' & CBS' 'Bookie Joint' Win FCC's Blessing; Major Victory for Editorializing

By DEAN REED

Washington, July 24.

Federal Communications Commission has given strong support to tv network editorializing in rejecting complaints against programs on Boston law enforcement and Newburgh, N.Y., welfare policies.

Commission upheld CBS-TV showing of "Biography of a Bookie Joint" last fall which caused some Massachusetts politicos to claim foul. In simultaneous action, FCC also defended NBC-TV for "White Paper #9: The Battle of Newburgh," which roused burgh's city manager to indignation.

Letters backing programs were sent by FCC to Massachusetts House Speaker John F. Thompson and Newburgh city manager Joseph McD. Mitchell.

Massachusetts legislator, soon after Nov. 30 national showing of bookie program by CBS (except in Boston), protested that show singled out Boston for "distorted national publicity" and contained unjustified attack on Massachusetts House by one of members, Rep. Harrison Chadwick.

Chadwick later was censured by sensitive House for saying on program that some legislators were involved in bookmaking biz.

Thompson also claimed CBS knew Chadwick's allegations were "unsupported," but failed to act.

FCC, however, noted that Massachusetts Gov. John A. Volpe cited program in recommending ouster of Boston police commissioner, and also that nine persons arrested during bookie raid shown on program were indicted for violating state gambling laws.

Commission also said CBS reasonably accepted Chadwick's credentials as member of state House and former member of Massachusetts Crime Commission.

On question of singling out Boston for exposure, FCC pointed out that program's narrator, Walter Cronkite, concluded by telling viewers "chances are very great you have the same problem in your community."

FCC, in answering Thompson's charges, elaborated on its views of licensee editorializing. ". . . The Communications Act imposes the general duty upon broadcast licensees to operate their stations in the public interest, and it consistently has been the commission's view that this duty necessarily carries with it a corresponding obligation not to create erroneous impressions with respect to programming represented as being factual in character . . .

"On the other hand," FCC continued, "in the production of documentary programs, licensees must, of necessity, be permitted great latitude in the selection and presentation of program material.

"It cannot be expected that a licensee will, in every instance, independently examine the basis for the comments of each participants in the program, particularly where a participant is a person holding a high elective office and possessing experience reasonably qualifying him to be considered an expert on the subject under discussion.

"And, where the comments of a participant are subject to differ interpretations and emphases, it cannot be expected that licensees will anticipate every possible interpretation and emphasis and provide counterbalancing material . . ."

Cite Impartiality

In Newburgh case, FCC wrote city manager that it found no evidence NBC presented documentary deliberately favoring one side over another.

Commission said side favoring city's welfare policies was adequately presented on program, abiding by FCC "fairness doctrine."

Commissioners also accepted NBC's statement it made no promises to Newburgh officials which were violated, and noted that manager Mitchell rejected offer by NBC to record his further views in specially prepared interview for insertion in final program.

FCC distinguished requirement for "equal opportunities" under Communications Act's Sec. 315 from fairness doctrine, and told Mitchell latter is concerned with issues and requires only that reasonable exposure opportunities be given conflicting views. Commission added it doesn't consider relative merits of viewpoints presented, just fairness of treatment.

FCC also rejected Mitchell's submission of tape recording which alleged proved NBC paid a Mr. Weygant, who appeared on program, "to make certain untrue statements." Voices weren't comprehensible on tape, FCC told Mitchell, and said further that Weygant now has denied under oath statements about NBC attributed to him. Commission added that Weygant now swears city officials exerted "extreme pressure" on him to make statements about NBC.



BERNADETTE

You're probably seen BERNADETTE countless times on television, having made $5,000 appearances and being the most photographed girl in the country. Those days fly, however, and now at 18, she is launching a new career as a vocalist. Her current single release from Dot Records is "The Slosh" b/w "Silver Platter."

BERNADETTE just graduated from Pine Crest Preparatory School and was elected "THE OUTSTANDING GIRL OF THE YEAR FOR THE STATE OF FLORIDA." This dainty, hazel-eyed beauty . . . has a glamour all her own. It is no surprise to watch this mere slip of a girl with the poise of a veteran, take her place on programs with such stars as Johnny Mathis, J. P. Morgan, Johnny Carson, Frankie Fontaine, Damita Jo, and others.

Remember the name BERNADETTE, one of tomorrow's great stars!

ABC's B'casting Profits at Peak

With profits of the ABC broadcasting division reaching an all-time high both for the second quarter and the first half of 1962, estimated net operating profit of the American Broadcasting-Paramount Theatres for the second quarter reached a record high of $2,511,000, or 57c per share. Net profit for the similar period last year was $2,269,000, or 52c per share. Estimated net operating profit for the first six months was $5,553,000, or $1.27 per share, which was slightly off from the netted during the first half of last year.

Prexy Leonard H Goldenson said operations of the company, except for the theatre division, were ahead of last year. Goldenson said that the summer season generally good for theatres. Is expected to set a higher level of theatre business than was shown in the last two quarters.

Goldenson reported that for the first six months of this year there was a net capital loss of $157,000 compared with a net capital gain of $6,149,000 in the like 1961 period.

Hollender's Lament: Toy Ads On TV Imitative and Disintegrating —On Other Madison Ave. Fronts

By BILL GREELEY

The trouble with toy advertising on tv is it's overloaded, overdramatized, imitative, discounted and disintegrating.

So says Grey agency exec veepee Alfred Hollender, whose shop has one of the big toy telespenders, Ideal. With his and the other toy-account agencies busily preparing the blurb ammunition for another prefrontal attack on the juves (beginning early in September and continuing until the Christmas green has been unconditionally surrendered), Hollender aired his gripes before a recent gathering of the Toy & Juvenile Assn. at Chicago.

To advertising on tv, says Hollender, has been important to the toy industry only for the last five years, and he asks, "Is it currently healthy for the toy retailers or distributors? I say no—not in its present state of abuse. During the five years that television toy advertising has grown like Topsy, we've experienced several negative developments."

Number one, negative, says the agency exec, is overloading. "Because tv toy advertising has been so effective, the popular local tv shows for children have become overloaded with toy commercials. This has brought the wrath of various PTA and other interested groups down upon the whole toy industry. Many a newspaper columnist has found a wide response from the public in complaining about the overdose of toy commercials. And, incidentally, overloading acts to dilute the effectiveness of any single toy maker's message."

Second negative, overdramatization. "Far too many commercials have shown toys doing more than they can in fact do. This has resulted in action by NAB's Code Authority, FTC and the networks." The industry, says Hollender, can't afford to get involved in running battles with these groups in fights they not only can't but shouldn't win.

Third negative, imitation. "Every successful tv item and commercial seems to breed a host of imitations that not only confuse the consumer but taint the industry."

Fourth negative, discounting. "One of the most negative results of tv advertising to date has been the discounting of tv hit toys— the loss leader. This has detrimental impact on all levels of the toy trade.

Fifth negative, toys that don't last. "I don't have to tell this audience how disappointing that can be to a child and the child's faith in television."

On the upbeat, Hollender pointed to the positive tv-prompted revolution in the toy industry— "It has made large companies out of small companies and giants out of large companies that have used it properly. In the past three years alone the toy industry has grown from $1.6 billion to $2 billion.

Chance of pre-testing on tv, he says, is another positive factor that has taken the risk of video for the toy men. Video aso has brought about warranties, something the industry has needed for years, he adds, along with the elimination of selling peaks and valleys and the addition of an effective traffic builder.

Blurbs now being prepared for the fall push, says Hollender are generally more honest and more closely related to what the toy can do. And, he says, prices are coming off many commercials, in an attempt to mitigate the discount problem.

Lestoil's Long, Long Trail

Lestoil, the multi-million tv spender that was turned down by a couple of big New York agencies when it came on the market a few years ago, has finally made it to Madison Ave —or, more accurately, to that Fifth Ave. fancy suburb, the 666 Bldg., where resides



BILL SHIPLEY

well over $200,000,000 in broadcast billings.

Lestoil Products has named Fuller & Smith & Ross for all advertising, effective Dec. 1. The company that was built through the use of spot tv and very little else, placed via a house agency from Holyoke, Mass., has since changed ownerships (it's an affiliate of Standard International Corp., Boston) and diversified to other media. But, at F&S&R, Lestoil will no doubt continue to be strong in spot tv and is, of course, a good candidate for future network spreads.

Adman Alan Koehler's "Madison Ave. Cook Book" is on Holt's October roster.

FCC Alerts Licensees On Carlton Fredericks Sponsor Identification

Washington, July 24.

Putting finishing touches on its inquiry into the "Living Should Be Fun" radio series featuring Dr. Carlton Fredericks, the FCC served notice to all licensees that they "must exercise reasonable diligence" in investigating and ascertaining the necessity for sponsorship identification on all programs broadcast.

The series had been carried on 50 radio stations. FCC said there were abuses of proper sponsorship identification requirements under Sec. 317, as well as failure by some stations to present opposite viewpoints on public contraversy issues fanned in some of the programs.

Rule Out Dual Operation

Washington, July 24.

Federal Communications has junked its plan for dual VHF-UHF operation which had been proposed last year as an assist for UHF.

With Robert E. Lee, biggest UHF booster on the Commission, dissenting, FCC said the newly-enacted all-channel receiver law gives UHF all the impetus necessary. The dual operation proposal, FCC said, "no longer has any immediate utility."

Under the original plan proposed in 1961, VHF operators could also request use of a UHF channel for simultaneous broadcast.

DGA Eyes Crucial Aug. 18 Meet In East-West Strife

National board of the Directors Guild of America was expected to meet the weekend of Aug. 18 to decide on the precise nature of a referendum to be sent for vote to the national membership. Insiders feel this meeting is crucial, because it undoubtedly will lead to a major reorganization of the Guild's government.

Meeting will most likely be held in Hollywood, where DGA is headquartered. The board of governors will by then have the reactions of the general membership to a "proposed referendum," sent out several days ago. Those proposals called for dissolution of the eastern and western regional boards, thus throwing full power and control into the hands of the national board.

These proposals have met with stern opposition of a vocal group of associate directors and stage managers from New York who feel that the termination of the eastern board will minimize—or even completely end—their authority within the union.

Hanging on the decision, some people feel, will be not only the constitutional makeup of DGA but the extent and makeup of its membership. Responses to the "proposed referendum" have been coming in for the past few days, and it is felt that all replies will be in within a week and a half.

Observers feel that the suggestions in the "proposed referendum" supported by Hollywood leaders, will be carried and naturally become the new law of DGA.

HARTFORD ELECTED

Calgary, July 24.

Donald Hartford, manager of radio station CFAC, Calgary, has been reelected president of the Western Association of Broadcasters.



PAUL FORD

Now playing the Straw Hat Circuit
Starring in "CRADLE AND ALL"
Direction: LOUIS SHURR

Brit. ATV Weekend Gives Brush To U.S. Programs

London, July 24.

While most of the British tv operators, including the BBC's video limb, are keeping their fall schedules under wraps until the very last moment, Associated Television has come out and started to beat the big drum. For ATV, which brings commercial tv to London over the weekend and to the Midlands during the week, is introducing 10 new shows in its Saturday-Sunday format and is now endeavouring to "sell" the idea to advertisers.

But, new shows or not, if ATV's skeds are any indication of what can be expected from other independent outlets, then the trade is not in for many surprises.

Probably the most speculative move ATV has made in the compilation of its September-December line, has been the bumping of Saturday and Sunday feature films. This will hardly come as a surprise to the industry in view of the amount of telefilming the company is doing.

Also as a result of ATV's increased enterprise in telefilm production, only one Yank show has found a prime time slot on the company's weekend schedule. This is "87th Precinct," which ATV picked up from TV Wales & West, the Welsh indie.

"Precinct" wins a Saturday night slot. It is to be preceded by two new entries "Man Of the World," an action-adventure telefilm with Craig Stevens and a vaude entry "The Bruce Forsyth Show," 7:25 p.m. and 8:25 p.m. respectively. ATV is pushing another series of "Bonanza" to the hard-fought 6:30 p.m. slot on the same evening in the hope that it will hold the audience gained from "Thank Your Lucky Stars," ABC-TV's networked musical show.

Other new shows on Saturday include Milton Lehr's "Broadway Goes Latin" which ATV backed and facilitated (11 p.m.) and "Weekend Round-up," a news and current affairs conception (11:30 p.m.). Earlier, the station is introducing "Wizard of Oz" at 5 p.m. and a new kiddie serial slot at 5:15 p.m. Latter teesoff with a show titled "Strange Concealments."

On Sunday, the indie has picked up the gauntlet thrown down by BBC-TV a schedule ago when it pioneered a mass-appeal approach to Sunday afternoons with the deft use of features, action-venture and westerns. Now, ATV has switched "Cheyenne" to 4:30 p.m. on Sundays where it will follow a new run of the medic skein "Call Oxbridge 2000" and a new Canadian film "Scarlett Hill."

Choice racks on Sunday nights are held mainly by old and established favorites such as the Palladium show, the drama hour and a taped version of the "Ghost Squad" skein. Only new entry here is "The Saint," starring Roger Moore.

An overall look at the schedules reveals that ATV is consolidating its approach even more than hitherto. The hourlong show is predominant and, from 7:30 p.m. to 11:30 p.m. on Sunday night, four 60-minuters run back to back. The same "solid face" is being applied to Sunday afternoons and throughout Saturdays.

In fact, ATV is offering only two half-hour shows — "Forsyth" and "About Religion"—in prime time at the weekends.



FRANK BUTLER

Narrator—Announcer
Exclusive Representation
ROBERT LONGENECKER
Hollywood—OL 3-3770

Pine Bluff in a Huff In Transmitter Switch & Oren Harris No Like

Washington, July 24.

Federal Communications Commission has taken a step involving an Arkansas television station which likely will have Rep. Oren Harris (D-Ark.) looking over commissioner's shoulders.

Harris, chairman of the House Commerce Committee, led sensational investigations of FCC which directly resulted in one chairman (John C. Doerfer) and one commissioner (Richard A. Mack) resigning.

The new involvement is FCC's order designating for a hearing the effort of KATV, Inc., to move its transmitter from the Pine Bluff, Ark., area to the Little Rock, Ark., area.

Pine Bluff is in Harris' district; Little Rock isn't.

Harris' Pine Bluff constituents don't want the station to move away to Little Rock, and Harris, natch, is on their side.

In setting the hearing, FCC agreed for it to be held in Pine Bluff and the Commission made both the city government of Pine Bluff and the town's chamber of commerce parties to the proceeding.

The station involved is owned by the Griffin-Leake group of Oklahoma.

South Miami Channel 6 Gets a New Going-Over

Washington, July 24.

Federal Communications Commission has formally sent the South Miami channel 6 case back to its Presiding Hearing Examiner, vacating and setting aside the top hearing officer's June 5 recommendation that the channel be granted to Coral Television Corp.

Coral was the surviving applicant for the channel (originally assigned to Perrine, Fla., but later proposed to be shifted to South Miami) after South Florida Amusement Co. Inc., made a deal with Coral and withdrew its application.

FCC directed its top hearing officer to take testimony on eight specific issues "inquiring into the character qualfications" of Sherwin Grossman, controlling principal of South Florida.

FCC will reexamine the case after the new testimony is in.

HTS' Post-'50 Sales

Hollywood Television Service has made four new deals for its post-1950 film package, "Saturn Features." Sales were made during the past few weeks to KGW-TV, Portland, Ore.; WKZO, Kalamazoo; KNOX, Grand Forks, N.D.; and WNOK, Columbia, S.C.

Package consists of 29 films, of which 20 were released theatrically during the 1956-59 period.

TV Wales Profit Down, So Dividend Takes Cut

London, July 24.

TV Wales and West, the Welsh regional commercial tv outlet, reports lower half-yearly profits and is cutting its interim dividend by 5% to 35%.

Profit, before tax but after depreciation, for the six months ended June 30, 1962, is $2,031,308 compared with $2,295,926 for the corresponding period in 1961. Estimated tax for the period is $1,092,000 ($1,190,000) leaving a net profit of $939,308 ($1,105,926).

Av Westin's O'seas 'Dream Job': Producer-Reporter-Administrator

Av Westin is one of a kind in broadcasting, a fact that has not been disputed by NBC and ABC even though he is employed by CBS.

He is no longer the only producer for a network news operation permanently in Europe, but he was the first when CBS News sent him abroad in May of 1961. And today he produces and directs (sometimes just one or the other) news specials, he directs spot news stories, he appears as a reporter for CBS Radio and he has become an all-round European negotiator for CBS Inc. No one else in broadcasting does so many things at once, at least not in Europe for an American company.

The factotum was back in the U.S. last week for conferences on Telstar programming. It was his second trip home since taking the job 14 months ago, the other trip Stateside being for the year-end CBS-TV news wrapup by the web's foreign correspondents.

Home, theoretically, is London, at least that's where Westin's wife and child spend their time. As for him—"I have a travel card, a packed suitcase and an understanding wife," he said.

CBS News has bureaus in London, Paris, Rome, Germany and Moscow, and Westin invariably is all over the lot; producing, negotiating or subbing a news spiel for one of the regular CBS correspondents who is busy elsewhere.

Once a producer under Fred W. Friendly on "CBS Reports," Westin is the winner of several awards, many of them for his "Population Explosion" of a few years ago. Since going to Europe for CBS News he has produced nine "Eyewitness" stanzas, directed four half-hours for "Twentieth Century," and produced or directed such specials as "Where We Stand" and "Berlin: Act Of War."

Lately, NBC News appointed George Vicas its fulltime producer in Europe, and he works essentially on tv specials. Occasionally, he gets involved, as does Westin, in things like attending European Broadcasters Union meetings, but so far as anyone knows he has not yet gotten involved in daily news operations or in on-the-air reporting.

"I literally may be called upon by CBS," Westin said, "to get rights to a poem by John Masefield or rights to syndicate a song idolizing Jacqueline Kennedy and I also have to negotiate for facilities. My job is to assist wherever I can."

Last fall, Westin negotiated with Moscow rights to use American tv cameras there for his network. The deal is still hanging fire, but the point is that Westin got involved in reasonably high-level diplomacy for his web.

Westin pointed out that a reporter for CBS is there to develop the story and, in most cases, doesn't want to worry himself with production problems. Consequently, that often becomes Westin's job. It appeared when Westin was first named to his present European post that this was a primary CBS consideration in making the appointment: reporters, who are not really supposed to know anything about production, were in the old days forced to assign crews and often work out production details, and this naturally hampered them.)

Westin has appeared via CBS Radio with spot news since going to Europe. "If I happen to be someplace when a story is breaking and if the regular correspondent is away or busy elsewhere I'll do the coverage." He broadcast from Algiers during the riots and from London during the recent smallpox scare and was on the air for Dean Rusk's European visit.

Being the only producer-reporter-administrator of his kind for American tv and radio, he evidently is called on often by various European broadcasters to supply information or assistance. Evidently this is another part of the CBS diplomacy. Westin maintains that he can't show the Europeans anything they don't already know. Instead he mostly helps them expedite things they might not otherwise be able to acquire as readily as he.

"Unfortunately," he said, offering in a sense his only piece of advice, "many American tv people who come to produce or direct in Europe still regard Europeans as amateurs. This is not true; they turn out first class work."

When he's not doing anything else, Westin finds himself getting raw footage to accompany a spot news story and seeing to it that it gets on that 5 o'clock jet for N.Y.

Peripatetic he may be, but he's also richer due to U.S. tax considerations for Americans working abroad, and happier in what he considers a dream job.



JOHNNY JACOBS
Announcer
CHECKMATE ALCOA PREMIERE
THE STEVE ALLEN SHOW
M.C.
MEET ME AT DISNEY LAND
Representation: MCA

Southern BT&T Puts Together 18-Station Network for News

Atlanta, July 24.

Southern Bell Tel & Tel Co., sponsors of five and 10-minute news and weather programs on individual radio and television stations, has organized an 18-station news network for this purpose. It is listed on programs as Southern Bell Georgia News Network.

Now in full operation, the web has a coverage pattern practically blanketing the state, which takes quite a bit of doing since Georgia is largest state east of Mississippi River. Program is heard 7:30 to 7:45 a.m. daily, Monday through Friday.

News of statewide interest is emphasized for the first 13 minutes with a two-minute cutaway in each station for purely local news and announcements.

Program is being originated in Atlanta via WGST, station owned and operated by Georgia Institute of Technology. News is selected and edited by WGST's news department for the web portion.

Network stations feed direct reports daily to WGST's Newsroom. These reports are edited and broadcast along the network line.

Stations making up skein are WALG, Albany; WDEC, Americus; WGAU, Athens; WGST, Atlanta; WGAC, Augusta; WMGR, Bainbridge; WGIG, Brunswick; WGBA, Columbus; WDUX, Gainesville; WMAZ, Macon; WCOH, Newnan; WROM, Rome; WTOC, Savannah; WPAC, Thomasville; WWGS, Tifton; WJEM, Valdosta; WVOP, Vidalia and WAYC, Waycross.

COMMUNITY ANTENNA SYSTEM FOR HAWAII

Hollywood, July 24.

Pacific Network Inc. has closed a deal with the Hawaii Telephone Co. whereby it will have in operation in six months a community antenna tv system in Hawaii. It was disclosed by Eddie Dukoff, exec veepee and a major stockholder in PN, who just returned from the islands where he finalized the deal.

Dukoff said "we will move into pay tv the moment that field's program needs become available." Meanwhile, the CATV system will be available, at first on the island of Oahu, most populous of the Hawaiian group.

British TV Hitches On to Jazzwagon —& People Love It

By ROGER WATKINS

London.

As far as British television is concerned, jazz has come of age. Both BBC-TV and its commercial competitor have hitched onto the jazzwagon now that at least one form of the music has swept the country. Consequently, the webs are hotfoot after top bands and freelance tooters to fill an unprecedent number of jazz-flavored music skeins.

BBC-TV has Acker Bilk's Paramount Jazzband, Kenny Ball's men and the Chris Barber outfit pegged for "cornerstones" in "Like Jazz" a prime time Monday night series of jam sessions featuring Traditional (Dixieland) jazz. And all their own shows.

Nelson Riddle taped another special for the Corporation with some of the country's leading jazzers as sidemen. Tony Osborne unit is set as a permanent feature of another BBC-TV newstarter, "Twist."

On the commercial network, Associated TeleVision is keeping up the pace with "All That Jazz," a weekly half-hour prime timer which showcases top jazz musicians and promising lesser-lights. Associated-Rediffusion, London's midweek contractor, has branched out from a series of interviews with assorted tooters to an hour-long, full scale bash called "The Story of Trad."

Company that snared impressive ratings for its Count Basie special, Granada-TV, is reportedly in the market for more of the same type of show using other firstclass U.S. bands and sidemen. ABC-TV's affection for the music is evident from the fact that it opens and winds its religio showpiece, "The Sunday Break," with modern, Trad and mainstream units.

Even a Jazz Festival

In the regional areas stations are fostering their own local jazz groups with one indie, Westward-TV, going so far as to sponsor a jazz festival (it bows in August). But the larger "second league" webs like Anglia-TV, Southern, TV Wales & West and Scottish-TV are not shy of enticing jazz topliners from London.

And the culminating effect of increasing appearances of jazz names like Ronnie Scott, Ronnie Ross, Don Rendell, Tubby Hayes, Harry Klein and Betty Smith has been that at least two of them have landed skeins of their own. Ross on Southern and Hayes on Anglia.

Less in the limelight, but equally important, jazz men are also moving into their own in the scoring and arranging field. Johnny Dankworth, a leading figure in the British modern jazz world who has successfully kept a big band going in face of great difficulties, is a case in point.

NBC-TV's COMP ROMP: $3,500,000 WORTH



FRED ROBBINS
"ASSIGNMENT HOLLYWOOD"
Syndicated Coast to Coast, Canada, Radio Luxembourg and Photoplay Magazine.
(M.C., Host, Dee-Jay (Robbins' Nest), Commercial Spokesman.)
Personal Mgt.—Jack Beekman
JUdson 6-2324 New York City

'Accentuate Positive' Themes NAB Prexy's New Radio Campaign

Washington, July 24.

National Assn. of Broadcasters is determined to "accentuate the positive" in radio field, according to association prez LeRoy Collins.

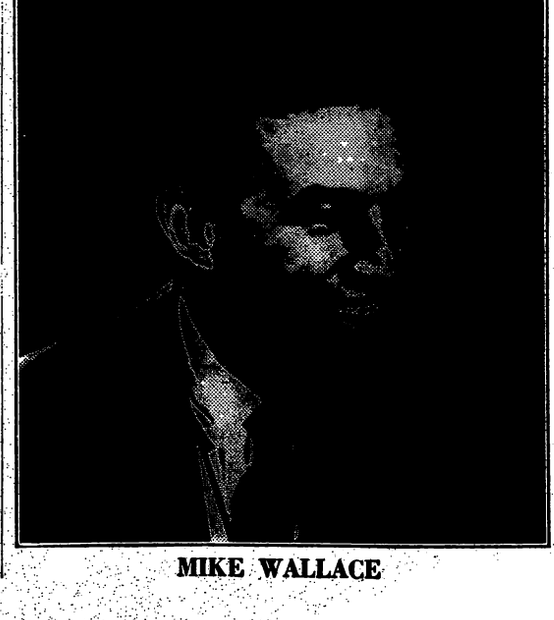
Collins said NAB's new broadcast research program will explore content and consequences of what is broadcast, and will conduct wide variety of training sessions for radio station personnel "to enable the people in radio to do an even better job in serving the public."

In speech released here for delivery to Idaho Broadcasters Assn., Collins asked for help from many corners in industry efforts toward self discipline and self improvement.

"We want the understanding and help of the government, for radio is a businnss which is licensed and regulated by the government.

"We want the understanding and help of the men and women within radio, for these efforts can go no further than the people who comprise the industry want it to go.

"We want the understanding and help of advertisers, for radio cannot exist without advertising revenue," Collins said. Speech was carried over statewide radio net in Idaho.



MIKE WALLACE

It's hard to figure precisely (even with an RCA computer but high network sources believe that NBC-TV's move last week to increase daytime compensation to affiliates will add in the next year roughly $3,500,000 to the web's net profit. for some years past, NBC-TV (if one doesn't count the loot from the o&o's) made a marginal net profit from its network operation, one of the factors which led the network to forewarn the stations that they would ultimately have to share the burden of financial risk with the web.

Next January, NBC-TV will reduce pre-dark comp to affils by approximately 5.1%. On the strength of the current NBC-TV sales picture, this gives the $3,500,000 addition to web coffers. These are whole dollars, as is every cent a network can save in station comp. In other words it is not money subject to agency discounts or whatever.

Naturally, some of the NBC affils have kicked about the loss of potential revenue. But the kicking seems at this time to be relatively light. First off, the NBC affils were warned nearly eight years ago that they'd have to share the risk with the web. Second, station profits, in so many cases, were very high last year, this while NBC-TV web operations weren't healthy until recently. Third, the NBC reduction follows a similar one demanded recently by CBS-TV, which helped ease the focus on NBC.

Official word of the change in comp was given the NBC-TV board of delegates in the middle of last week at a series of closed meetings in N.Y.

It doesn't look now—or for sometime to come—as though NBC-TV plans to reduce nighttime comp.

In its letter to affils, following what was told the delegates, NBC noted " a very serious problem growing out of the imbalance between the economic returns networks and affiliates obtain respectively from the network service, and that this imbalance is so adverse to the network that its continuance could threaten the vitality of the network program service in which affiliates have so great a stake."

The letter continued:

"We therefore plant to reduce daytime rates on a basis which will not reduce daytime advertisers' total charges, but will bring about a reduction in daytime compensation. Total charges to advertisers will be maintained at current levels by eliminating all daytime discounts, effective Jan. 1, 1963, and expressing the charges on the basis of a time-and-talent packaged quarter hour price. Effective that date, the NBC-TV daytime rate (prior to 6 p.m., seven days a week) will be established at 8.75% of the Class A hour rate per daytime quarter hour, with compensation based on such a rate (35% of the Class A rate on an hourly basis).

"We should point out that this 35% daytime rate ratio will be higher than that of the other networks for the important Monday-Friday periods. Giving effect to the CBS Monday-Friday morning rates (which price out at about 22%) and its new weekday afternoon structure (which comes to about 37½%) the CBS Monday-Friday daytime rate ratio averages about 33%. And, of course, the ABC Monday-Friday daytime rate has been 33⅓% for some time. On a seven-day week basis, the daytime rate ratios of the three

(Continued on page 72)

Lorillard Digs Sports —$1,000,000 Worth

P. Lorillard is smoking up a late season storm at CBS. Cig committed itself last week to about $1,000,000 in CBS sports packages for next season.

Buys are in CBS-TV's "Sports Spectacular," Bluebonnet Bowl, Gator Bowl, Cotton Bowl, Kentucky Derby "Preview," the Derby itself, The Preakness, The Belmont Stakes and the PGA Golf Tournament. Buying was done via Gray.

Carving Up The British TV Cake

London, July 24.

Last week the House of Lords debated the Pilkington Report and the Government's White Paper on broadcasting. Next week it will be the House of Commons' turn, and from these formal exchanges, the industry and the nation will be able to gauge the pattern of the forthcoming legislation which will control the destinities of the broadcasting and television services for the 12 years from 1964.

Already, from hints in the White Paper, and more categorical statements made on behalf of the Government in the two days Lords debate, certain issues have already been decided. For one, the "near monopoly" of the commercial tv companies will be brought to an end, and something will surely be done about the networking agreement which, it was indicated, was defeating the object of the 1954 Act in encouraging competition.

Opening the debate for the Government, Lord Hailsham, Lord President of the Council and Minister of Science, warned that the commercial program companies cannot be permitted to take advantage of their near-monopoly "in order, to use a phrase, to print money" and that statement brought about an immediate reaction on the Stock Exchange when the share values of two of the major companies were marked down by 17 cents and 21 cents respectively.

Lord Hailsham's warning to the commercial companies was in unusually strong terms, yet he reiterated the Government view that the fourth channel should belong to the independent network and not the BBC. Commenting on the networking arrangement on the commercial outlet, the Minister had this to say: "It may be that the nature of the medium is such as to create, or at least to encourage, this effect. But if so, surely it should be recognized that if, in their own interest, the program companies do not to some extent mitigate it and limit their profits, the days of their empire may be numbered. At all events, they should accept it as unlikely. I think —and I say this with the best will in the world—that Parliament will entitle them to enjoy their present margins or extend a near monopoly over the fourth channel."

But even though the White Paper recognized that the fourth channel would belong to the commerical network, the Minister warned: "The existing companies cannot be allowed a prescriptive right to carve up the new cake among themselves."

Berates Press

In a speech which was acclaimed from all sides of the House, the Minister urged that the time had come to move away from the superficial and academic generalizing about paternalism, commercialism, monopoly and free enterprise, and to move towards an agreed broadcasting policy based upon technical necessity and practical politics. He regarded the Pilkington Report as excellent but not always convincing reading, and thought the hysterical lamentation and rage of certain newspapers and magnates were both undignified and out of place. Even since the report, the advent of Telstar and other technical developments were a constant reminder that the subject was not one that would ever stand still.

Lord Hailsham posed some challenging questions to the Pilkington Committee's recommendation that the Independent Television Authority should run the commercial network and sell the advertising time, restricting the activities of the existing companies to the supply of programs. Was it possible to buy and plan programs without producing them? Was it intrinsically acceptable for a public corporation to sell advertising time? If the Treasury is to pocket the surplus would it be content purely and simply to remain a sleeping partner, or would it exert pressure on the Authority to cheapen its programs financially or culturally and so extend its audience? Could the existing program companies continue to exist, or would they be deprived of all incentive if they became mere producers of programs without chance of selling advertising?



LARRY KEATING
Currently Co-Starring
As Mr. Ed's Neighbor
MR. ED SHOW
CBS-TV

Above all, it seemed to Lord Hailsham that the Pilkington Committee failed to grapple with the really radical question of the price the ITA would pay for programs. If cost-plus was the basis they might expect to see lavishness and extravagance. If quality was to be the basis, it was difficult to see how cost was to be related to profit. And if popularity was the basis, "we are back to square one." He would like to see the answers to some of those questions discussed at greater length before he was ready to endorse the Committee's solution.

Lord Morrison, president of the British Board of Film Censors, who opened for the Labor opposition, doubted whether there ought to be a fourth channel, and if there was one, it certainly ought not to be commercial. He was also opposed to undue extension of television hours, and thought "we are in danger of going television mad."

Declaring an interest as chairman of the Federation of British Film Makers, Lord Archibald urged special consideration of two points. One was a quota for television films, the other pay-tv. On the former issue he said that tv film series were mainly made in America, and with the enormous market in the U. S. could easily recoup their costs in the domestic market. As a result, they "can be sold over here at very low prices. In fact it could be said it is a form of dumping as far as this market is concerned." The prices were so low there was no possibility of British porducers being able to make films at those prices, and he doubted whether they represented more than one sixth of the cost of production. British producers could not hope to recoup the difference between one-sixth and six-sixths of their costs in the overseas markets.

Lord Archibald submitted the position of British tv film production today was strictly comparable with that of cinema films in 1927 and needed the same kind of help. He thought a quota was necessary and that it should be of the order of 30%.

On the question of subscription tv, Lord Archibald was not unmindful of the bad effect that might have on cinemas, but many had closed in recent years, and closures were still going on. Film producers had to look forward and seek out an alternative outlet, and pay-tv was possibly the one outlet they could find. It offered producers the possibility of getting back their lost patrons and showing them films in their homes instead of in cinemas.

He wanted to make two qualification: stringent precautions should be taken to avoid the creation of a monopoly; and the program authority should be a public corporation like the BBC charged with presenting a good and balanced program.

A solitary appeal for sponsorship on the American pattern came from Lord Foley, who thought the best of American tv was far superior to either the BBC or the commercial channel. He felt this was possibly due to the fact that US television was sponsored, and companies had the right to identify themselves and to take a personal interest in the programs with which their product was associated.

Lord Foley was also very sorry there was no prospect of commercial radio, though it would have been a very good thing and would have induced a new force, a new life to the entertainment industry.



BOB WARREN

A Landlord's Lament

London, July 24.

Speaking in the House of Lords debate on the Pilkington Report, Lord Iddesleigh said that as they were promised three channels, and threatened with a fourth, he wanted to raise a point of secondary importance. It concerned aerials.

"Already, he commented, "the skylines of our houses and terraces is disfigured by a proliferation of miscellaneous ironmongery. I am a landlord, and when I see my tenants fixing at present two and shall in future see them affixing three or four aerials to one of my chimneys, the liveliest apprehensions are excited in my breast."

Tanner's Dual Role

New Orleans, July 24.

Elmo Tanner, former recording artist and vocalist with Ted Weems orchestra, was named program director of WJBW radio here.

In addition to his program duties, Tanner will also be featured on his own five-day a week show.

Azcarraga Yields to Mex Govt. Pressure But Denies Monopoly

Mexico City, July 24.

Despite the fact that Telesistema Mexicano has various "amparos" (writs) against the recent Department of Communications edict revoking the firm's repeater channels 7 and 9 for 6 and 8, Emilio Azcarraga publicly stated last week that he would do whatever the Government requested.

The writs were obtained by Television Paso de Cortes and Radio Panamericana, both subsidiaries of the Azcarraga radio and television empire.

But Azcarraga, in a press conference, alleged he was not disposed to "fight" the government. This is his first statement since the Communications ruling of about a month back.

The Mexican executive denied his firm has any monopoly on television channels, and that the Department of Communications has "many" free channels available for assignment throughout the republic.

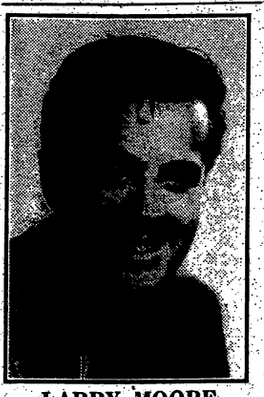
A Communications spokesman said that "technical necessity" had dictated the official ruling. The two freed channels, available as local transmission outlets, were only being used as retransmitters by Telesistema.

Azcarraga, back from a two-month European vacation, also told reporters he was disposed to sell out his Televicentro operation, if this was wish of the administration. He said he was "tired" and would enjoy resting more, and looking after his other interests.

In the same breath, however, Azcarraga stated that nationalization of television had not had any good results in nations where it has been tried. This a volunteered remark to recent rumors that nationalization, denied by officials, was being considered.

As for programming, Azcarraga said television has duty of entertaining and that his programming covers cultural, educational and informative programs as well. If medium is used exclusively for longhair programming and education, he added, it will become "dull and heavy" and lose audiences quickly.

As for expansion of tv channels in this city, Azcarraga said he thought five or more channels can be profitably operated in a few years, but not at the moment.



LARRY MOORE
Star of "SHANGRI-LA TODAY" prime time syndicated half hour TV Show. Unique opportunity for stars to talk about their personal Shangri-la.
Created by S. Norman Marks for Marks & Moore Productions.

Garroway Series On Science First Logos TV Entry

A company that in five years has produced more than 2,400 hours of live, closed-circuit tv for the Walter Reed Army Medical Center in Washington is going to go commercial and produce for public viewing with plans for a diversity of scientific and cultural dramatic shows in color.

Called Logos Ltd., the new company is headed by Dr. Paul W. Schafer, a professor of surgery who was director of the unit at Walter Reed. Logos initial blueprint is for a science series with Dave Garroway set for the commentary. It will be Garroway's first regular broadcast chore since he left hosting of NBC's "Today."

Pilot will be shot in Washington during the next three weeks, and will represented for sale by Goodson-Todman Productions.

Program consultants for the new company are David Levy, former veepee and program chief of NBC, and Everard Meade, a former Young & Rubicam, tv veep. Dr. Schafer will act as exec producer.

New company actually stems from the Army's sharp curtailment over a year ago of its tv medical budget, which forced dissolution of tv production. The Walter Reed telecasts covered a wide range of subjects in the arts, sciences and medicine. Besides live closed-circuit telecasts, the unit produced 100 tv films, including a number of dramatic shows.

Along with the programming plans, Dr. Schafer says the company also is interested in technical achievment, which already has developed "an exclusively engineered system to produce the purest color on television—live, tape or film." Logos system, he says, mixes live, tape and film signals through which picture and sound are electronically interlocked frame by frame. For the first time, he adds, the Logos format offers the direct transfer of color tape to color film, greatly increasing the value of color tapes.

FCC'S 'Clean Up Week'

Washington, July 24.

Federal Communications Commission will hold two days of meetings this week, Wednesday (25) and Thursday (26), in an effort to clear out as much of the backlog of work as possible before the annual August vacation.

By coincidence, Aug. 1 falls on a Wednesday (regular commission meeting day) and to comply with law, commissioners will have to hold a meeting on that day. But no business will be transacted. What isn't finished this week will be put off until commissioners return to work Sept. 4.

Univ. of Ga.'s WGTV Profile of a Town As NET Documentary

Athens, July 24.

Story of the contributions a land grant university can make to a typical Georgia community—in this instance Eatonton—will be telecast Thursday (26) via WGTV, University of Georgia's television station located on campus here.

Program titled "Out of the Briar Patch" (Eatonton was birthplace of Joel Chandler Harris of "Uncle Remus" fame) was produced by WGTV for national distribution over stations affiliated with National Educational Television.

Story line traces changes that have taken place in Eatonton during last 60 years, including major shift from an economy controlled by cotton to a diversified economy and influence university has had in this transformation.

Documentary features a number of Eatonton residents, including attorney W. W. Walker and druggist Emory Tucker, who reads an "Uncle Remus" story in honor of character's creator.

Program is narrated by Ronnie Stephens, radio-tv editor of University's Agricultural Extension Service and host of WGTV's daily program "Growing South."

Program, third of six in NET series, "Freedom to Learn," produced in observance of Land Grant College Centennial, was written and directed by Shirley Slater and Hill Bermont was production supervisor.

TV's Missing Link: The Showman

Continued from page 1

citement to the medium have disappeared. The burden of determining what the American public will see on their tv sets rests primarily with the Hubbell Robinson Committee (CBS), the Mort Werner Committee (NBC), and the Tom Moore Committee (ABC).

Gone forever—or at least for the foreseeable future—are the days when the agency factotum could bring to tv not only the client's money, but also his own special brand of creativity. Today, under the new hard and fast rules where "how many viewers per dollar" takes precedence over everything else, the old democracy of television has disappeared, the Madison Ave. entrepreneur forced to withdraw in favor of the networks' "tripartite rule" with their internal program committees.

It is this, in the view of those concerned about this trend, that cuts down the quality that once prevailed. For it's conceded that if yesterday's agency factotums were not able to control the ratings or audience size of their programs, they did at least have something to say about their width and depth, and thus made a contribution to television excitement.

The Madison Ave. savants who have been observing the "new trend" with emotions ranging from statesmanlike revulsion to buyers' cupidity, see an effect far more fundamental than future price structures (with talent and time all wrapped up into one neat figure), whose levels gyrate like the stock market, an auction by design and not by accidental result.



LYNN LORING

Recently seen on "Defenders" "Wagon Train," "Target: Corruptors," "Bus Stop," "Dobie Gillis," "Purex Special," will appear in a co-starring role as PATTY in "FAIR EXCHANGE," a new one hour situation comedy which opens on Friday nights this September on CBS-TV.

Touche on the Cliche

Just how cliche-ridden U.S. television has become in its abdication of video showmanship was amply and disheartenimgly demonstrated—and to all of Europe, yet—on Monday's two-way Telstar show.

For all the technical wizardry and portentiousness of the occasion, which contributed immeasurably toward overcoming the programmatic shortcomings, the 18-minute round-robin of pickups from this country was singularly ineffectual in contrast to the display of showmanship evident on the quickie capsules beamed from Paris, Sweden, London, Rome, Belgrade, Sicily, Cornwall (England), Vienna, etc.

Europe won hands down. (See Page 1 for detailed Telstar review.)

The Mighty Media Man

They see, rather, the move-in of the media man, the audience accountant, the cost specialist, the expert statistician, the men who bring to television the precision and excitement of the multiplication table. But they see, too, the demise of the entrepreneur and the discriminating buyer who perceives not how much Nielsen eyes and ears he can buy for how little, but how much enjoyment, laughter, tears, empathic reaction he can inject into the show which surrounds and carries his advertising. And thus the changing economics of the networks, licensing their own programs, which force them to sell everything (by lowering the price to whatever level attracts the advertiser dollar) has crowded out those who saw the television buy as a show in contrast to those who now see it as a marshalled statistic.

While the multi-million deals of yesterday's Tom McDermotts, Mike Kirks, Tony Geohagans and John Rebers were excitement-laden through their entertainment orientation, today's seven-figure deals are placed by media buyers heedless of the intangibles of impact, enjoyment and mass fun, but most mindful of the hard cost-per-thousand tangible.

Yesterday's Bill Lewis, who personally steered Lincoln-Mercury into the longterm buy of the Ed Sullivan Show for Kenyon & Eckhardt, has evolved into today's Bill Lewis, whose media technicians commit shortterm money to network spots scattered over the schedule to assure that low cost-per-thousand. The K & E story can be duplicated practically right down the line. And while the early Bill Lewis brought to tv a unique flair and brand of creativity, today's Bill Lewis' media boys merely pony up the money to buy small and individual pieces of somebody else's creativity.

Over the (G. W.) Hill

Gone is the day when a George Washington Hill could "run the show" for his American Tobacco Co. and inject his own individual stamp of creativity into programming—as in the radio days when he masterminded all American Tobacco shows and in the process helped discover a whole flock of new talent. By the same token the retirement several weeks ago of Kraft advertising veepee Jack Platt, after 43 years of service, witnessed the end of a broadcast era, a fact which did not escape the top advertising, marketing and agency execs who attended his farewell dinner.

For Platt was more than an advertising pioneer who pushed Kraft expenditures from $40,000 per annum to an aggregate of hundreds of millions during his tenure. (About 40 years ago, he introduced the Kraft name and through radio, and later tv, established it as one of the great brand names of America.

But no one recalls his buying by the 1962 rules of the scatter game. His were the old school gifts of the advertising and program showmen in the same tradition as George Washington Hill. He brought Bing Crosby to the Kraft Music Hall and changed Der Bingle's image from a crooner to a great personality. He put Kraft on an exclusively-sponsored evening tv program on NBC in May, '47, and kept it there 9 to 10 o'clock Wednesday nights even until this very day without a single hiatus. Working with his agency, J. Walter Thompson, he gave Kraft marketing values and sales results that no mere media man can understand or statistics grasp.

The present structure of television would not permit the emergence of another Jack Platt.

In the old days the networks, who merely sold time to the advertisers who slotted their own shows, could and did go partially sustaining, if necessary, in backing up their innate sense of showmanship. But the networks can no longer afford the luxury of "sustaining time." The economics of underwriting a full network schedule (burgeoning high into nine figures per annum), with the network's own risk outlays, precludes the rigid application of full rate-cards and the patient wait for a buyer. The old alternative of "going sustaining" is now completely foolhardy and economically suicidal.

It's one thing for the networks to recognize that "everything must be sold," but they also know that everybody does not have to buy. The result—too frequently grandstand seats go at bleacher prices.

Unfortunately this is hardly the answer. Whatever the "fiscal climate" of the day, unless the entrepreneur returns to the scene with creativity, inventiveness and experimentation at his command, television can only wither and pass from the realm of show business.

'Get Tough' Policy Finds Four Canada Stations on Carpet

Ottawa, July 24.

For the first time in its three years of existence, the Board of Broadcast Governors in Canada is taking four broadcasting stations to court for alleged infractions of BBG regulations. The board's statement, released Friday (20) in Ottawa, did not name the stations, say whether they were AM or tv, whether they were Canadian Broadcasting Corp. or privately-owned stations, or what rules were broken. But one thing is for sure: BBG has stopped fooling around and is getting tough with its charges.

Up till now, BGG checked Canadian stations closely and consistently, both radio and video, and tried to keep them in line by pointing out where they had gone or were going wrong and giving them plenty time to get back in line. No more.

Another indication of bared BBG teeth is its ruling that every television station in Canada will carry the Grey Cup football game show Dec. 1. A dispute over the tv airing of the classic Canadian game began when CBC's opposing web, CTV, got the rights to air the game. CTV offered it to CBC providing the corporation ran no commercials and sold no time. Apparently CBC accepted but the BBG announcement disproves agreement by requiring—not asking—every tv station to air the game.

On down the list, the board's sudden get-tough policy showed. The board and CBC will go to court for judicial interpretation of the law two days before Canada's June 18 federal election. Then from a hassle stemming from CBC's recent recommendation, in its annual report, that a major study of broadcasting in Canada be started, BBG stiffly proclaimed it would give "continuing consideration" of what the statement called "problems" connected with tv license applications by CBC. Highlight of this dispute was delay in okaying CBC's application for a station in Quebec City, over which two members of the board resigned.

BBG pointed another finger at CBC when it suggested the public-owned corporation build more of

(Continued on page 39)



JOYCE GORDON

Spokeswoman—M.C.—Panelist
Personal Management: CARL EASTMAN
141 East 55th Street, New York. PL 1-5566
or Billie's Registry, PL 2-7676

Elektra's 10-Second Epoch

NBC Gets a New 'Living Color' Peacock Which Was Four Months in the Making



BROOKE TAYLOR

Management
FRANK COOPER ASSOCIATES

NBC-TV's new "living color" peacock, a many-splendored bird with radiant hues that revolve and dissolve all over the screen, is something of a 10-second epoch—four months in the making!

Slowly replacing the old bird that has identified the web's color shows for several years, the new effort is the work of Elektra, a commercial film house with some unique aspects.

Elektra president Abe Liss, who has had his own shop for six years now after organizing the old UPA eastern division and reorganizing the late Transfilm at one time, wants it pointed out that his quickie productions don't ordinarily take four months. But the peacock presented some knotty production problems, one obvious one—how to make it effective in both color and black & white. Problems were solved in part by special back lighting and going to a wide spectrum of gray tones. Liss designed the original bird too, and one of its features was a varied range of grays in the days when a spectrum of four shades was video law.

But the bird and its problems were a natural for Elektra. Liss, who is the personification of the soft sell—slight, bespeckled and soft-spoken, his single extrovert feature is a modest bopper-to-artist beard—has no sales staff. The 30% or so of overhead that would go to sales is put into experimentation, a separate department at the production hq in mid-Manhattan. Without the big pitches (Elektra sends the agency a reel of its work but little else), Liss has managed to become one of the big five in New York blurb production.

The ad agency pattern of asking for bids, says Liss, is a detrimental and unsound one, based on the false premise that the lowest bidder can produce a commercial of the same quality and effectiveness as any other—"The theory cannot be applied to this creative field. A magazine editor doesn't ask cover artists to submit bids on a cover idea. He decides which artists can best do the job and signs him."

Rather than get in the bid scramble, Liss likes to be a creative partner of the agency and client, working out the difficult technical and sales problems creatively as possible. Some of the problems he's attacked with success include creating a Chevrolet blurb that didn't show the car; working up selling blurbs for a heating oil that had no cost advantage, or, for that matter, any kind of an advantage; switching Calso gasoline to Chevron; an industrial film for Women's Day magazine based on a totally statistical report, etc.

But one of the most satisfying promotion in the industrial category (which the agency is working in more and more) was the one that swiped the $7,000,000 Jansen swim suit account from giants BBDO and McCann-Erickson for the small but hip fashion agency, Hockaday. Agency had decided to make a promotional film to augment client pitches, and Elektra had proceeded as far as the visuals, a fairly elaborate storyboard, when the agency got the call to pitch Jansen. Liss made a slide presentation from the visuals that won the account. He says it was "a gratifying experience, even though he beat himself out of producing the final film.

Later, Elektra did a five-minute stop motion film for a Jansen sales convention. The picture had such a jivey score and was so loaded with pretty chicks in bathing suits that it wound up playing several dates in drive-in theatres around the country. Even though it was a fine five-minute commercial for the bathing-suit maker, Jansen's lawyers finally withdrew it because it had takeoffs in film stars of the decades from the 20's on.

In industrials, Elektra has also done recent films for Western Electric, various Fawcett publications and the Farm Journal. Plans now call for a move into the theatrical field with a short subject already well on the way.

Springfield Ch. 2 Goes to St. Loo

Washington, July 24.

Closing a complex case after five years of legal hassling and involvement in a Congressional investigation, the FCC formally stripped channel 2 from Springfield, Ill., and assigned it to St. Louis and Terre Haute.

Commission had originally done the same thing in 1957, but the U.S. Court of Appeals subsequently remanded it to FCC and the House Oren Harris Subcommittee looked into allegations of ex parte contacts.

To change now after five years the table of assignments involved, which makes Springfield an all-UHF market with channels 26 and 36 subbed for channel 2, would create "a serious dislocating action which would worsen the competitive situations in several areas," FCC said.

In St. Louis, Signal Hill Telecasting Corp. has had KTVI-TV operating on channel 2 since 1957, awaiting the final FCC action.

CBS-TV Daytime Biz

In the way of CBS-TV daytime biz for next fall, two fair sized orders came in the past few days, as the web's pre-dark biz mounts rapidly toward a fourth quarter SRO.

Armstrong signed for 19 minutes in the web's morning minute plan and Rexall did the same thing to the tune of 18 minutes.

Whatever Happened To Flying Saucers?

By HAROLD FLENDER

Notice how you never read in the newspapers these days stories about flying saucers? That's because there aren't any around any more.

I think I may know why. I hate to jump from the particular to the general, but the example of one flying saucer visitor I knew personally may serve as a clue to what happened to the others.

The one I knew was a Martian. Delightful chap. I met him one day when his flying saucer landed at my feet while I was taking my nightly constitutional up around Broadway and 86th St. At first I thought it was a pizza somebody had tossed out of one of the many new Pizza Heavens on that section of the avenue, but when this little Martian tyke stepped out of the centre of it, I realized it was a flying saucer. Looking me squarely in the eye, he said, "Take me to your leader." Not wishing to continue the cliche so many foreigners believe about New Yorkers being unfriendly and inhospitable, I did as he requested: I scooped him up, put him in my pocket, and took him to my wife.

An Ideal Guest

My wife adored him immediately, inviting him to make our home his headquarters for as long as he was visiting earth. *"Faites comme chez vous,"* she said, showing off her Berlitz French.

He stayed with us for several weeks. An ideal guest, he took up very little room, sleeping in an old shoebox. He was also a vegetarian and a nudist, but, considering his size and shape, this latter characteristic was no more embarrassing than looking at a nude frog.

He quickly became one of the family. At night, when he wasn't helping my daughter with her astronomy homework, he would join us watching television. He was a historian and thought watching tv might be a good place to start learning about American history.

Start of Confusion

One of his favorite shows was David Brinkley's "Journal," and he got a particular kick out of the show of Dec. 6, 1961, which dealt with two World War II veterans, an American and a German, visiting together Omaha Beach in Normandie, France.

"I guess the Americans and Germans were good friends during World War II," said the Martian.

"Oh no," I replied. "We were deadly enemies. We fought one another. Omaha Beach was the scene of one of our bloodiest battles."

"But how friendly the American and Germans are now. Look, they're even drinking a toast to one another."

"Er—yes," I said. "But now we're friends. We have to be because of Russia."

"Yes." said the Martian. "I notice you Americans don't like the Russians. Even in children's programs, like "Diver Dan," the villainous Barracuda speaks with a Russian accent. I guess you fought them, too, in World War II."

"Well no," I said, "we were their allies in World War II."

"Well," he said, "maybe you fought them in World War I?"

"No. They were our allies in World War I. We've never fought the Russians."

"Oh." he said. "Let's see, during World War II the Russians were your allies and the Japanese were your allies."

"No. The Japanese were not our allies. They were our enemies."

Hopelessly Confounded

"But on Sunday, Dec. 3, the CBS-TV program "Twentieth Century" did a show called "The Man Who Spied on Pearl Harbor," on which they brought this spy back to Hawaii from Tokyo just so he could tell his story. They must have felt friendly towards him to give him a free trip to Waikiki Beach. Walter Cronkite certainly acted friendly towards him. Then on Dec. 7, Mike Wallace on "PM East" showed a film of a group of Americans who were on Pearl Harbor when it was bombed getting along swell now with one of the Japanese flyers who had bombed them. And then on the Late, Late Show there was this movie "Sayonara" with all those nice Japanese like Red Buttons' wife and Marlon Brando's girlfriend and . . ."

"Well we're very friendly with the Japanese now," I said, "because of the Chinese."

"Oh?" said the Martian. "Is that because the Chinese were the *real* enemy in World War II?

"No," I replied, "they were our friends, our allies in World War II."

"I see," said the Martian. But did he?

Just then the 11 O'clock news came on and John K. M. McCaffrey announced that the United States had increased by several million dollars a year its aid program to Communist Poland and that we were going to equip and train a jet fighter force for Communist Yugoslavia.

The Martian hopped on his flying saucer and without so much as "goodbye" or "thank you for your hospitality" took off through an open window.

We haven't seen him or heard from him since.



JAY JACKSON
Announcer — MC — Narrator
JU 2-8800

'Get Out of Philly' Edict to NBC Gets An FCC Pushalong

Washington, July 24.

In a formal action, the FCC designated for a consolidated hearing 12 applications involved in NBC getting out of Philadelphia, as required by an antitrust decree signed in federal court. The time-place and hearing officer are to be set later.

The U.S. Attorney General and Westinghouse Broadcasting were made parties to the proceeding.

Three key items are involved in the 12 applications:

—The proposal of NBC and RKO General Inc. to swap even-steven NBC's WRCV-AM-TV (channel 3) in Philadelphia for RKO's WNAC-AM-TV (channel 7) and WRKO-FM in Boston.

—The application by Philco Broadcasting Co. for Philadelphia's channel 3, which is now NBC's assignment there. Philco seeks to make the license renewal a competitive hearing, with its application to operate the station weighed against NBC's request for a renewal.

The license renewals themselves. NBC needs renewal of both tv and radio licenses in Philadelphia. RKO needs the same for its Boston properties.

No longer at issue are the old proposals of NBC to buy KTVU-TV, Oakland, Calif., or to sell WRC-AM-FM-TV, Washington, to RKO. NBC's Oakland deal fell through. When that happened the Washington sale was called off. This also removed the necessity of RKO to sell WGMS-AM-FM to Crowell-Collier, which would have been required under the duopoly rule if RKO had bought WRC.

Under the 1959 antitrust decree, NBC must rid itself of the Philadelphia properties by this Dec. 31.

Telstar Covers the News, Too

For 15 consecutive minutes last night (Tues.), ABC-TV, CBS-TV and NBC-TV in that order, followed each other with something meant to be exciting from Europe, but what really was nothing more than total anti-climax to the Monday feeds by Eurovision to the United States via Telstar.

Each of the networks, allocated five minutes through the offices of AT&T (the order of use was chosen by the flip of a coin), did little more than use this unique air-to-earth transmitter to do almost exactly what they might have done were there no such thing as Telstar. The ABC correspondent, in what seemed to be a phony Parisian backdrop set up in a studio, read the European news supported by films taken some hours earlier. It was just the same with CBS, only the backdrop didn't seem phony; it looked like a studio. NBC's David Brinkley, in a false-starting version of his usual nightly stint with Chet Huntley, at least showed the good humor in behalf of NBC News to admit that there wasn't much of a news story to crow about abroad last night.

In substance, however, all three networks had the right idea; that Telstar's greatest value for good is to deliver fast-breaking news between two continents.

AT&T, which gave the experimental transmitting time free to the three networks, should be commended, for once more the pictures came through loud and clear most of the way. *Art.*

Telstar's 2-Way Show

Continued from page 1

already under perusal by the government. Even if Telstar proves to be nothing more than an ephemeral marvel, which it probably isn't, it did help dramatize an existing potential—though the potential might be finally realized, say, by parcel post rather than satellite.

But what happened via satellite on Monday so far has never been matched by parcel post or by plane. Think back, just a few years, when the three television networks in the United States shot pictures of Queen Elizabeth's Coronation and then aerodynamically raced each other across the Atlantic to be first on tv, several hours later, with the celluloid. If she were crowned again today, America could be there the instant the Archbishop laid forth the crown—provided, of course, the Queen and the Archbishop and the English people were willing, nay anxious, to wait until Telstar was in the proper orbit before commencing. But such things as satellites fixed in one position, ready for use at any time, are hardly inconceivable. To the contrary, they are in the offing, so that the differential of an important news event in Europe and when Americans see it will consist only of the time it takes to move a camera from its normal anchorage to the point where it can take a meaningful picture.

Tantalizing Montage

Perhaps there was nothing intrisincally meaningful about the pictures shown by Eurovision on Monday to America, but they were the kind of events that certainly tantalized Americans into wanting to go—or go back—to the Continent. Paris, London, Rome, Belgrade, Vienna, Cornwall, Sicily, after dark—all next to each other, all within a fifth of a second apart, all different—were exciting to see.

Perhaps Americans couldn't appreciate what went the other way quite as much as they did what came to us from Europe, because there is little romantic or gigantically historical about the Seattle Fair or an American summer vacation. But both ways the program was a feat of technical brilliance.

The logistics alone were headfilling. For the American networks to have worked for once in such uncacaphonic concert is alone a feat of importance. But still more important was the ability of tv here to shift, beginning at about 3 p.m., N.Y. time, from the Statue of Liberty to the Golden Gate Bridge, to the Canadian border, then right down to the Rio Grande, from Washington to the United Nations, and so on. There was an occasional flipflop on the video screen, and there was that static as the picture bounced off Telstar and back to earth, but it meant so little since everything was fully recognizable to the tv audience and almost fully audible.

It almost looked at first as if the three American webs would not only prove that they could master technique and timing but that they would also provide an unusually exciting show. Somebody actually hit a single in the game at Wrigley Field, Chicago, between the Cubs and the Phils. Maybe it was unfortunate that the tv cameras didn't wait for the ball to land, but then President Kennedy had begun his press conference and the networks didn't want to miss that; it's far more important internationally than runs, hits and errors. Kennedy was already answering a question about the Russian pledge to resume nuclear testing a second time; this was important, perhaps cosmically important. From there the questioning turned domestic, which might not have been as exciting to Europeans but certainly was not unimportant either.

That the press conference might be termed "American propaganda" only points up the political potential of satellite tv.

Afterwards, the program was hardly bad, but hardly up to the initial promise either. The 312-voice Mormon Tabernacle Choir, posed beneath Mt. Rushmore, a reading of "Macbeth" from Stratford, Ont. (compliments of CBC-TV), a view of a stoney faced American Indian humorously juxtaposed with the picture of a small boy emulating him, etc. were good things to watch, but not awesome or vital.

Goonhilly's Stunning Feat

The 18 countries involved over there began their feed to this side at 6 p.m., when the satellite was again in the proper position for relaying transmission. All the different line systems of Europe were converted at Goonhilly Downs and strained neatly for 525-line consumption here. The only daylight scene (that was because of the midnight sun north of the Arctic) was from the upper tip of Sweden. Immediately the switch was to Sicily, the southernmost point in the Eurovision net. Vienna and its Spanish Riding School, the coast of Cornwall, the Square of the Republic in Belgrade, the Sistene Chapel in Rome, the Louvre in Paris, an atom smasher in Geneva, Rome again for an outdoor "Tosca," Paris and the day's newspaper headlines (perhaps the most exciting single episode) were the pictures seen. Richard Dimbleby, often described as BBC's answer to Edward R. Murrow, was host, and everybody there spoke in English to everybody here.

Funny, Dimbleby, who was located for the occasion in Belgium, admitted to difficulty of technicians in recontacting England for a close-out. At the time, it appeared that the program was running long and, consequently, Telstar was going rapidly down over the horizon. What actually happned was, at the time of the broadcast, hard for all but the "in" technicians to determine, but the failing was minor and certainly no blemish of significance on the total achievement.

Funniest thing about the entire American program—possibly funny, actually, only to people in the tv industry—was the hyper-diplomacy of the three networks in the handling of their respective front men. It seemed to one viewer that Walter Cronkite of CBS (he led off), Chet Huntley of NBC (he placed) and Howard K. Smith of ABC (he showed in the feed this-away-to-that-away and led off in introducing the European feed to us) had almost precisely the same amount of words to speak. And the importance of the words also seemed balanced as if by a system of perfect weights and measures. Even so, the "balancing act" cannot mar the fact that the tripartate job was smartly and so casually consummated.

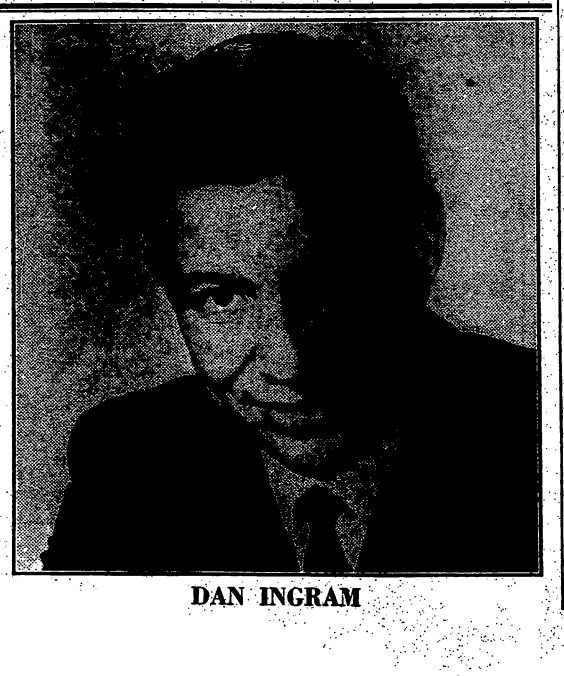
Wade Agency As WGN-TV Sponsor

Chicago, July 24.

Television here has plucked one of the rarest sponsors of all—an advertising agency. Wade Advertising has created a half-hour series, "Mid-America Marketing on the March" for which it has purchased prime Saturday night time, 7:30 on WGN-TV next fall.

Thirteen week series starts Oct. 6 with Wade taking only "presented by" credit on opening and closing billboard in lieu of a commercial. A spokesman said the agency was sponsoring the show because it is "public service minded."

Format provides for a moderator and panelist to query the heads of prominent midwest business firms on their marketing techniques. Among the special guests lined up for the show are Charles W. Lubin, prexy of Kitchens of Sara Lee; Joy Abernathy, prexy of American Motors; Lewis F. Bonham, prexy of Miles Labs (Wade's biggest client in network tv); and Charles Percy, Board chairman of Bell & Howell.



DAN INGRAM

'It Was—Laugh Or Perish'

By LOU DERMAN

"Send five or six of the world's best humorists to an international conference, and give them plenipotentiary powers of autocrats, and the world will be saved."—Lin Yutang

So there they were—almost 100 movie, radio, television and night club comics, gathered from all parts of the world to solve the world's problems.

The jester from China had the floor.

"Gentlemen," he said in low, cultured tones, "we must decide once and for all on the question of disarmament."

"Stop washing your ditry laundry in public, Chan!" quipped the Iranian comic.

"Pipe down, Limey!" cried th Pakistanian wit.

The Algerian envoy made his voice hard through the heckling and fas one-liners. "Boys, boys," he implored, it is not my desire to be a party-pooper, but we are here to talk of peace . . ."

"Agh, your camel is double-parked!" snapped the American comic.

This got a nice laugh, considering this was a tough opening-night show biz crowd.

"Gentlemen," the Chinese delegate said, "if I may be serious for a moment—China, for one, is ready to scrap her great secret weapons . . ."

"Atomic egg rolls!" yelled the darling of the French night club set.

This got a pretty good laugh, then Chan spoke:

"If you'll just shut that rice-pickin' bazoo of yours, Frenchie, perhaps we can get on with the matter of finding a formula for world peace . . ."

"Let's take a ballot," cried the irrepressible Russian "I can't wait to vote NO."

"Yeh, how about that, Yascha?" inquired the American. "Why don't you vote YES once in a while, just for laughs?"

The Russian said very soberly:

"My country is ready to disarm. We want to coexist in peace with our neighbors. We wish to help little nations free themselves . . ."

But here he had to stop.

His socko monolog was getting boffs with every line, and by now the delegates were in hysterics.

"Oh Yascha, you kill me," said the American, wiping his eyes.

"Great material, bravissimo!" said the Italian.

"And how about his delivery? Magnifico, no?" marveled the Peruvian.

"A thing of beauty," said the clown from Saudi Arabia. "In my country, he would have them rolling in the sand dunes."

The Chinese delegate stood up again.

"Gentlemen," he said, "I insist we dispense with the levity for just a few rice-pickin' minutes, and get on with the business at hand."

Then he shaded his eyes and looked up toward the balcony. "Cut the spot, please," he said. "I work better with the house lights."

This was done and Chang went on:

"It is obvious, fellow funny-boys, that we cannot exist in a world which . . ."

"Get to the punchline, Chang," heckled the Saudi Arabian wit, "your act is dying."

"Will you let the kid finish his bit?" said the American. "You're killing his timing."

"Gentlemen," said Chang testily, "I did not have to appear here today. I happen to have a lucrative position in a Shanghai night club, pulling down an honorable 12,000 yen per week, playing to SRO audiences nightly . . ."

"I caught the bloke's act," said the Hindu joker. "Nothing."

"Why don't you go climb your rope?" countered Chang.

"That's telling him, kid," exulted the American, slapping Chang on the back. Then he got up, signaled his pianist to play a little background music, and started adlibbing a routine.

"Fellow funsters, we are here to solve the world's problems with our God-given talent which is humor, right? Right! Okay. So let's stop beatin' our gums with the same old insult bits and get this disarmament bit cleaned up so we can all get back home and do the wife bits."

"That's not my wife," the Algerian quipped, "that's my camel!"

"Will you stop with the crummy camel jokes," said the American comic wearily. "Now the way I see it, fellow-greats, my nation and you Commie guys got the bombs, right? Right. Okay. Now here's what we do. This is gonna be fair for both sides, equally fair . . ."

"Then my country can't go along," flipped the Russian wag. "we like house odds."

"Yascha," said the American, "they gave you the power, right? What you say here goes for your people, right?"

A Commie Comic or a Comic Commie?

"Right," sighed the Russian.

"So, what are you worried about?

"My family in Moscow," said the Russian.

"Look," said the American, "you're a comic first, a Commie second. Either we comics got the power to settle the world's problems or we ain't!"

"Aren't," whispered the Englishman.

"Another word out of you, Hortense," snapped the Yank, "and I'll tie a knot in your teabag."

"American funnyman, may we hear your proposal?" asked the Czech, as he straightened up from giving the Colombian delegate a hotfoot.

"Certainly. The way I see it, my country and you Commie guys are deadlocked. We can blow each other up, right?"

"Our bombs are bigger," smiled the Russian. "We can blow you higher."

No one laughed at his remark, and the American said soberly: "Yascha, right now, at this instant, a fleet of American submarines is in the Russian Sea, full of those Polaris missiles. You say one more word and I'll press my navel and wipe out your whole country."

There was some pandemonium, then Chang got up.

"Please, fellow yok-yoks," he said, "let us not lose our sense of humor or the entire world will perish—hook, line and sinker."

"Do we get all three on the $2 dinner, Chang, or is it a la carte?" inquired the Australian wag mischievously.

"Don't swap insults with him, Chang," advised the Iceland envoy. "He's got nothing worth trading."

"One bomb on Iceland," said the Australian, "and you become a nation of icecubes!"

"Look!" roared the American, as his pianist continued playing, "am I on or ain't I on? I mean, if you guys wanna sit around and adlib crummy old jokes, okay, but I happen to have a disarmament plan worked out which I bought from four high-priced Jack Benny writers."

Amid cheers and off-color insults from all delegates, the American continued:

"Like I was saying before, it's between the two big powers, so I say let's junk all the bombs and stop scaring each other."

All looked at the delegate from Russia, who appeared to be deep in thought. Then he stood up and said to the Australian, "I don't get that $2 dinner joke."

It was explained to him, he said he didn't like it, the yokels he

(Continued on page 49)



ED BEGLEY

Opening at Music Box, New York in October. Title role in Dore Schary's new play **"BANDEROL."** TV Guest Star Appearances released soon in Empire: "THE DEFENDERS"; and "THE EISENHOWER STORY."

ABC Bullish On AFL Gridcasts

The American Football League, the league that television built, will enter into a do-or-die phase this year with a big stake for ABC-TV in which way the ball bounces. Entering its third year, the League is reportedly in its best shape since being launched two years ago and the tv web is hoping that the more evenly balanced teams and the refurbished stadiums will result in a better grade of play, bigger boxoffice and high ratings for the telecasts.

ABC-TV, which is paying a theoretical maximum of $200,000 per club to the AFL depending on commercial sales, will be rolling with clearances of 175 stations this year as against last year's lineup of 118. The sharp increase stems mainly from the fact that NBC-TV, which had been carrying some sectional National Football League games, will not be carrying pro ball at all this year. Since CBS-TV, with its NFL schedule, and ABC-TV will be the only webs with pro football on Sundays, some of the NBC affils in two-station markets have opted to pick up the ABC games.

Chet Simmons, head of Sports Programming Inc., pointed out that the biz attracted by the AFL games has been good to date. Gillette and Lincoln-Mercury have bought one-quarter apiece. Lorillard, making its entry into network sports, has bought one-eighth, while regional buys have accounted for about another eighth, making about one-quarter open. Curiously, Pabst-Blatz Beer, which had a sales boom last year via its AFL sponsorships, bowed out this year. ABC-TV is looking for another beer company to fill up.

TV Updates the Civil War, Only This Time It's the East vs West

By ART WOODSTONE

IATSE SEEKS TAPE JURISDICTION WHEREVER IT CAN GET IT. HIGH ACADEMY SOURCE CHARGES NEW YORK STACKS EMMY DECK.

DGA, COAST, CHARGES NEW YORKERS WANT TO RUN GUILD.

These headlines are representative of many that appeared in the last 12 months and they hint at a problem that stems of the remarkable bigotry of grown men: geographical bias.

Maybe the Federal government thinks in terms of a "film industry" or a "television industry" and maybe most Americans think that way too, but the people in show business should know better: What is a "Hollywood industry, film before television," and a "New York industry, television before film," and except for tax and distribution problems (and they're not always alike) those two are not only different industries, but different worlds.

Ask a New Yorker about Hollywood and, unless he has a job he can only maintain by a vote of both Coasts, he'll sneer and say, "Hollywood? It's a link sausage factory, that's all. Just a link sausage factory."

Ask a guy from Hollywood (best, ask a guy from Hollywood who is the son of a guy from Beverly Hills) about any guy from New York, whose father maybe comes from Scarsdale and the guy from Hollywood will declare: "You're a liar; he not only has a father in Scarsdale but he doesn't have a father—and never did."

Nicest thing you hear from Hollywood & Vine these days is that the orbit between Fifth & Madison Avenues is populated by "upstarts," which is another name in Hollywood for a commercial announcer.

It used just to be AFTRA fighting SAG. Now it's everybody "there" fighting everybody "here," except, ironically, for AFTRA and SAG who say they've made peace. That is AFTRA says it's peace and SAG says it's peace but nobody is too sure that AFTRA believes SAG or SAG believes AFTRA, because it's too much to ask old enemies to believe each other overnight.

In the old days, as with SAG and AFTRA, unions fought other unions in a display of jurisdictional temperament. And unions still fight other unions, as in the cast of IATSE and IBEW or NABET—but they also fight themselves today, as in the prominent case of Directors Guild vs. Directors Guild.

—And Ludicrous, Too—

Trade organizations used to fight other trade organizations and still do. They also used to fight among themselves, so in principle nothing has changed, except that today the intra-mural warfare is more ferocious, more overtly geographical in bias than ever before and, as a result, possibly even more ludicrous. For instance:

In May, two days after the Emmys were given away, a high-ranking, but typically nameless, member of the TV Academy was quoted as saying that New York's membership controlled the awards and because New York controlled the awards New Yorkers won many, many more awards than Hollywoodites did. This high-ranking, nameless member, among other high-ranking, nameless members who defamed New York on that occasion, was from Hollywood, naturally. Like so many other fellows from Beverly Hills, or from the heights above Sunset Strip, he looked down on those venal cats from New York's granite canyons, and to the gentleman from "there" it was obvious that the ungentlemen from "here" deliberately fixed the Emmys so that New York would win three times the awards Hollywood won and thereby grind a regional axe.

Perhaps the New York members of the Academy could fix the Emmys, but it doesn't seem likely. N.Y. only has 1,600 members and the hurt-party Hollywood has nearer 2,000.

Ignore the possibility that there are other ways to rig a contest besides using numbers such as those above. And also ignore the possibility that New York this year may simply have done more good video shows than Hollywood. Say only that the truth of why New York won more Emmys for '61-'62 than Hollywood rests in the probable fact that both Hollywood and New York industries are acutely aware that they lack, alone or together, prestige, and that, with massive self-consciousness, they decided that "Victoria Regina" sounded classier than "Ben Casey."

Go back a little, to the war between "some" members (note: not all members) in New York and "some" members in Hollywood of the same guild—Directors Guild of America.

Presently, warring factions threaten to tear their organization into two entirely distinct, individually functioning guilds, one in N.Y. and one in Hollywood.

DGA in Hollywood says that its eastern branch is loaded with small-time martinets (a classier, more villifying way to say associate director than just to say associate director). New York, using a traditional line,

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JAY NORTH

Star of "DENNIS THE MENACE"
CBS-TV Sunday Evening

Canada's 'Get Tough'

Continued from page 37

its own radio stations instead of depending heavily in privately-owned affiliated stations to get complete web coverage. Board said it would okay allocation of unoccupied AM frequencies for CBC. This arises from disagreement in negotiations for CBC to discontinue its major AM web, Trans-Canada, and its secondary network, Dominion, and build one English-language network from coast to coast. CBC's French-language web would remain as is. Trans-Canada uses all CBC AMers plus 30 non-CBC stations and 80 low-power relay stations. Dominion has one CBC feeder station and 49 private stations.

BBG's proposed court action against the four unnamed stations will be the first in Canadian broadcasting history.

Houston—Bob Kelly has been named program director here for KTHT, according to general manager Charles Brunt. Kelly has been with the station since 1959. He is a former news director and disk jockey and prior to joining KTHT was with WTAW, Bryan and KWHI, Brenham.

Getting to Know Them

Numerically speaking, all the Quakers in America wouldn't be able to fill the Yankee Stadium twice.

But since their lofty goals have nothing whatever to do with the Yankee Stadium, that statistic doesn't discourage Quakers (The Religious Society of Friends) from regularly prodding our national conscience.

If the survival of Quakerism in this fast-paced, sabre-rattling world of ours is a puzzlement, it will be much less of a mystery to viewers of "The Gentle Persuaders" this Monday night (10 to 11 p.m. NYT).

Narrating this NBC News documentary on Quakers in America is Drew Pearson, himself a Friend—and a man whose own, well-known appetite for controversy is at sharp variance with the public image of the average Quaker.

As the film's on-camera and off-camera guide, journalist Pearson hopes to set the viewer straight on *several* aspects of Quaker life and doctrine.

Item: Only a very small fraction of Friends



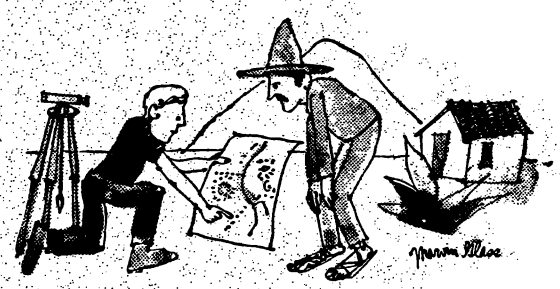
wear the broad-brimmed, black hat and lapelless coat which the public identifies with Quakerism.

Item: Not all Quakers are pacifists. Among the most highly respected Friends is Senator Paul Douglas, of Illinois, a former combat Marine who believes "a free society must, on occasion, use the weapons of the flesh to preserve the freedoms of the spirit.

Item: There's never been anything namby-pamby about Quaker participation in causes—either popular or unpopular. Over the years, they've helped lead the fight for prison reform, abolition of slavery, women's suffrage, improved care for the mentally ill, and the betterment of race relations.

Item: Quakers come from a wide variety of social and economic backgrounds. At the year-long silent vigil outside Ft. Detrick, Md. (where the U.S. Army is researching biological warfare weapons and defenses) teen-aged, hard-working students from Baltimore stood alongside 70-year-old dowagers from the Main Line.

Item: In remote, backward areas of Mexico (and elsewhere), Quaker conscientious objectors—working as American well-digging teams—are bringing the first fresh water to isolated villagers.



These and other points will be underscored pictorially and verbally in Monday night's "The Gentle Persuaders" (sponsored by the American Tobacco Co., Sterling Drug, Inc., and the Edward Dalton Co.). We're confident the film will teach viewers much, much more about the contemporary Quaker than they knew before.

Above all, they'll discover that the wag who once described the Friends as believing in "the fatherhood of God, the brotherhood of man and the neighborhood of Philadelphia" was only two-thirds correct. In a day of smaller values and bigger bombs, their "neighborhood" has become the world.

Djakarta on Brink Of TV; Asian Games As the First Entry

Djakarta.

If the liberation of West Irian from the Netherlands is the Indonesian Republic's first job now, the introduction of television to Djakarta, its national capital, by the end of next month before the IV Asian Games start (Aug. 24th-Sept. 4th), is its Responsibility No. 2.

Once tv gets started in Djakarta it is hoped that in eight years' time some 18 Indonesian cities scattered over the thousands of islands that form the nation will get tv too. Such cities are Bandung, Cherbon, Semarang, Jogjakarta, Surabaya (all in the 60,000,000 people big Javo.), and Medan, Belawan, Djambi, Palembang, Bukit Tinggi, Padang and Telokbetung (in Sumatra) and possibly Macassar, capital of the Celebes. These stretch in a never ending line from longitudes 95 degrees East to 135 degrees East. This is per Victor Que, leader of a four-man Indonesian team now returned from three months of tv studies with the BBC in London.

Que, chairman of the sub Ad-Hoc Committee for tv programming and technics, Indonesia, and a member of the TV Preparatory Committee told VARIETY he is most optimistic that tv will come to Djakarta when the games come.

The Indonesian TV service to be called RRI TV (RRI representing Radio Republic Indonesia) will begin operation on a two channel system of six hours daily per channel. One channel will carry educational and cultural programs considered VIP (very important programs) in view of the fact that one third of Djakarta's 3,000,000 people are schooling either primary or secondary. Cultural items are great "musts" because the Indonesian culture is a big thing, varying from island to island and it is only a well-versed scholar who knows the A to Z of Indonesian culture as such. For example, in Bali the Hindu-Balinese religion has been preserved in all its spectacular forms—interesting to sister islands half the republic away which may, without tv, not know how the other half of the nation lives. About a 100 native dialects are spoken in the archipelago quite apart from Bahasa Indonesian, the linqua franca and national language.

The other channel, will be devoted to news commentaries and hi-fi programs quite unlike the twist and rock-'n-roll.

Only Bahasa Indonesia and English will be used. Later, when more channels are added or when commercials become a commonplace, programs in the major Indonesian dialects such as Balinese, Sundanese, Javanese and Sumatran will go over the air. Dutch has not been used in Indonesian radio broadcasting for over five years now after Indonesia broke off from the ruling Holland and declared its independence on Aug. 17, 1945, but the nation was not accepted by the outside world as a republic until Dec. 29, 1949 when the Hague agreed to consent to "letting her go."

The 625 lines, C.C.I.R. will be used. Most South-East Asian countries use this standard for its clearer visual impact. It is hoped that when the time is ripe for an exchange of programs with the Phillippines, Bangkok, Singapore and the Malayan Peninsula, such exchange will be an easy no-headache work as these countries are already — or will be — using this line.

All U.S. $17,777,777 (8,000,000,000 rupiahs) allocated to tv's planning and creation in the nation, will be wisely spent. It does not look as if the country will get back some of this money in the first few years until commercial tv is established. Said Que: "When Mr. Maladi, former Minister for Information, (now Minister for Sports) suggested last year we should have color tv at the start and his idea was rejected because of financial difficulties, I made mention in the TV Preparatory Committee that room must be made for commercials, the sooner the better. My plan is now under consideration."

Some 400 men (technical and

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Estimated Weekly Network TV Program Costs: '62-'63

Continued from page 22

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER
Dobie Gillis	CBS	56,000	Colgate (Alt.)	NCK	Rod Amateau
Dr. Kildare	NBC	114,000	Alberto-Culver	Compton	Herbert Hirshman
			Colgate	L&N	
			Singer	Y&R	
			Warner-Lambert	L&F	
			Liggett & Myers	JWT	
			Sterling Drug	DFS	
Du Pont Show of the Week	NBC	100,000	Du Pont	BBDO	Lewis Freedman Franklin Schaffner Fielder Cook Irving Gitlin
Edge of Night	CBS	2,400 (Per Segment)	Participating	B&B	Charles Fisher
The Eleventh Hour	NBC	116,000	Menley & James Labs	FCB	Norman Felton (exec.)
			Warner-Lambert	L&F	
			Sperry Rand Corp.	Y&R	
			Texaco	B&B	
			Procter & Gamble	B&B	
Empire	NBC	118,000	American Tobacco	SSCB	William Sackheim
			General Mills	DFS	
			Chrysler	Burnett	
Ensign O'Toole	NBC	56,000	Liggett & Myers	JWT	Four-Star
			Ford	JWT	
Eyewitness	CBS	27,500	Participating		Les Midgley
Fair Exchange	CBS	118,000	Participating		Cy Howard
Fight of the Week	ABC	70,000	Gillette	Maxon	Hugh Beach
The Flintstones	ABC	55,000	TBA		Hanna-Barbera
Tennessee Ernie Ford Show	ABC	2,600 (Per Segment)	Participating		Will Burch
The Gallant Men	ABC	114,000	Beecham	K&E	Warner Bros.
			Block Drug	Grey	
			Bulova	SSCB	
			Lincoln-Mercury	K&E	
			Sunbeam	FCB	
			Warner-Lambert	Bates	
G-E College Bowl	CBS	28,000	General Electric	Maxon	John B. Cleary
Jackie Gleason Show	CBS	125,000	Participating		Jack Philbin
Going My Way	ABC	114,000	American Tobacco	SSCB	Joe Connelly
			Breck	N. W. Ayer	
			Miles	Wade	
Andy Griffith Show	CBS	62,500	General Foods	B&B	Aaron Ruben
The Guiding Light	CBS	2,500 (Per Segment)	P&G	Compton	Lucy Ferri
Gunsmoke	CBS	123,000	Alberto-Culver	Compton	Norman Macdonnell
			General Foods	B&B	
			Johnson & Johnson	Y&R	
			P&G	B&B	
Have Gun, Will Travel	CBS	63,500	American Tobacco	SSCB	Robert Sparks
			Whitehall	Bates	
Hawaiian Eye	ABC	104,000	Block Drug	Grey	Howie Horwitz (exec)
			Bristol-Myers	Y&R	
			Colgate	Bates	
			Lincoln-Mercury	K&E	
			Polaroid	DDB	
			Sunbeam	FCB	
			Union Carbide	Esty	
			Warner-Lambert	Bates	
			Philco	BBDO	
Hazel	NBC	61,000	Ford	JWT	Harry Ackerman (exec)
Here's Hollywood	NBC	2,800 (Per Segment)	Participating		William Kayden
The Hillbillies	CBS	57,500	Kellogg	Burnett	Paul Henning
			R. J. Reynolds	Esty	
Alfred Hitchcock	CBS	116,000	Participating		Joan Harrison and Norman Lloyd
Hollywood Special	ABC	2,600 (Per Segment)	Armour	FCB	Alan F. Ludington
			Beecham	K&E	
			Block Drug	Grey	
			Bristol-Myers	Y&R	
			Bulova	SSCB	
			Chesebrough-Pond's	Esty	
			Thos. Leeming	Esty	
			Lincoln-Mercury Div. Ford	K&E	
			Ins. Co. of No. America	Ayer	
			Menley & James	FCB	
			Philco	BBDO	
			Pharmacraft	PKL	
			R. J. Reynolds	Esty	
			Sunbeam	FCB	
			Union Carbide	Esty	
Huntley-Brinkley Report	NBC	6,000 (Per Segment)	American Home Prod.	Bates	Eliot Frankel
			R. J. Reynolds	Esty	
Chet Huntley Reporting	NBC	25,000			Gerald Green
I Love Lucy	CBS	6,000	Participating		Jess Oppenheimer
I'm Dickens—He's Fenster	ABC	56,500	Con. Cigar	Compton	Leonard Stern
			P&G	Compton	
I've Got A Secret	CBS	37,500	General Foods	Y&R	Gil Fates (exec)
			Toni	North	Chester Feldman
International Show Time	NBC	70,000	Miles Labs	Wade	Patrick Pleven
			Seven-Up	JWT	
			Quaker Oats	JWT	
			Sperry Rand	Y&R	
It's a Man's World	NBC	117,000	Carnation	EWRR	Peter Tewksbury
			Peter Paul	DFS	
			P&G	B&B	
The Jetsons	ABC	55,000	Colgate	Bates	Hanna Barbera
			Dow Chemical	MacM, J&A	
			MMM	MacM, J&A	
			Whitehall	Bates	
Laramie	NBC	117,000	Brown & Williamson	Bates	John Champion
			Miles Labs	Wade	
			Bristol-Myers	Y&R	
			AC Spark Plug	D. P. Brother	
			Colgate	Bates	
			Block Drug	SSCB	
			Sperry Rand	Y&R	
Lassie	CBS	40,000	Campbell Soup (Alt.)	BBDO	Robert Golden
Leave It to Beaver	ABC	50,000	Derby Foods	McC-E	Joe Connelly
			Polaroid	DDB	Bob Mosher
Shari Lewis Show	NBC	17,000	Participating		Various guest producers: Larry Blyden Jed Horner Douglas Campbell William Foster John Gerstad, others
Art Linkletter's House Party	CBS	2,500 (Per Segment)	Participating		John Guedel (exec) and Martin Hill

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER
Loretta Young Theatre	NBC	2,800 (Per Segment)	Participating		John London
Love of Life	CBS	2,500 (Per Segment)	Participating		Roy Winsor
Ted Mack's Original Amateur Hour	CBS	18,000	J. B. Williams	Parkson	Lewis Graham
Magic Land of Alla Kazam	ABC	12,500	Lakeside Toys	Kerker-Peterson	Mark Wilson
			Louis Marx	Bates	
Magic Midway	NBC	12,000	Louis Marx	Bates	Miller Shaw Prod.
Make Room for Daddy (Monday-Friday)	NBC	8,000	Participating		Sheldon Leonard
Perry Mason	CBS	119,000	Participating		Gail Patrick Jackson
McHale's Men	ABC	56,500	R. J. Reynolds	Esty	Revue
McKeever and the Colonel	NBC	60,000	Milton Bradley	Noyes	Tom McKnight
			Texaco	B&B	
Meet the Press	NBC	17,500	Wheeling Steel	C&W	Lawrence Spivak
			Co-op		
Mighty Mouse	CBS	12,000	Ideal Toy	Grey	William Weiss (exec)
			Nestle Co.	McC-E	
			American Home Foods	Y&R	
			Colgate	Bates	
The Millionaire	CBS	2,800 (Per Segment)	Participating		Don Fedderson
Mister Ed	CBS	56,000	Studebaker (Alt.)	D'Arcy	Al Simon
Mr. Smith Goes to Washington	ABC	57,500	R. J. Reynolds	Esty	Hal Stanley
Garry Moore Show	CBS	132,000	Oldsmobile	D. P. Brother	Bob Banner (exec)
			R. J. Reynolds	Esty	Joe Hamilton
			S. C. Johnson	NLB	
My Three Sons	ABC	58,500	Chevrolet	C-E	George Tibbles
Naked City	ABC	113,000	Armour	FCB	Herbert Leonard
			Beecham	K&E	
			Block Drug	Grey	
			Bristol-Myers	OBM	
			Brown & Williamson	Bates	
			Bulova	SSCB	
			Menley & James	FCB	
			Warner-Lambert	L&F	
			Philco	BBDO	
The Nurses	CBS	117,000	Brown & Williamson	Bates	Herbert Brodkin
			Johnson & Johnson	Y&R	
			Whitehall	Bates	
Our Five Daughters	NBC	2,800 (Per Segment)	Participating		Eugene Burr
Our Man Higgins	ABC	54,000	Am. Tobacco	Gumbinner	Paul Harrison
			Pontiac	MacM, J&A	
The Adventures of Ozzie and Harriet	ABC	54,000	Am. Dairy	Compton	Ozzie Nelson
			Warner-Lambert	Bates	
Jack Paar Show	NBC	110,000	Helene Curtis	Weiss	Paul Orr
			Lorillard	L&N	
			Kimberly-Clark	FC&B	
			Union Carbide	Esty	
			Ronson	Pepert, Keonig, Lois	
			Mogen David	Weiss	
			Polaroid	DDB	
			Gulton Industries	Compton	
			Bulova	SSCB	
			Hertz	NCK	
Pantomime Quiz	CBS	18,000	Menley & James Labs	FCB	
Password (night)	CBS	27,500	Ralston-Purina	GBB	Mike Stokey
			Participating		Bob Stewart (exec)
					Frank Wayne
Password (Monday-Friday)	CBS	3,500 (Per Segment)	Participating		Bob Stewart (exec)
					Frank Wayne
Play Your Hunch	NBC	2,900 (Per Segment)	Participating		Ira Skutch
Dick Powell Show	NBC	127,000			
			Reynolds Metals	L&N	Dick Powell
Premiere (with Fred Astaire)	ABC	117,000	American Gas	L&N	
			Armour	FCB	Richard Lewis
			Mobil	Bates	
			Polaroid	DDB	
			R. J. Reynolds	Esty	
Price Is Right (Monday-Friday)	NBC	3,000 (Per Segment)	Sunbeam	FCB	
			Participating		Bob Stewart
The Price Is Right (Night)	NBC	41,000			
			Lorillard	L&N	Bob Stewart
Queen For A Day	ABC	2,400 (Per Segment)	Whitehall	Bates	
			Participating		Ed Kranyak
Rawhide	CBS	112,000			
The Real McCoys	CBS	62,000	Participating		Vincent Fenneley
			American Tob.	SSCB	W. Argyle Nelson
Donna Reed Show	ABC	55,000	Ralston-Purina	Gardner	
			Campbell Soup	BBDO	Tony Owen
The Rifleman	ABC	55,000	National Biscuit	McC-E	
			P&G		Arthur Gardner
					Jules Levy
Rin Tin Tin	CBS	8,000			Arnold Laven
Roy Rogers-Dale Evans Show	ABC	80,000	Ideal Toy	Grey	
Roy Rogers Show	CBS	4,000	Bulova	SSCB	TBA
			Nestle	McC-E	
Route 66	CBS	130,000	Ideal Toy	Grey	
			Chevrolet	C-E	Herbert B. Leonard
			Philip Morris	Burnett	
Ruff and Reddy	NBC	12,000	Sterling Drug	DFS	
Saints and Sinners	NBC	114,000	Participating		Bob Cottle
			Miles Labs	Wade	Marc Daniels
			Warner-Lambert	L&F	
Sam Benedict	NBC	115,000	Philco	BBDO	
			Sterling Drug	DFS	Jack Neuman
			Quaker Oats	JWT	
			Block Drug	Grey	
			Polaroid	DDB	
			Philco	BBDO	
			U.S. Plywood	K&E	
			MMM	MacM, J&A	
			Peter Paul	DFS	
			Sperry Rand	Y&R	
			Dow Chemical	MacM, J&A	
			Texaco	B&B	
			P&G	B&B	
Saturday Night at the Movies	NBC	160,000	Miles Labs	Wade	
			Thomas Leeming	Esty	
			Kimberly Clark	FCB	
			Union Carbide	Esty	
			Liggett & Myers	JWT	
			Maybelline	Post & Morr	
			Schlitz	Burnett	
			Bristol-Myers	Y&R	
			Green Giant	Burnett	
			Corning Glass	Ayer	
			Sperry Rand	Y&R	
			Texaco	B&B	
			Helene Curtis	Weiss	

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TV & Radio in Mexico Wipe Out Derogatory 'Sleeping Indian' Tag

—By EMIL ZUBRYN—

Mexico City.

The main trend in Mexican radio and television, short and long range goals, is to abandon indifferently produced programming for quality. There is also a move for internationalization, with this not only meaning diversification in shows, import of foreign talent, but preparation of special programs for internal and foreign markets.

In radio especially accent is on English and other idioms for foreign colonies in this capital and key Mexican cities. Remote control programs have given listeners a chance to hear such international entertainers as Louis Armstrong, Frank Sinatra, The Hi-Lo's, Chubby Checker, et al., when these personalities came down to Mexico for theatre and night club engagements.

On the international front, via radio and television, Mexico is attacking the still mistaken picture of the Mexican as "The Sleeping Indian."

During the visit of National Association of Radio Broadcasters executives earlier this year, both President Adolfo Lopez Mateos as well as sundry Mexican radio and tv executives stressed the need for collaboration between the two nations, via radio and tv, so that "good friends can achieve a deep understanding and knowledge of each other." At the same time "the barriers of ignorance and misunderstanding, among others, can be destroyed by closer communications." This inevitably would eliminate "prejudices which, on occasion, have estranged nations."

Program Exchange

While no formal contracts were made, as outcome of talks between American and Mexican executives, ball was set in motion for an exchange of programming, including cultural and pure entertainment shows. Aim of this exchange, of high calibre programs on level of the Ed Sullivan Show, the Fred Astaire Show, etc. is to clear the tv atmosphere of misconceptions about America, fostered by episodics long on crime, gunplay, cruelty and brutality. Mexicans, for their part, have selected programs covering folklore, culture, industrial progress, etc. to show that Mexico is not a land of lazy good-for-nothings, tequila drinkers and pistol-toting gunmen.

Television, after 11 years of life, is growing out of its swaddling clothes and programmers are moving to give the public more adult fare. Mexican episodics, produced on low budgets, have not had a chance to obtain time on local channels, due to existing contracts. In any case, censorship authorities, through the Film Bureau have indicated that indifferently produced series, with objectionable themes, will not obtain the green light.

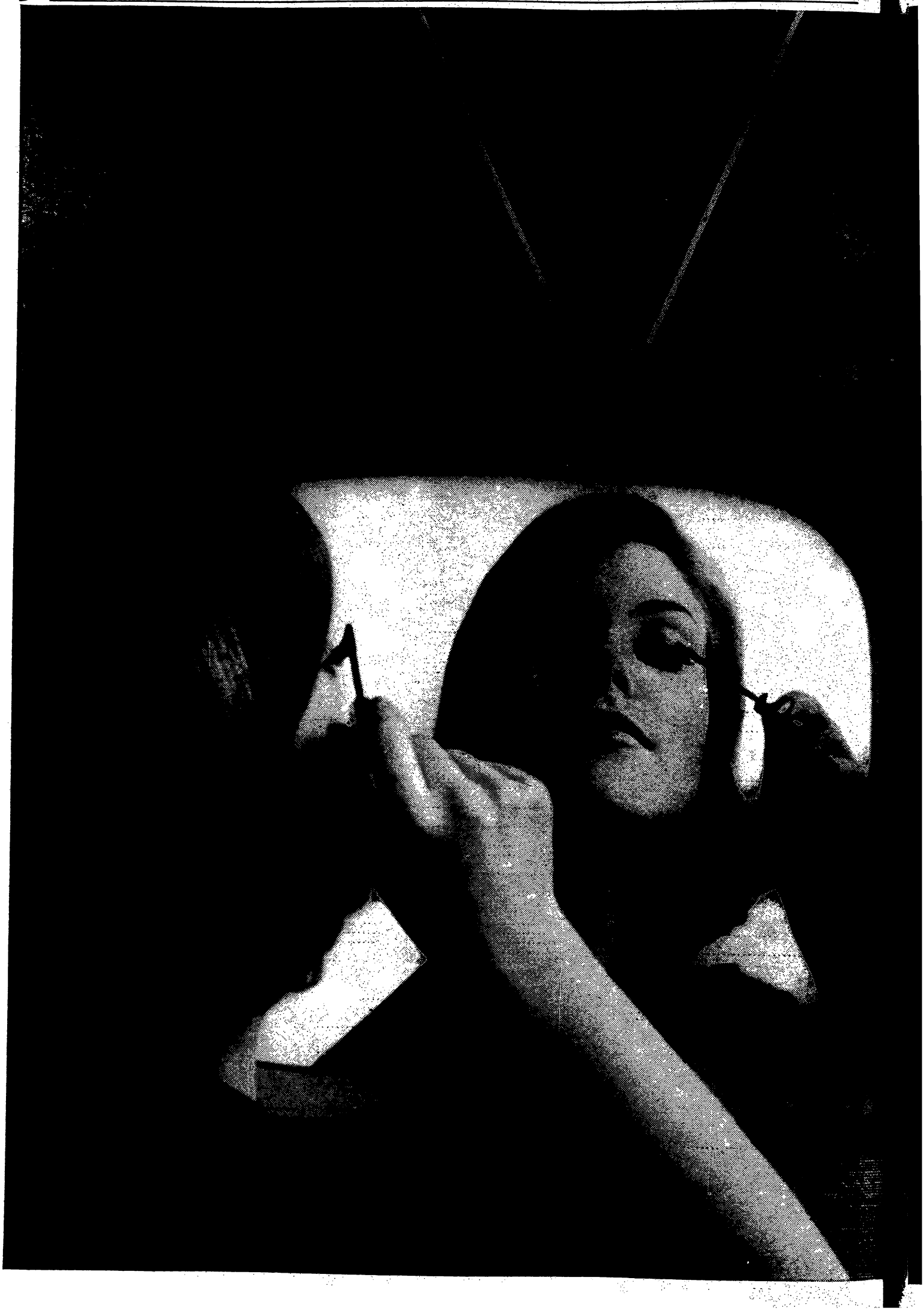
There has been much controversy in connection with far too much use of filmed and videotaped material, a good deal of it emanating from America. Both officials and television program chiefs have admitted the "unbalance" between live and filmed shows, and an attempt at correcting this is to be made.

Apart from concentration on better grade television plays, comedies and musicals, Televicentro executives are planning introduction of more live programming. This to be more lavish than in the past, with greater attention to detail, use of top name personalities here, and higher budgets.

There are persistent rumors, unconfirmed, that comic Catinflas (Mario Moreno) may mount a tv spectacular along the lines of the Ed Sullivan Show. This having twin purpose of entertaining as well as plugging Mexico's tourist attractions.

Producer Raul Zenteno, of the more serious men in the industry, has mounted a children's show that is revolutionary, may set a trend in kiddie and adult fare. Instead of writing down to small fry, producer Zenteno has his scripts depict modern day situations, persons with whom children

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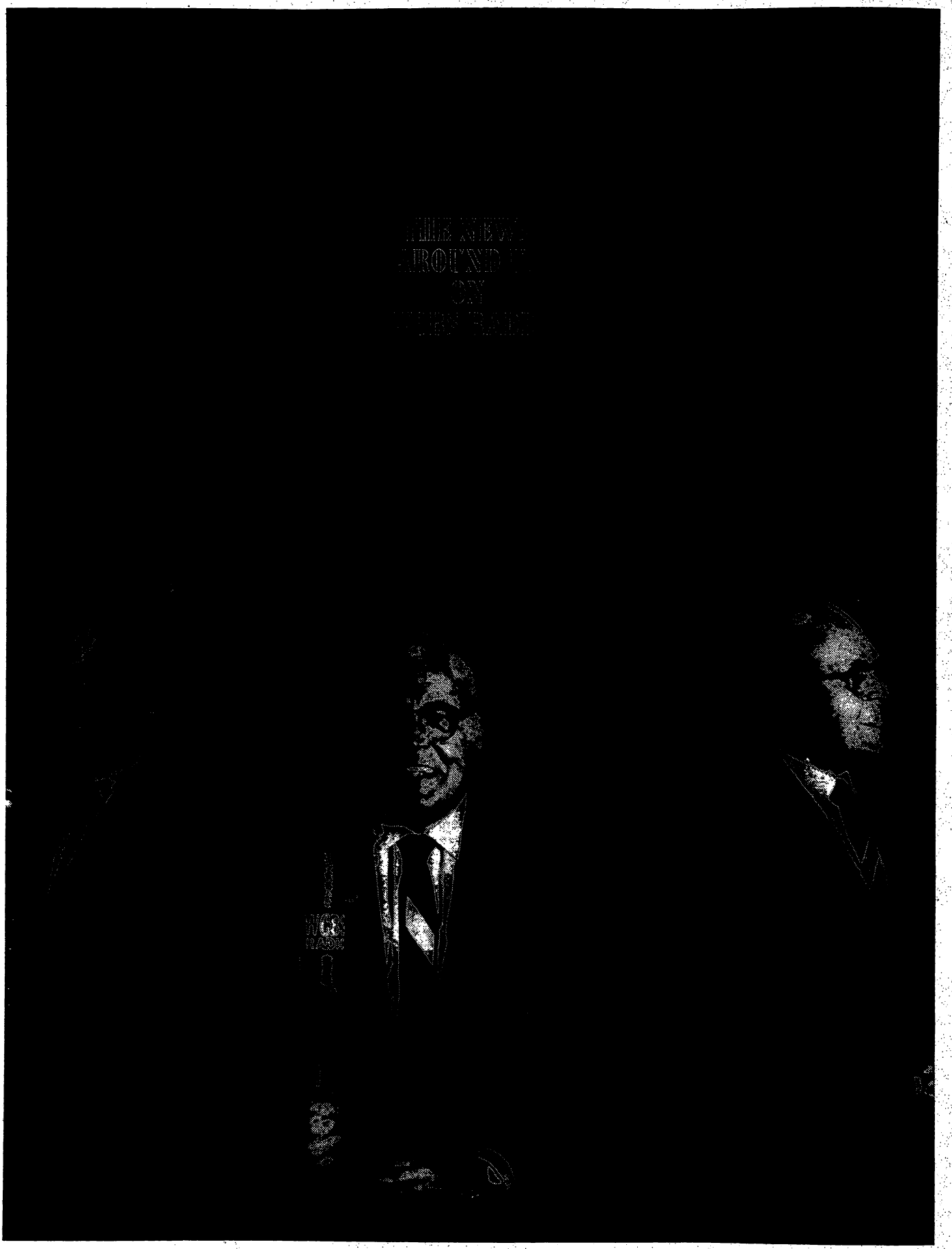


A reflection of television's power over women

Take the case of the small cosmetics company that started in 1956 with a television investment of $219,000. In succeeding years this company confined virtually *all* of its advertising budget to television and its sales increased over 75% annually. Today, its line of products has almost tripled, it is the leading television advertiser in its field (spending $14,000,000 last year alone), and its sales are approximately 1550% higher than they were five years ago!

The beauty of television lies in its matchless ability to influence the buying habits of the buying sex. Its unique power to pre-sell precisely matches the needs of our self-service economy. Expose the ladies to a new product on television one day, and you can be sure they will be looking for it in stores the next. The records are full of examples of television's dramatic ability to sell new ideas, new products, even build new companies. The cosmetics-toiletries industry is well aware of television's unrivaled selling power and, as a result, spends *twice* as many advertising dollars on television as on all other measured media combined! Within television the greatest part of this industry's investment goes to the network that for the past seven consecutive years has been the most attractive to women—

THE CBS TELEVISION NETWORK



WCBS Radio News of the metropolitan tri-state area with top anchor man **Ken Banghart.** CBS Network News with global events. The full scope of the day's news, the pulsebeat of events, the human side—political, financial and sports developments on the hour Monday through Friday. ■ News roundup on WCBS with Lou Adler, Bill Beutel, Douglas Edwards, Marty Glickman, Larry LeSueur, Dick Reeves, Prescott Robinson, Lowell Thomas, Dallas Townsend. And "Up To The Minute" with broadcasting's veteran news analyst Ken Banghart at 6 P.M.

880 AM/101.1 FM/CBS IN NEW YORK

Mexico

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can identify and whose problems parallel their own.

"It's all right to do fairy tales for children," Zenteno explained, "but you reach a saturation point. And, too, youth cannot live exclusively in a fairy tale world. They must know and understand contemporary life, and be educated in cultural maturity. Painlessly, of course."

As initial effort of his "The Viverolandra Hour," producer Zenteno staged a tv adaptation of "The Necklace" by Guy de Maupassant. Critics who first said "how can children possibly see and understand this" changed their minds when they saw the telecast. The adaptation was perfect and interesting, and while not written down, edited with a younger audience in mind. Incidentally, this program won accolades of adults as well.

Other similar mature efforts are in the offing and, under the gentle guidance of the Film Bureau, which has been urging "quality," as well as efforts of a hard core of producers, the trend toward programming is on an upward quality graph.

This means that there will be a certain readjustment in Mexican programming. American episodics stressing police, suspense, westerns, etc. where accent is on gunplay, brutality and cruelty, apparently will slowly be replaced by "entire family" tv fare.

Televicentro has already begun revision of its programming, exercising more care in production of its plays and comedies, soft-soaping its soap operas, and in general striving for quality.

Quality is the watchword in television. And it may be only anticipation of federal reforms of the Radio and Television Law. When the Senate convenes this September it may pass a drastic measure already approved by the Chamber of Deputies last year, which frowns on adventure, gangster, western, crime, etc episodics that are "too brutal and realistic." Official cooperation is to be given to development of live shows, and also those having some cultural content.

This, however, should not be interpreted as meaning that popular American series are slated to disappear from the Mexican market. A Televicentro executive said that American shows will continue to be transmitted here since they rank high in public popularity. There may be a bit of judicious editing here and there.

Mexican tv channels are constantly improving installations via purchase of equipment in the U.S., Germany, Japan, Italy and England, including Marconi and EMMI cameras, videotape mobile units, Siemens equipment linking up Channel 2 here with Guadalajara's Channel 4, etc.

Emilio Azcarraga, now positioned in two American stations in Los Angeles and San Antonio, with these exclusively transmitting Mexican programs, is readying further expansion by acquisitions in Chicago, New York, Miami and possibly other areas where a large Spanish speaking colony exists. Ultimately the American operation will be a network of stations fed with exclusively Mexican material.

London Agencies

London, July 24.

Two leading agencies here Smith-Warden and Hobson, Bates & Partners landed important accounts. Former is to handle all Dunn & Co. advertising from October, worth about $150,000 a year. Hobson, Bates has been appointed agents for Chiswick Products which, among other things, markets Cherry Blossom shoe polish . . . Government has officially thanked Erwin, Wasey, Ruthraff & Ryan for efforts in a major road safety campaign organized gratis . . . Being planned by the William Schlackman agency, a major investigation of "agency-client" relations. Survey will be based on 600 interviews with marketing and sales directors and has a basic purpose of assisting advertising agencies in their public relations activity.

Estimated Weekly Network TV Program Costs: '62-'63

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PROGRAM	NET-WORK	COST	SPONSOR	AGENCY	PRODUCER
Say When	NBC	2,700 (Per Segment)	Participating		S. Robert Rowe
Search for Tomorrow	CBS	2,500 (Per Segment)	P&G	Burnett	Frank Dodge
The Secret Storm	CBS	2,500 (Per Segment)	Participating		Roy Winsor
77 Sunset Strip	ABC	106,000	Armour	FCB	Howie Horowitz
			Beecham	K&E	
			Block Drug	Grey	
			Mobil	Bates	
			Noxzema	SSCB	
			R. J. Reynolds	Esty	
			Sunbeam	FCB	
			Schick	NCK	
			Whitehall	Bates	
			Philco	BBDO	
			Bulova	SSCB	
			Lincoln-Mercury	K&E	
Seven Keys	ABC	2,100 (Per Segment)	Participating		Bobbie John
Shell's Wonderful World of Golf	NBC	37,000	Shell Oil	K&E	Dick Darley
Sing Along With Mitch	NBC	86,000	Ballantine	Esty	Bill Hobin
			R. J. Reynolds	Esty	
			Buick Motors	McC-E	
			Kroeger Food Stores	C-M	
Red Skelton Hour	CBS	130,000	Best Foods	L&N	Cecil Barker
			Lever Bros.	not assigned	
			Philip Morris	B&B	
			S. C. Johnson	FCB	
Sky King	CBS	16,000	Nabisco	McC-E	MacGowan Prod.
Howard K. Smith—News & Comment	ABC	17,500	Nationwide Ins.	Ben Sackheim	Bill Kobin
Stoney Burke	ABC	114,000	Alberto-Culver	Compton	Leslie Stevens
			Con. Cigar	L&N	
			Schick	NCK	
			Bulova	SSCB	
			Lincoln-Mercury	K&E	
			Pharmacraft	Pepert, Keonig, Lois	
Ed Sullivan Show	CBS	120,000	Pillsbury Mills	Burnett	Bob Precht
			Lorillard	L&N	
			Revlon	Grey	
Danny Thomas Show	CBS	66,000	General Foods	B&B	Sheldon Leonard
Today	NBC	2,500 (Per Segment)	Participating		Al Morgan
Tonight with Johnny Carson	NBC	60,000	Adam Hats	Mogul	Perry Cross
			American Cyanamid	Perry Brown	
			Baldwin Piano	Hill, Rogers, Mason & Scott	
			Block Drug	SSCB	
			Dominion Electric Co.	Howard Swink	
			F&F Labs	Lilienfeld	
			Gold Seal	C-M	
			Lanvin Parfums	North	
			Lehn & Fink	Geyer	
			Liggett & Myers	JWT	
			Masonite	Buchen	
			MMM	MacM, J&A	
			Mirro Aluminum	Cramer-Krasselt	
			Mogen David	Weiss	
			Otto Bernz	Rumrill	
			Pharmaco	Ayer	
			Sheaffer Pen	BBDO	
			Sunbeam	FC&B	
			Trylon Products	Lilienfeld	
			Tubular Textile Machinery	Mogul	
			Wembley	Walker Saussy	
Top Cat	ABC	21,000	Transogram	MW&S	Hanna-Barbera
To Tell the Truth (Monday-Friday)	CBS	3,500 (Per Segment)	Participating		Gil Fates (exec) and Willie Stein
To Tell the Truth (Night)	CBS	33,000	R. J. Reynolds	Esty	Gil Fates (exec)
Truth or Consequences	NBC	2,800 (Per Segment)	Whitehall	Bates	Bruno Zirato, Jr.
			Participating		Ed Bailey
The Twentieth Century	CBS	40,000	Prudential	R. McC	Isaac Kleinerman
U.S. Steel Hour	CBS	60,000	U. S. Steel	BBDO	George Kondolf
Untouchables	ABC	112,000	Armour	FCB	Leonard Freeman
			Beecham	K&E	
			Block Drug	SSCB	
			Mobil	Bates	
			Philco	BBDO	
			Sunbeam	FCB	
			Whitehall	Bates	
Dick Van Dyke Show	CBS	53,000	Lorillard	L&N	Carl Reiner
			P&G	B&B	
The Verdict Is Yours	CBS	2,500 (Per Segment)	Participating		Bertram Berman
The Virginian	NBC	18,000	Helene Curtis	Weiss	Charles Marquis Warren
			Peter Paul	DFS	
			Warner-Lambert	L&F	
			Nabisco	McC-E	
			Carnation	EWRR	
			Philco	BBDO	
			Ford	JWT	
			Liggett & Myers	JWT	
			Green Giant	Burnett	
			Sperry Rand	Y&R	
			Bristol-Myers	Y&R	
			The Fritos	DFS	
			Texaco	B&B	
			Schick	NCK	
Vive Judson McKay!	NBC	56,500	Scott Paper	JWT	Don McGuire
			Brown & Williamson	Bates	
Voice of Firestone	ABC	28,500	Firestone	Sweeney & James	Frederick Heider
Wagon Train	ABC	125,000	Alberto-Culver	Compton	Howard Christie
			Bristol-Myers	SSCB	
			Bulova	SSCB	
			Gillette	Maxon	
			Lincoln-Mercury	K&E	
			P&G		
			R. J. Reynolds	Esty	
			Pharmacraft	PKL	
			Sunbeam	FCB	
			Union Carbide	Esty	
Jack Webb Show	CBS	62,000	General Electric	BBDO	Mike Meshikoff
Lawrence Welk Show	ABC	40,000	J. B. Williams	Parkson	Sam Lutz
			Whitehall	Bates	
What's My Line?	CBS	39,500	J. B. Williams	Parkson	Gil Fates
			Kellogg	Burnett	
Who Do You Trust?	ABC	2,100 (Per Segment)	Participating		Art Stark

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Why WNEM-TV bought Seven Arts' "Films of the 50's" Volumes 1, 2 and 3

Says James Gerity, Jr.:

"We purchased Volumes 1, 2 and 3 of Seven Arts' 'Films of the 50's' because this is the type of entertainment our viewers want. These Warner films are loaded with top stars in really good pictures . . . A natural for strong audience appeal.

"The fact that Seven Arts have a

greater amount of color than any other group

was another very important factor in my decision to buy. We have been telecasting color over Channel 5 for the past six years, and the large amount of color films in these groups is a great help in maintaining our color programming schedule.

"Channel 5 programs Seven Arts' 'Films of the 50's' on our late show Saturday night, early Sunday evening and on our Best of Hollywood specials in prime evening time."

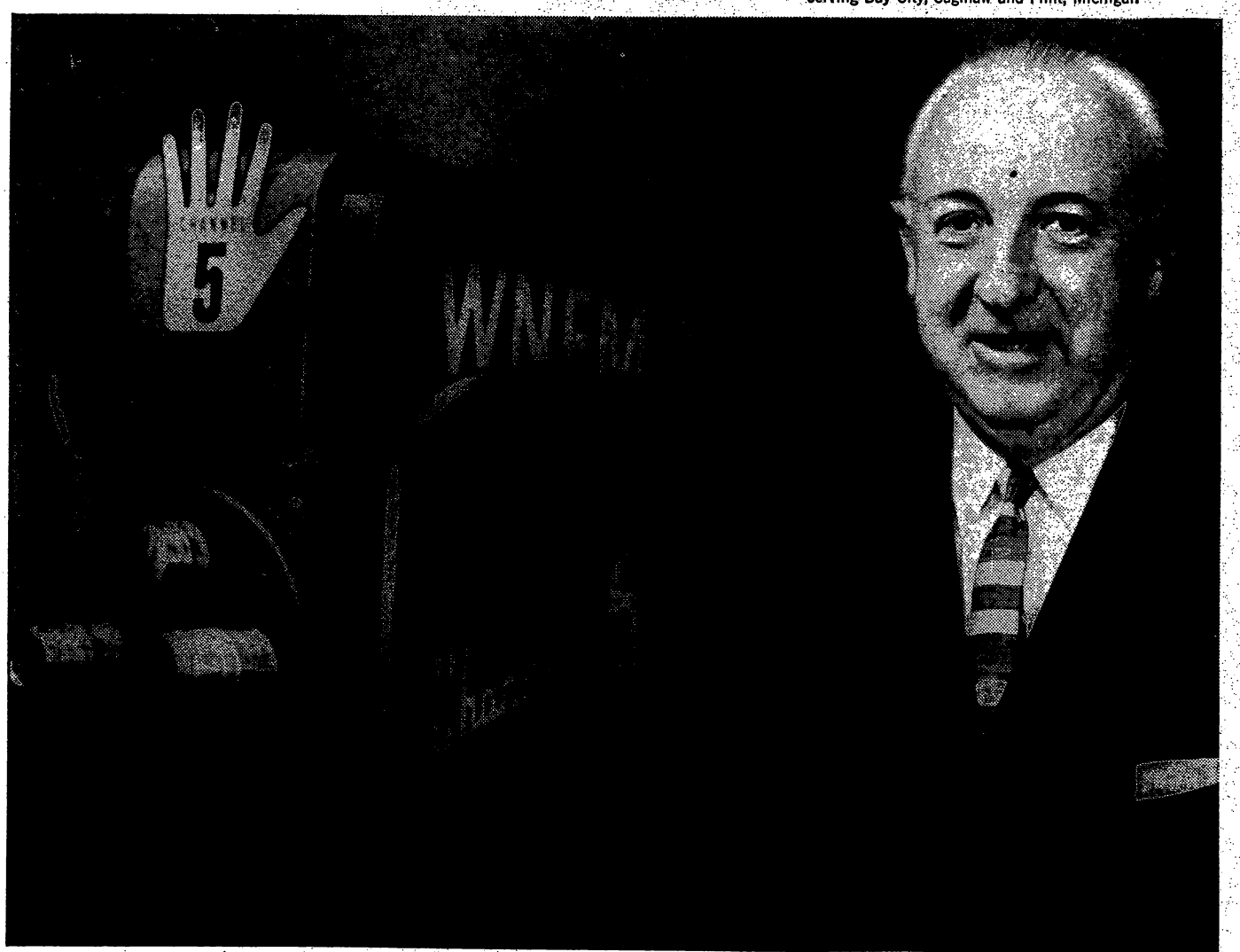
Seven Arts' "Films of the 50's"... Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse (P.O. Box 613), Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
LOS ANGELES: 15683 Royal Ridge Road, Sherman Oaks GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

James Gerity, Jr., President and General Manager, WNEM-TV serving Bay City, Saginaw and Flint, Michigan



Estimated Weekly Network TV Program Costs: '62-'63

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PROGRAM	NET-WORK	COST	SPONSOR	AGENCY	PRODUCER
Wide Country	NBC	117,000	Texaco	B&B	Ralph Edwards' Gemini Productions
			P&G	B&B	
			Schick	NCK	
Andy Williams Show	NBC	112,500	Polaroid	DDB	Alan Yorkin and Norman Lear
			American Home Prod.	SSCB	
			Kimberly Clark	FC&B	
			Noxzema	SSCB	
			Liggett & Myers	JWT	
			Miles Labs	Wade	
			Sperry Rand	Y&R	
Wide World of Sports	ABC	60,000	Bristol-Myers	DCSS	Roone Arledge
			General Motors	C-E	
			Gillette	Maxon	
			Lorillard	Grey	
			Sheaffer Pens	BBDO	
Jane Wyman Presents	ABC	2,200 (Per Segment)	Participating		
Young Dr. Malone	NBC	2,600 (Per Segment)	Participating		Carol Irwin
Loretta Young Show	CBS	60,000	Lever	JWT	John London
			Toni	North	
Your First Impression	NBC	2,800 (Per Segment)	Participating		Wes Kenney
Yours for a Song	ABC	18,000	Participating		Harry Salter

SPECS, SPECIALS, ETC.

As the World Turns	CBS	2,500			
Bell Telephone Hour	NBC	129,000	AT&T	Ayer	Barry Wood
Sid Caesar Specials	ABC	125,000	Con. Cigar	PKL	Leo Morgan
East-West Football	NBC	110,000	R J. Reynolds	Esty	
			Colgate	Bates	
			Savings & Loan Foundation	McC-E	
Election Night Coverage	CBS	275,000			CBS News
Five Star Special	CBS	150,000	General Foods	B&B	
Judy Garland Show (Repeat)	CBS	100,000	Chemstrand	DBB	
			Kitchens of Sara Lee	Hill, Rogers, Mason & Scott	
Girls Scouts' '62 Senior Roundup	CBS	92,500	General Foods Corp.	Y&R	
Hallmark Hall of Fame	NBC	130,000	Hallmark Cards	FC&B	George Schaefer
Hedda Gabler	CBS	300,000			David Susskind and Lars Schmidt
Bob Hope Shows	NBC	350,000	Timex	W&L	Jack Hope
			Chemstrand	DBB	
			Lever Bros.	FCB	
Danny Kaye Show	NBC	500,000	General Motors	C-E	
Macy's Thanksgiving Day Parade & Pre-Parade Circus	NBC	30,000	Lionel	Grey	
			Remco Industries	Webb	
Mr. Magoo's Christmas Carol	NBC	40,000	Timex	W&L	UPA Pictures with NBC-TV
Miss America Pageant	CBS	250,000			Paul Leviton
Opening Night at Lincoln Center	CBS	350,000	Corning Glass	BBDO	Robert Saudek Associates
Dinah Shore Shows	NBC	140,000	Sperry-Hutchinson	SSCB	George Schlatter
Tournament of Roses Parade	NBC	60,000	Minute Maid	DFS	NBC
Tournament of Roses Parade	CBS	70,000			Paul Leviton
The Wizard of Oz (Repeat)	CBS	200,000	P&G	B&B	MGM
World Of	NBC	36,000	Purex	Weiss	Eugene S. Jones

It Was Laugh or Perish

Continued from page 39

played to in Petrovsk weren't quite that hep, and then he turned to the waiting American.

"How do we know you American's won't be hiding a few bombs some place?"

"Okay, Yascha, see if this hits you. We send, say, 50,000,000 Americans to Russia to watch you guys and you send 50,000,000 Russians to watch us. Fair enough?"

"Why don't we send all of our people to America and you send all of your people to Russia?" asked the Russian sarcastically.

"Not a bad idea, Yascha!" said the American. "They've got exchange students, so why not exchange countries?"

The Russian merely smiled, shaking his head. The Iranian delegate stood up and said:

"We must forget past grievances. Although I am an Arab, I need not tell you men how much I have done to help such worthwhile causes as the B'nai B'rith . . . Why, some of my best friends . . ."

"Sit down, Salome!" shouted the Australian, "your fez is showing."

"Why don't you get back Down Under, Aussie?" snapped the Iranian. "I mean six feet down under!"

"Hey, the kid's hot!" cried the Australian.

"Fellas, please!" shouted the American. "Enough already with the crummy insult routines. We're not getting paid to make each other laugh."

He turned to the Russian.

"Now what do you say, Yascha? Do we scrap the bombs and become friends or what?

"I would agree to your idea, but for one thing," said the Russian.

"What's that?"

"We're dedicated to taking over your country by 1973 and an agreement would only slow us down."

"Hmmm, that is a problem," said the American sarcastically, inwardly cursing himself for not coming up with a sharper squelcher.

The Briton said to the Russian:

"Why must you exterminate America? Or am I being a square, chap, for asking?"

As all the envoys looked at him, the Russian heaved a big sigh and said: "I can level with you gentlemen, We're all comies, we all think alike. Now here is the truth and I kid you not . . ."

"He got that when Paar visited East Germany," whispered the Czech delegate.

The Russian squelched him with a look, then went on:

"The reason we have to destroy the free world is . . . well, my country isn't doing too well . . ."

"By George!" said the Englishman.

"By Jove!" said the Australian.

"Buy Japanese!" said the Nipponese cutup, getting in a free plug.

Meanwhile, the American was regarding the Russian fixedly.

"Then your country can't really coexist with mine? Is that what you're trying to tell me, Yascha?"

"I'm afraid so," said the Russian sadly, "Soviet goods cannot compete against American goods made in Japan. And we cannot scrap our bombs because, well—we've got all our money tied up in them."

The American though awhile, then a big smile came over his face.

"Wait a minute, fellas. I think I've got it!"

As one man, the delegation of comics crowded around the American to hear his proposed solution.

"We keep our bombs, see? And you keep your bombs. And what's more, we shoot off the stuff!"

All gasped in shocked disbelief.

"Only instead of those crazy warheads," continued the American excitedly, "we stick on Roman candles and pinwheels and sparklers and declare a new international holiday—we can call it Peace Day—and we have ourselves a ball shooting off the fireworks, nobody gets hurt . . . what do you say, Yascha?"

Ninety seven comics looked hopefully at the Russian, who looked uncertainly at the American.

"The world's been having a rough time, Yascha," said the Yank softly. "What do you say we give 'em a few laughs for a change?"

The Russian smiled and nodded, the comics began embracing each other, laughing and crying and the World finally became a place fit to live in.

TV Updates The Civil War

Continued from page 39

charges that DGA in Hollywood is filled with men more interested in making their organization a "country club" than a bargaining agent. When you get right down to it, neither Coast really denies the other's charges; they just resent the other Coast having said it.

Now take IATSE. That union seems to be motion picture oriented and since motion pictures grew up in Hollywood, it might be said that the union is also Hollywood-oriented. IBEW and NABET grew strong in radio and tv, and, because the traditional homebase of broadcasting has been New York, one might say they are New York-oriented. One might say anything, but, in these two cases, what was true no longer is true, not really. Television has drifted west and motion pictures have drifted everywhere, but, at the terrible risk of the first possibly out-and-out indefensible observation in this essay, IATSE is still "acting Hollywood" and the other two technical unions are still "acting New York."

Nobody in either union has even remotely suggested, at least not publicly, that the factions might merge or even confederate. That would be asking too much; there are always those traditionally "insurmountable" problems to merger.

All the world knows the Pacific is greener than the Atlantic . . . or does it?

Obviously, not the Civil War, not the Wright Bros., not Alexander Graham Bell nor the Harrimans could bring two worlds together. Some observers will probably die wondering what innovation it will take to bring Hollywood and New York into the union of nations.

611G Net Income For Desilu Prod.

Hollywood, July 24.

Net income of Desilu Productions Inc. for the fiscal year ending last April 28 was $611,921, according the company. This return was the equivalent of 53 cents a share split among the 1,155,940 common shares outstanding.

The return the year before was only $319,146. Desi Arnaz, prexy, said the large increase was due to two factors: (1) "the extraordinary income (net) of $340,540" from the sale of the company's "residual interest" in one series; (2) trimming of the company that provided a net operating income of $271,281. Year before, however, net operating income was the same as the full net income—$319,146.

Gross last year was $14,22,3850 against $19,845,513 the year before.

ALLIED POST-'50s INTO 11 MARKETS

Allied Artists latest package of 32 post '50 feature pix, "Cavalcade of the 60's, Group II," has been sold in 11 markets.

Titles in the bundle include "Love in the Afternoon," with Gary Cooper and Audrey Hepburn; "Crime in the Streets," with Sal Mineo and John Cassavetes; "Hiawatha," with Vincent Edwards; "The Big Circus," with Victor Mature and Red Buttons; "King of the Roaring 20's," with David Janssen and Mickey Rooney; and "Look in Any Window," with Paul Anka.

Stations signed are WABC (first run) and WOR, both New York; WGN, Chicago; KMOX, St. Louis; WCAU, Philadelphia; WKZO, Kalamazoo; WPTV, Palm Beach; KYW, Cleveland; WBEN, Buffalo; KTVK, Phoenix; and KSHO, Las Vegas.

Ward Baking Hot For N.O. Documentaries

New Orleans, July 24.

In a deal somewhat similar to the bankrolling of instant news specials on the networks, Ward Baking (for Tip-Top bread) has bought a group of special local news and documentary shows to be produced during the year by WDSU-TV, New Orleans.

Tentative blueprint calls for an average of one hour or half-hour show a month.

WDSU general manager O. Louis Read says it is especially encouraging to have a big national advertiser show full confidence in the judgment and abilities of a local station. It's also encouraging, he says, "to know that mature advertisers are becoming increasingly aware of the benefits of association with serious community service programming on the local level."

Minow: Man or Myth?

Continued from page 28

worry about the Kennedy image and campaigns to come.

Whether this is but a temporary slack in the Kennedy appeal will be seen as time abides. But the weaker Kennedy is the more he'll have to depend on allies for support. When on top of everything and riding high, Kennedy doesn't need anybody, including Minow. But when suffering reverses, a man like Minow and his followers may have a bigger and bigger voice and get White House comfort and support in writing his own ticket and that for the broadcasters' too.

There'll undoubtedly be reverses for Minow even if he gets a top rating by the White House. But in the long run, Minow, the man and the ism, can be counted on to affect the operations of broadcasting in no superficial way. At best, the industryites who fear his philosophy can wage only a defensive war against him. At worst, they'll be routed. Then, the present-day patronizing talk heard about Minow (as a nice young fellow who's realized the error of his brash young turk days) will have a fatuous ring to it.





'TV' sounds simple; deceptively simple. 'Associated-Rediffusion' sounds much more complex; and it is. Set out to give the best of television to the vast family of Londoners, with all their various tastes—and often to all of Britain as well—and you quickly have a very complex pattern of programmes. The Big Top, and the pick of the pops; drama and comedy; plays, films, musicals; music itself, for imagining, remembering—or forgetting, streamlined series like 'Echo Four-Two'; human documents, like the programmes of Daniel Farson; panel games and variety; national and world affairs in 'This Week'. . . . That's not all, but it's enough to show that 'Take Your Pick' is more than a very popular show—it's just what Associated-Rediffusion likes people to do. Which (not surprisingly) is why over nine million Londoners do it.

ASSOCIATED-REDIFFUSION
gives
LONDON
the best of all
TELEVISION

TELEVISION HOUSE • KINGSWAY • LONDON WC2





'DODD-GOODERS' NAB TARGET

Away We Go With Gleason

Jackie Gleason, who returns to CBS-TV in the fall, is reintroducing some old fashioned publicity to tv. Come Aug. 9, he and virtually everybody on (or behind) the stanza will take a transcontinental 10-day ride on "The Great Gleason Express Train."

Gleason, writers Walter Stone, Jimmy Shelton, Syd Zelinka and Will Glickman, director Seymour Robbie, producer Jack Philbin, batoner Sammy Spear, choreographer June Taylor, p.r. man Pete McGovern and the secretaries, Sydell Friedlander and Barbara Jo Lillie, will be on the ride, along with others, as yet unnamed.

For the purposes of ballyhoo and interviews, the three or four-car special train will stop in Phoenix, Denver, K.C., St. Louis, Chicago, Pittsburgh, Baltimore and then finally N.Y. (It'll start in Hollywood). Web and Gleason's sponsors are splitting the high rail tab.

Big CBC Revenue Drop Cues Demand For New Study of Canada B'casting

Ottawa, July 24.

Competition from new non-CBC television stations in Canadian Broadcasting Corp. between $10,000,000 and $12,000,000 last (fiscal) year, the corporation figured. CBC's annual report for the year ending March 31, 1962, warned the public-owned corporation would have to get more public funds from parliament or reduce program quality for extent of service, or both.

CBC pres. J. Alphonse Ouimet asked for another major study, via a government-appointed commission, to clarify broadcasting in Canada. The last such probe was held in 1957.

Ouimet also wanted a new policy under which CBC and not private applicants would be given future second video outlets in areas where only one tv station exists. In this policy, the existing station could switch affiliation to CBC's competing web, CTV. He reaffirmed CBC's determination not to allow its network to be split.

The corporation plans to continue and enhance its advertising promotion to buck the downward trend of its commercial revenues.

During its fiscal year, 1961-62, CBC got a capital grant of $9,640,000 from parliament, spent $6,214,232 and returned the rest to the federal treasury. CBC's operating costs totalled $107,611,154, of which 59% was for shows, 12.8% for web distribution.

The corporation's annual report included a report from the directors. They said tv drama would be governed by a "good taste" policy. This would include continuation of special kinds of plays, such as the "avante garde" sort. But the directors warned that language in those plays would have to be watched. "Certain expressions," they said, may exceed the normal limits of public good taste and are not to be used even though their deletion may, in some measure, detract from the impact of the dramatic work." The policy would also have these shows aired infrequently and scheduled at appropriate times with regard to content and potential audience. Explanations of the natures of the shows precede them on the air.

Capital Cities In 77% Profit Hike

Capital Cities Broadcasting reports a first half operating profit before depreciation of $2.33 per share for 1962 compared to $1.32 per share for the first six months of '61, a rise of 77%.

Increases included the operations of WKBW-AM-TV, Buffalo, from May of '61, and WPAT-AM-FM, Paterson (Metropolitan New York), for 1962 only, along with the earnings of the group's other radio and tv outlets in the east.

Net broadcasting income totaled $7,314,395 for first half '62 compared to $4,293,596 last year. Net income after taxes this year's first six months was $666,375 against $462,616 last year.

JAY WARD SETS UP A TV BLURB DEPT.

Despite the general sag in animated production, Jay Ward Productions, producers of the "Bullwinkle" and "Rocky and His Friends" tv cartoon shows, have announced formation of a strictly tv blurb department.

Ward already reports longrange deals with General Mills ("Bullwinkle" sponsor), for which the company did blurb work last season in connection with the NBC web show, and Colgate-Palmolive, with which the production firm has a merchandising tieup on Bulwinkle and Rocky soap dispensers.

Pete Burness, a WP cartoon director, will be veepee of the new operation.

Ford's 500G For A Bernstein TV Musical Drama

Leonard Bernstein has been commissioned by the Ford Motor Co. to compose an "original musical drama" to be done next April on CBS-TV. It'll be the first thing of this nature the conductor-composer has done since "West Side Story," and it's understood he'll soon be locking himself up somewhere in Maine to work on the score, and book which have evidently been brewing in his head for some weeks.

Deal was closed mid-week last in Detroit. Stanza will be 90-minutes long, and come, probably via tape, from sleek new Ford Auditorium there, where a live audience will be gathered to see it.

Evidently it won't be a glum theme, but that's all anyone involved will say about the musical at this moment. And as for its post-tv Broadway potential — nobody's denied the possibility that Bernstein might seek a Broadway outlet (perhaps with revisions) later on.

One estimate is that the show alone will cost Ford in the vicinity of $500,000. The original was bought along with three Bernstein tape repeats—his Moscow concert, another built about Glenn Gould and Eileen Farrell and the third around the modernistics of Aaron Copeland, et al.

It so happens that '63 will also be the 100th year since the birth of Henry Ford.

WRNJ-FM SALE OKAYED

Atlantic City, July 24.

Operation of WRNJ-FM, located in the Ritz-Carlton hotel, has been assumed by the WRNJ Associates, Inc., of which Edward R. Newman, Philadelphia radio and advertising man, is president and treasurer.

The FCC approved transfer of the license last week. Sales price was reported at $27,000. Previous owner was Melvin Gollub, of Philadelphia, owner of WIFI-FM there.

COLLINS FED UP BEING SCAPEGOAT

Washington, July 24.

National Assn. of Broadcasters prexy LeRoy Collins has struck at the Dodd-gooders who blame juve delinquency on television.

While not issuing a direct broadside against Sen. Thomas Dodd (D.-Conn.) he charged "many Congressional inquiries into delinquency produce little more than sensational headlines."

Collins spoke at the Ninth Annual National Institute on Crime and Delinquency in Seattle with copies of the talk released here. He predicted a critical report on tv's alleged role in juve misbehavior brought out in recent hearings held by Dodd's Juvenile Delinquency subcommittee.

Refusing to be drawn into an all-out whitewash, the NAB prexy admitted that tv has "room to improve. He proposed some Minow-in-reverse shows about juves stressing the broad view and without being limited to documentaries.

Collins said, "Today's most popular scapegoat seems to be television." He went in to emphasize, "We delude ourselves if in our zeal to place the blame for the shortcomings of our society, we single out television as being the prime culprit."

In an indirect swipe at Dodd, Collins added, "Every bit of serious research available simply fails to establish a causal connection between so-called crime-and-violence television programming and delinquent behavior."

Continuing the rapier instead of the bludgeon approach, the NAB head asked that the tv screen be retired to pasture "by those in search of easy, catch-all explanations for delinquent behavior."

Collins waxed more hopefully on the upcoming juve conference sponsored by the Dept. of Health, Education and Welfare.

By way of comparison to the Dodd spectacular, Collins averred that the conference is "a search for truth wherever it may lead." He said the industry is cooperating to help meet juve needs "in the most constructive manner possible."

Collins told the National Council on Crime and Delinquency that the industry should help in separating juve facts from fiction through varied programming. In this respect, he added that the "whole gamut of human involvement" can be covered in such programs.

He asked the Council's help in producing juve programs-documentary and otherwise.

Capitol Not Capital

Washington, July 24.

Major industry casualty in the wielding of the hot Dodd rod was Ollie Treyz, the ex-ABC-TV prexy who is now a sales exec and veepee for Warner Bros.-TV.

Since the parent AB-PT, notably because of its television arm, is enjoying peak six-months profits, with most of the business already written as of the March date when Treyz exited the network, the conclusion here is that the dropping of the Treyz axe could not logically be related to business or profits, but to the "Dodd climate" in the wake of the "Bus Stop" imbroglio.

YERGIN'S WBC SLOT

James Arthur Yergin has been named director of research for Westinghouse Broadcasting Co., succeeding Melvin A. Goldberg, who is joining the National Assn. of Broadcasters as v.p. and research director.

Yergin has been Goldberg's assistant at WBC.

BBC-TV's Audience Inroads But Com'l Channel Still Out in Lead

London, July 24.

Summer battle for tv audiences is going in favor of the commercial tv web. Fact is to be gleaned from official BBC figures issued for the quarter April-June 1962.

According to BBC, 54% of dual-channel homes looked at commercial shows during that period while 46% stayed with BBC. This compares with the previous quarter's figures of 52% for the indies and 48% BBC (this, however, was during the actors' layoff).

But when the Corporation's slice of the audience is held up against that for the similar period last year — 63% commercial, 37% on BBC — it will be noted that BBC-TV has made considerable headway in the popularity stakes and is proving a more lively competitor to the commercial outlet.

According to BBC, the number of people who viewed BBC-TV at any period during the day averaged out to 22,600,000 for the April-June quarter, slightly more than the 22,500,000 that viewed its competitor. A year ago, BBC reports, the places were reversed.

But taking hours of viewing between 5-11 p.m. (plus Saturday and Sunday afternoons) Corporation's average vidaudience worked out to 500,000 less than the indie outlet which had 6,500,000.

On the radio side, it is claimed that 600,000 more people listen to some broadcasts on the average day than a year ago. The average for all hours of sound broadcasting is 3,360,000 listeners, though 25,400,000 heard it at some point during the broadcasting day.

EMMETT KELLY SET ON CARTOON SERIES

Emmett Kelly, perhaps the most famous clown ever to play the circuit with Ringling Bros., Barnum Bailey, will front a series of 39 cartoon programs for Seven Arts Associated.

Clown will cut "live" wraparounds (consisting of over 100 different brief routines) for cartoon footage that Seven Arts now has in its library. Kelly will do his lensing in New York and Seven Arts says the finished half-hour series will be ready for syndication delivery sometime next October.

Chemstrand-Judy Could Go NBC In CBS Tint Tossout

NBC-TV is battling CBS-TV for the Judy Garland-Chemstrand special and if CBS loses it will be in good measure because that network won't have color tv. But hanging in the balance is far more than one show, even if it is by Miss Garland; Chemstrand hopes to do three specs next season if it can find time, and even if no one net work can accommodate all three, point is Chemstrand would like those in color too, which means it will favor the color webs (ABC is adding same).

Chemstrand plans to sell off half of the Garland show, which will be shot next December and shown between February and April. Sara Lee Kitchens which shared the tab on half of the last Garland hour on CBS will not be back. (NBC offered to guarantee half the production if Chemstrand comes its way; CBS did not.)

However, last week, CBS remained adamant on its first stand. Web issued a statement, said all rumors about largescale color for CBS-TV "are groundless." Only color activity is "routine maintenance" of equipment.

This means that Corning Glass, which will sponsor a two-hour kickoff of Lincoln Center next fall on CBS, and which also wants color, will be disappointed. Corning this week expressed hope CBS would come around since the bankroller was going ahead and making commercials in color. (Company makes the glass for color as well as b-w tubes.)

Telesynd Takeover Of Programmatic B'casting

Sales of programs and equipment of Programmatic Broadcasting Service will be taken over Aug. 1 by Telesynd, syndication division of the Wrather Corp.

Programmatic, a division of Muzak (also a part of the Wrather Corp.), was formed by parent Muzak in 1959 as a completely automated radio programming facility, and currently produces programs for AM and FM stations throughout the country including the Muzak o&o in New York, WBFM.

Wheelahan's N.D. Post

New Orleans, July 24.

Harold Wheelahan has been named manager of WDSU AM-FM here by A. Louis Read, executive v.p. of the Royal Street Corp. Wheelahan, formerly commercial manager of the station, is a veteran of 15 years in the broadcasting field. He joined WDSU in 1954.

Read also announced the appointment of Jack Murray as commercial manager and Morris Trahan as senior sales rep.

Jack Otter's New NBC Sales Status

Jack Otter will, in effect, become No. 2 man in NBC-TV sales. At present, the web's director of special program sales, Otter will become national sales manager, filling—for the moment without a stripe—the job held until a few weeks ago by Tom McFadden.

And taking Otter's place in charge of special programs is Sam Maxwell. (Last week, Maxwell was relieved by CBS-TV of his two-year position as general manager of network sales and then named coordinator of sales. It seemed that his old role under a new title was being filled by Carl Tillmanns, who, ironically, is ex-NBC.)

It appears inevitable that a stripe will go with the Otter job, unless it's reconstituted by sales boss Don Durgin. Job, when McFadden had it, carried a stripe and besides, the eastern and central sales heads have vicepresidencies and under the old order they reported to McFadden, who finally left NBC after nearly three decades to become an airlines marketing veep.

SEARS, ROEBUCK'S TV DAYTIME BUY

Marking the first time that a chain department store has come into network daytime television, Sears, Roebuck & Co. has bought 25 minutes on ABC-TV to be concentrated in a five-day period from Aug. 20-24.

In the nighttime sector, Edward Dalton Co., division of Mead Johnson & Co., has signed for participation in 10 ABC-TV programs. The 10 shows are "Combat," "The Sunday Night Movies," "The Untouchables," "Going My Way," "Wagon Train," "The Gallant Men," "77 Sunset Strip," "Naked City," "Mr. Smith Goes To Washington" and the "Fred Astaire Premiere." Kenyon & Eckhardt placed the business.



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TV'S INANIMATE ANIMATION

U.S. Sets Prix Italia Entries

Chicago, July 24.

Studs Terkel's "Born to Live," a 60-minute radio montage that was broadcast on WFMT, Chicago, has been picked as the U.S. entry for the special UNESCO award in this year's Prix Italia competition. In the regular radio and tv documentary categories, Broadcast Foundation of America is entering Tony Schwartz's "Adventures in Sound," broadcast on WNYC, New York, and NBC-TV's "Van Gogh—A Self Portrait."

The U.S. entries were selected by a panel consisting of Marya Mannes, tv critic for the Reporter; Davidson Taylor of the Columbia U. Arts Center; and Stockton Helffrich, manager of the New York Code office for the National Assn. of Broadcasters. Prix Italia results are to be announced by Sept. 25.

The UNESCO prize of $1,000 is a new award designated for documentary or dramatic work "which best illustrates the fundamental values of the East and West with the promise of world civilization." Terkel's documentary might be described as a "Family of Man" in sound.

Pilkington Report Under Attack For Skirting Issue on Foreign Imports

London, July 24.

The Radio and TV Safeguards Committee, a body comprising 16 unions repping all the creative and technical talent employed in radio and tv, has hours before the House of Lords debate on the future of broadcasting, hit out at the Pilkington Committee report for skating round the issue of a quota of foreign fare.

Safeguards Committee states that apart from a statement of "indefinite principles" nothing has been done by the report to safeguard against the amount of non-British program material on the airwaves here. Pilkington has neglected even to say, for instance, that present arrangements should continue, let alone be expanded.

The union Committee is particularly mortified that no action was suggested about restriction of the amount of American "pop" music broadcast by BBC Radio. According to the unions, BBC's sound service had been broadcasting about 60% American music over the past four years which meant that, in effect, it was "operating an American quota."

Unions also protested that there was need for an official quota to prevent the "dumping" of foreign tv product on the British networks. They named Yank product which had already recovered costs on the home market as "cut price" items.

Safeguards Committee aim is to "take every necessary action to preserve the British character of British broadcasting."

WGN's 24-Sheet Traveling Hoopla

Chicago, July 24.

WGN Radio's local audience promotion campaign this summer will be echoed on billboards in such key ad agency cities as New York, Cincinnati, Minneapolis-St. Paul, St. Louis and Detroit for merchandising purposes. Station is posting 24-sheets in those cities in strategic locations where they are likely to catch the eye of the advertising trade off duty. In New York, for instance, WGN has bought two panels along the Westchester route of the New York Central.

The out-of-town billboards will be identical to those that are going up in 300 locations in Chicago, using the theme, "Chicago sounds Marvelous on WGN Radio—720." Same theme in the on-the-air promos. Promo manager Jim Hanlon intends to blanket the town with it for the next two months.

In tune with the campaign, WGN is seting up an exhibit at two consecutive expositions at McCormick Place that are expected to attract more than a million Chicagoans. The first is the International Trade Fair, which opens tomorrow (Wed.) for 18 days. It's to be followed by the World's Fair of Music and Sound Aug. 31 for 10 days.

Fremantle Sales

Bob Lapthorne, manager of Fremantle International in Australia who returned to his home base in Sydney after a tour of his Far Eastern territory, wrapped up sales of nine series in Hong Kong, two series in the Philippines, six in New Zealand and one in Thailand. Since his return to Australia, he also closed 22 deals in Australia.

Lapthorne also started negotiations with the projected tv service in Formosa. The series sold included "Biography," "The Garlund Touch," "It's A Wonderful World," "Mr. Lucky," "Adventure Theatre," "Dr. Hudson's Secret Journal," "High Adventure With Lowell Thomas," "DuPont Theatre" and "Foreign Intrigue."

KRLA a 'Mess' So Pasadena Station Loses Its License

Washington, July 24.

Casting aside several appeals, the FCC made final its denial of a license renewal for KRLA, Pasadena.

On the Coast, John Barrett, station manager, said the licenses will now go to the U.S. Court of Appeals in D.C. He said the station represents a $900,000 investment and has been operating profitably.

FCC took its final step by denying a series of motions and petitions by Eleven Ten Broadcasting Corp., the KRLA licensee, which had sought a new oral argument, a remand for hearings before an examiner and a reconsideration of FCC's March 15 decision jerking the operating permit.

"Our decision," FCC said, "rested upon the simple proposition that a licensee, knowing that his station 'was in a mess,' cannot leave for months, leave actual operation and management of the station in the hands of others, and reasonably expect the Commission to close its eyes to what occurred during the absence of the licensee because of the latter's unawareness of what was happening."

Donald Cooke, chief owner and general manager, was accused of efforts to mislead the commission." FCC said Jack Cooke, an "alien" as far as the assigned license is concerned, actually exercised control of KRLA for a period in direct violation of Sec. 310 of the Communications Act. FCC also charged that the station's program logs were altered to deceive the Commission, and that the "Find Perry Allen" contest was contrary to the public interest. FCC said Perry Allen wasn't in the L.A. area.

Plan Appeal

Los Angeles, July 24.

A court review of the FCC decision on KRLA will be sought by attorneys for Donald Cooke, sta-

(Continued on page 82)

BIG BLURB SLUMP BOTH EAST, WEST

"Both coasts are bleeding," is the way one commercial film producer sums up the current film production depression that has struck blurb makers, especially in the animation ranks.

Signaling the slump in the east is the recent shuttering of Columbia Broadcasting's Terrytoons commercial division in New York City. On the Coast, word is that exec-owners of three commercial animation studios have ceased drawing salaries in the pinch. Reports are that of the 1,000 members of the two cartoon unions in Los Angeles, close to half are currently unemployed (Screen Cartoonist Guild in commercials and Local 839 IATSE, in theatricals).

On the live-film front, curtailed production and slim profit margins have seen several foldings over the last months—Transfilm-Caravel, Bill Sturm studios, Sotherland productions withdrawal from New York and others.

In animated production, the short cycle of the cartoon as a video series, which peaked and fell back in the space of a single season, has contributed to the slump in more than one way. Besides the cutback in theatrical production, several industryites feel that the splurge in cartoon series turned clients away from animation in commercials. It's also felt that the terrific production strain of the series brought a sharp decline in quality. One producer points out that a major studio was at one point down to subbing prepared and numbered "mouth positions" etc. for original art work, and the resulting mediocrity has been partly responsible for the withdrawal.

Producers of the live-film blurbs are agreed that the major factor in their hardtimes has been prompted by the budget squeeze. While the client-agency budget has remained static over the years, there have been sharp increases in talent fees and residuals (in a couple of weeks the musicians get a 7% raise), technician salaries and on down the line. All the rises have come directly out of the stet. overall production budget, putting a gouge in the producer's profits.

Producer's say there also has been a definite swing to the return of old commercials and the extensions of the runs of blurbs current which has caused a sharp curtailment of original production.

WCBS Radio's Hockey, Basketball Schedule

WCBS Radio is going to cover Madison Square Garden hockey and pro basketball games for the first time. The CBS N.Y. o&o and the Garden signed a deal whereby the station next fall and winter would carry a total of 110 Ranger hockey and Knick hoop encounters.

Station is now in its second season of Yankee baseball coverage. Plus that it'll again have Ivy League Football in the fall. In short, WCBS Radio has gone big for sports. Most of the 110 Garden games will be carried at night.

WABC-TV Vox Pops the Public, Finds Most Viewers Like What They See

Despite critical mutterings from various quarters, the audience apparently likes what it's getting on television. That is one of the key conclusions to be derived from an opportunity WABC-TV, N.Y. flagship of the ABC-TV web, gave listeners to sound off about the station's operation. Marking the first such survey for any N.Y. station, WABC-TV general manager Joseph Stampler made 44 announcements during a 12-day period in May, requesting viewers to express their opinions on the station's services to the community. Exactly 906 replies were received with a distribution corresponding very closely to the station's coverage of the metropolitan and surrounding areas.

Only 14 letters specifically stated negative opinions about the station whereas 281 had favorable comments. Complaints about commercials ranged from 47 which said there were too many, 16 which said too loud and four which didn't like commercials at all.

There was a remarkably low percentage of opinions unfavorable to tv in general. Fifteen letters squawked about and only 10 complained about too much violence. Scattered letters called for more live drama, classical music, jazz, travelogs, ice hockey, fishing programs, stock car races, poetry, chess lessons and Liberace. One suggestion to the station, namely, to have an hourly time signal, has already been put into effect.

Howard K. Smith, whose "News and Comment" show is not high in the Nielsen ratings, nonetheless garnered the most favorable mentions in the poll with 125 letters voicing approval. Station execs pointed out that even though the 906 letters comprised a far higher sampling than any of the rating services use, the mail poll could not be used as an index of popularity. In the case of Smith, many viewers might have written in as a defensive measure, knowing that a show such as Smith's is liable to be yanked because of its low ratings.

Pointing to the fact that 119 letters thanked the stations for soliciting opinions from the public, Stamler said WABC-TV would conduct more audience reactions tests. Larry Pollock, the station's research director, said more specific inquiries would be made in the future.

Ruth Lyons—Tint Queen

Cincinnati, July 24.

Ruth Lyons brightened her crown for 20 years as queen bee of Crosley Broadcasting Corp. personalities with distinction of the most color hours on tv. Since her first live colorcast on Aug. 9, 1957, she has been tinted on WLW-T, Cincy, and later on other Crosley tvers in Dayton and Columbus, and Indianapolis, 90 minutes of her weekday "50-50 Club" series.

Her toprated daytime show has raised more than $2,000,000 for regional hospitals and children's welfare. Live audience for the show is reserved three years in advance and there is a waiting list of sponsors.

Kanter & Monash Pacted in 20th-TV Prod. Unit System

Launching a new production plan in which separate units will operate under various exec producers, 20th-Fox TV has pacted Hal Kanter and Paul Monash as the first two exec producers. Kanter will head a unit to produce comedies while Monash will be in charge of dramatic series.

William Self, v.p. in charge of production for the company, said individual producers would be hired as needed to augment the staff. TCF also signed three writers to prepare the pilots aimed at the 1963-64 season. Scripters include Dale Wasserman, who has been assigned to write the pilot script for "The Commuters," a one-hour dramatic series, and "Cress Delehanty," half-hour show. Charles Larson will write a one-hour western and Beirne Lay Jr. is writing "12 O'Clock High," hour series based on the studio's 1950 feature about the Air Force.

At least two other series on the company's schedule, "Misty" and "Three Coins in the Fountain," will be based on previous film features.

As his first assignment, Monash draws the studio's high-grossing "Peyton Place" to adapt as a tv series for the 1963-'64 season. Kanter presently is preparing and will produce "Arthur Godfrey in Hollywood," as a join venture of the studio and CBS. He is also polishing up some screenplays for 20th.

ONLY 1-YR. WCHJ RENEWAL

Washington, July 24.

WCHJ, Brookhaven, Miss., AM, was given a one-year license renewal by the FCC and accused of operating without a full time first-class operator.

Commission said the AM now has a full time man, but due to past behavior, FCC felt another review of the situation after 12 months was warranted.

Them's Fightin' Words

Chicago, July 24.

Meyer Weinberg, who authored the book "TV in America—the Morality of Hard Cash," sees no hope for improvement in the present system of tv in the U.S. and told a gathering here last week that if television is ever going to serve the best interests of the public it has to be operated by the federal government.

As he sees it, the industry's "huge political connections are too strong for a regulatory agency attempting to improve the quality and morality of what should be the most magnificent communications system in the world." Weinberg told the City Club of Chicago that the Federal Communications Commission has become a part of the tv industry and that commission chairman Newton Minow "has given up the fight."

He said the U.S. tv system is one that is "built of corruption" and fingerpointed the advertising industry as the chief heavy. Advertising men, he said, "regard the public only as gobblers of goods. They have no regard for what is shown, only how anything shown will help sell a product. They manipulate the mind of the country, and they don't give the public a true choice."

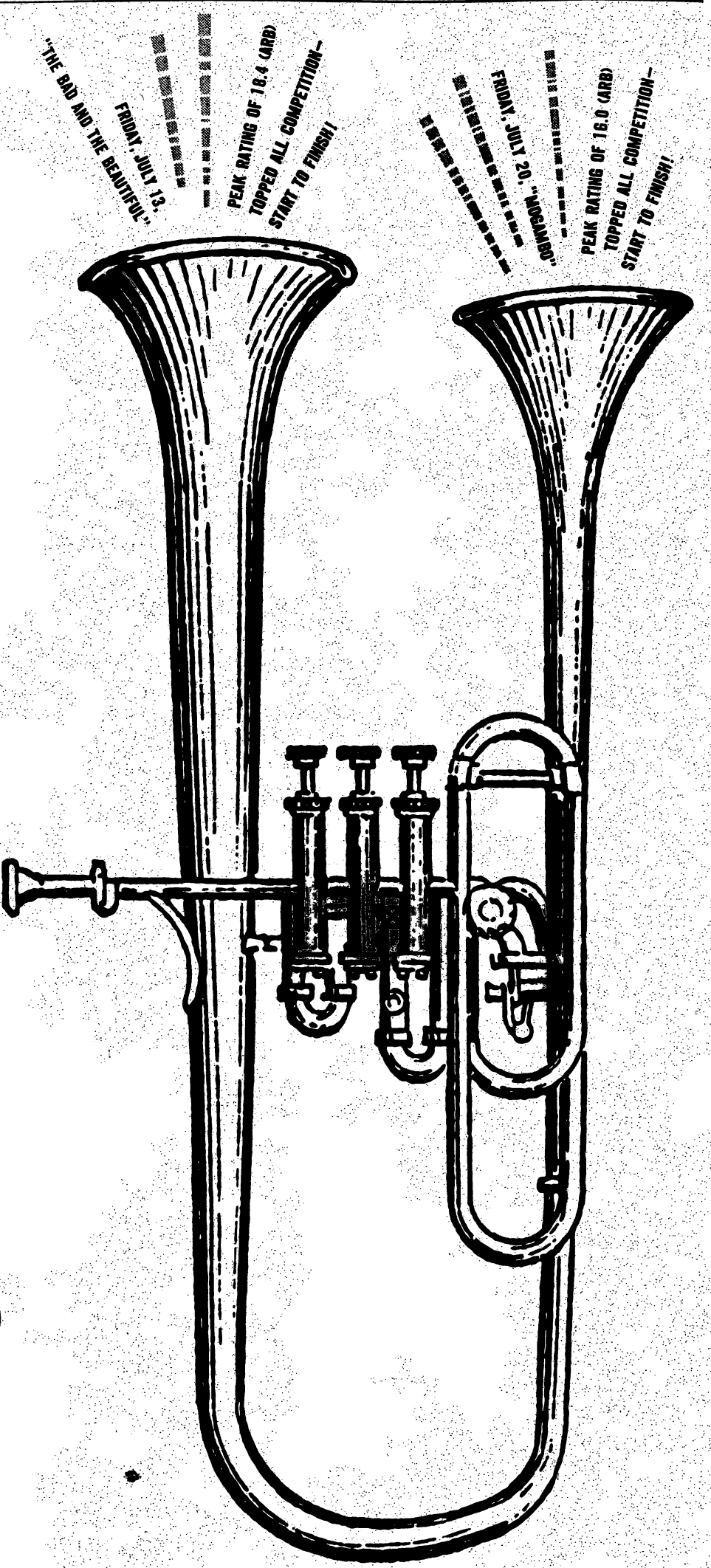
Liberace's Quest: Expanded 'Image'

Liberace, the mid-'50's fave of tv's femme viewers, says he wants to expand his "image" in his upcoming video return via the one-hour, once-a-month variety series slated by International Productions (Telesynd distribution).

Making a pitch to ad agency execs and press at New York cocktail party last week, the smiling 88ing show host said, "Right now the image is of candelabra, my brother George and love for my mother. There's nothing wrong with any of those, but I'd like to inject a little bit of me as I am and as I do during my in-person performances. I'd like audiences to rediscover the Liberace they knew, and discover things about Liberace they never knew."

About the in-persons, Liberace said the show, rather than dictating the locations, would follow his concert and club bookings, using panoramic backgrounds of the cities where filming is done to combine with guest shots (both interview and performing ala Jack Paar). He said he hoped to have guests with "something in common" with the locations, such as a Hildegarde in Milwaukee etc.

Series is scheduled to start shooting in Hollywood in August when Liberace is there for a Hollywood Bowl concert.



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IN NEW YORK CITY . .

WNBC-TV station manager **Pete Affe** touring the U.S. for a couple of weeks . . . **Isaac (Ike) Kleinerman**, producer of "Twentieth Century," completed Greek lensing for show to be aired via CBS-TV next season . . . WCBS gabber **Jack Sterling** plans opening his fourth and fifth laundromats on L.I. within a few months . . . **Irv Kagan** to WMCA sales staff from N.Y Post . . . CBS-TV program boss **Hubbell Robinson** signed **Gian-Carlo Menotti** for two musical projects for season after next . . . WPIX weather gal **Gloria Okon** doing traveling bit for Arnold Baker's for whom she pitches on tv . . . **Harry Novik** opened his new WLIB studios yesterday (Tues.) with wingding at the Harlem Lenox Ave. digs . . . **Ed Sullivan**, now in Europe, joined board of advisors of the Bedside Network of the Vet's Hospital Radio & TV Guild . . . **Fred Stettner** in town by mid-August to set up syndie sales staff here . . . Boston symph will get double exposure soon via NBC-TV's "Today"; web strip will devote two sessions to performances this week at Tanglewood, with **Sandy Vanocur** hosting; same orch, incidentally, is in 13 one-hour syndie tv tapes out of Seven Arts Associated distribbery . . . TV Academy's exec director **Peter Cott** flying west to meet with prexy-reelect **Bob Lewine** at org's headquarters; Cott will "alternate" from now on between eastern and western offices . . . CBS-TV biz affairs boss **Sol Iannucci** back in town after two-weeks on road, mostly Hollywood & Vine . . . Ditto pubinfo veep at same web — **Charlie Steinberg**, who has been on the Coast, too . . . WNBC-TV sales staffer **Carl Meyers** is sold on **Roberta Berman** of Peters, Griffin & Woodward; they'll hitch in fall . . . Bon Ami Film Distributing exec **Jackson E. Dube** off to London by air for meetings with London Films International and Programs Exchange officials . . . **Dick Mason**, subbing on "Yours for a Song," stays with it thru July 30 . . . Former CBS page **Don Sussman** joined staff of "Price Is Right" quizzer in time for associate producer **Edythe Chan** to vacation in North Carolina. Announcer **Jack Clark** will sub for "Price" emcee **Bill Cullen** for two weeks in August . . . **Helen Marcus**, "To Tell the Truth" casting director, off to Paris and the Riviera . . . **Clay Cole**, former host of WNTA-TV's disk show, "Record Wagon," now in the Saturday and Sunday night deepay slot on WINS . . . Mutual Broadcasting has set up a Los Angeles news bureau at station KHJ with **Alan Mahl** top editor . . . **Yale Roe**, assistant manager of daytime sales for ABC-TV, has authored a book "The Television Dilemma—Search for a Solution," which Hastings House is publishing Sept. 1 . . . Food and diet commentator **Carlton Fredericks** signed a 52-week deal for ABC Radio's "Flair," appearing three times a week . . . **Bill Sheehan** named London correspondent for ABC News, replacing **Yale Newman**, who is returning to New York for domestic assignments.

Max Buck, NBC-TV network sales veep, got plaque this week from the New England Supermarket Ad Club for "service" to supermarketing . . . **Ed McMahon** will be announcer for "Tonight" show when **Johnny Carson** takes over Oct. 8 . . . **Michael Koda**, who plays a foreign doctor on "Young Dr. Malone," was pressed happily into service during Monday's (23) three-web feed to Eurovision; he acted as German translator.

IN HOLLYWOOD

Southern California Broadcasters Assn. ventured for the first time beyond its radio orbit to jointly stage with Concerts, Inc. an aquacade, "Water Follies." Idea is to buttress its exchequer . . . **Frank Mullen**, onetime second in command at NBC, has accepted the presidency of AP Management Corp., which will service radio stations with educational and entertainment programs. Mullen is also prexy of Scenic Backgrounds, which supplies tv shows with custom-made setups . . . **Ed James** and **Seaman Jacobs** linked typewriters and pounding out scripts for "The Real McCoys" . . . **Mary Markham** hopped to London to show off her pilots . . . **Tammy Marihugh**, latter day Shirley Temple, aspiring to be the youngest ventriloquist. As **Art Linkletter** would say: "kids do the darndest things" . . . **Barry Shear** is all that's left of NBC-TV's entertainment producers, east or west . . . **Arthur Godfrey** talked **Hal Kanter** into writing and producing a special for him, "Arthur Godfrey in Hollywood" . . . KMPC's **Jerry Dexter** may go from shellac to tape. Two tv stations like his work . . . **Walter Winchell**'s pitch for a pool match between **Jackie Gleason** and the LA. Angels no-hit pitcher, **Bo Belinsky**, caught the fancy of **Don Fedderson** and he'd like to stage it as a tv special in his Palladium. He would build bleachers and glamorize it with film and tv stars. Proceeds would go to the Runyon Cancer Fund . . . **Art Rush** taped his first **Roy Rogers-Dale Evans** show for ABC-TV at the Seattle fair . . . "Ben Casey" producer **Matthew Rapf** flew all the way to Kona (Hawaii) just to fish and failed to land one of the big ones.

IN CHICAGO

Ben Scott resigned as sales manager of WIND. He's been with the station 18 years, the last four as sales manager . . . **Les Weinrott**, the erstwhile WBBM program chief who's now veep-general manager of the Reach, McClinton agency, moves to North Advertising on Aug. 15 to become prexy of the agency's new industrial division. The WBKB account tags along . . . **Jack Benny**, **Norman Corwin** and **Don McNeill** will receive their charter membership in the Radio Hall of Fame in person this Friday (27). They'll be guests of honor at the American College of Radio Arts, Crafts & Sciences in a luncheon at the Hilton . . . Local NBC sports editor **Johnny Erp** will produce the NBC Radio All-Star ballcast from Wrigley Field next Monday with WGN sportscaster **Jack Quinlan** again doing the play-by-play . . . **Stan Dale**, the WLS newscaster, has been tapped to call the shots at the Fire Dept. Thrill Show at Soldier Field this weekend . . . **John Bell**, former new director of WIND, has joined J. Walter Thompson's publications staff . . . **John Mies** of the WBBM-TV staff authored the original teleplay, "The Reno Affair," which the station will telecast tomorrow (Thurs.) on "Repertoire Theatre" . . . **Dorothy Pierce** and **Blanche Wheeler** joined the WBBM Radio sals promo department as promotion assistants.

IN WASHINGTON .

Films of CBS' "A Tour of the White House with Mrs. John F. Kennedy" presented to Library of Congress and Archives by Washington chief **David Schoenbrun** . . . **Don Allen** joins WTOP news following stint wi WKBM-TV, Youngstown, O. . . . **Maria Michal** appointed Senior Editor, Claims Research in New York office of NAB Code Authority . . . **Fulton Lewis Jr.** awarded American Legion Fourth Estate award . . . **Andrew C. Pearson**, son of NBC newsman **Leon Pearson** and nephew of columnist **Drew Pearson** joins NBC news . . . Maryland-D.C. Broadcasters' Assn. established $500 scholarship at Univ. of Maryland . . . **Ben Flynn**, CBS news Washington producer, interrupts Easthampton, N.Y. vacation to work on "At the Source" program with AFL-CIO **George Meany**.

IN LONDON

Granada-TV has requested that Sheffield and Liverpool Universities survey its adult education students to find how video can best help them in their studies . . . Wales (West and North) Television due to bow in September, appointed **Michael Glynn** as production exec . . .

(Continued from page 63)

WOMAN ON THE GO
With Lynn Walker, Joe Slattery, others
Producer: Don Dillion
Director: Carl Tubbs
30 Mins., Mon-Fri., 10:30 a.m.
PARTICIPATING
WBKB, Chicago

After months of casting, WBKB has come up with the right femme personality for its new ayem women's show. Lynne Walker is stylish, direct and relatively at ease. Now all that's needed is a format.

Billing itself as an opus that will cover "anything and everything in the world of women," or something to that effect, it actually turned out to be little more than an interview show, and not a very good one at that. Premiere outing was ambitious in the number of things it tried to do, even if it didn't succeed; but last Thursday's (19) show was a succession of three not very interesting interviews, two of them classifying as strictly plugsville. It smacked of television's early days.

The tecoff show on Monday had a feature on children's fashions that involved plugs for both a kiddie charm school and a Michigan Ave juve fashion salon. It built up to an embarrassing song contribution, with gestures, by four charmless enrollees in the school. Later, a lady psychiatrist was asked to watch and comment on a soapish dramatization of a common domestic problem, friction between a housewife and her mother-in-law, but it came to naught because the psychiatrist said there was no pat advice for that kind of situation. Most useful element in the initialer was a demonstration by one of Francois Pope's sons on how to cook shish kebab on the charcoal grill.

Perhaps it's a good thing that the later outing was devoted to interviewing. That's something Miss Walker has to learn to do better, and maybe she can get the proper hang of it during the summer. As of now, she's given to such responses as "that's perfectly remarkable . . . really" or "that sounds exciting," and she inclines to spend too much time making with the amenities.

But she impresses as an interesting new tv personality, a gal who apparently has something upstairs (as well as all over), and there's a promising chemistry between her sidekick Joe Slattery and herself. Seems as though something good ought to come from this duo, if producer Don Dillion can find something for them to do other than ask questions. *Les.*

Foreign TV Reviews

MIT DEN AUGEN EINER ISRAELI
(With the Eyes of an Israeli)
With Vera Elyashiv
70 Mins., Tues.
West German TV, from Hamburg

"I leave this land with the certainty that it has given me no clear answers, and remains a puzzle."

An exceptionally probing documentary, and one that was frank in its search of the differences between the mentalities of the West German people during the notorious 3d Reich and those of West Germany today. The documentary was made by a young girl, Vera Elyashiv, who is the correspondent of the Israeli newspaper Davar. She was invited last summer by the North German Television station in Hamburg to come to Germany, make as many interviews as interested her, and prepare this show as a mirror of what she saw, heard, found, and felt.

Born in Lithuania, Vera Elyashiv was 13 years old when the Germans seized her land, and like millions of her countrymen, she was deported. Through a miracle, she survived the Nazi terrors, and after the war went to Israel to start a new life.

She came here with the hope of finding a new Germany—and she returned to Israel with disquieting emotions, she reported. In talking with key political figures in Bonn, with writers and professors at the universities, she found that no clear picture of Germany's position in the coming world was maintained, that there was no absolute hope that East and West Germany would be united, and that true individual opposition in any questions of politics did not seem to exist.

In questioning the scholars, the officers, the judges, the states' attorneys, and the soldiers of the new West German Army, she found that many of these people had taken part in the activities of the 3d Reich. And their attitude of explaining why they had participated in this time of atrocities was "a helpless gesture of throwing of their hands in the air."

And, she revealed, 64% of the officers in the West Germany army took part in Hitler's war and carry the orders of the Nazi regime on their chests. Indeed, she noted that some of the current soldiers

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Tele Follow-Up Comment

Accent

John Ciardi guided "Accent" through an affectionate tour of the new and old West on last Thursday's (19) episode on CBS-TV. First half added up to a big fat plug for dude ranches, only slightly spiced with some reflections about the persistent need of the West to resurrect the ghost of the old frontier days. Working out of The Tumbling River Ranch in Grant, Colo., Ciardi conducted interviews with the ranch's owner and head wrangler, both of whom owned up that they liked people and horses, but not necessarily in that order.

The stanza had more point in the second half, focussing on Central City, Colo., a ghost town which has been truly resurrected as a tourist spectacle. Ciardi escorted the cameras along the town streets and wound up at the Central City Opera House where the show found a brilliant highlight in a long scene from Puccini's "Girl of the Golden West." Ciardi closed the show with some wistful readings from the tombstones in an abandoned cemetery.

Herm.

Camera Three

The death of author William Faulkner a few weeks ago has set off a rash of tv activity pegged to the writer and his works. One such program was last Sunday's (22) edition of CBS-TV's Camera Three which was devoted to a discussion by host James Macandrew and Faulkner scholars Malcolm Cowley and Cleanth Brooks about the man and his writings.

Much of the discussion centered around Faulkner's mythical Yoknapatawpha County, his involvement with the place and its characters, and his other uses of this vivid locale. The trio also talked about the South and Faulkner's involvement with it, his style, the writer as an artist, aspects of his personality, his imagination, his characters and their treatment, his relevance to the world, his themes, and some other topics.

It was a scholarly program which used its half-hour length to full advantage in the exploration it set out to undertake. Cowley, a critic and lecturer, edited the "Portable Faulkner" which was a big factor in the resurgence of interest in the author in the late 1940's to the present. Brooks is a Yale Professor, currently writing a book on Faulkner's works. The two men brought considerable information into the short time period and host Macandrew's questioning and commentary also served effectively. *Kali.*

Meet the Press

FCC Chairman Newton Minow still thinks tv is a vast wasteland. Same time, he has noted some improvement this year in the pubservice area, and he's expecting some improvement in the season coming.

Minow's current views were expressed on NBC-TV's "Meet the Press" Sunday (22) as the chairman faced James Reston of the N. Y. Times; John Steele of Time-Life; Marya Mannes of the Reporter; and NBC newsman Edwin Newman.

If the medium is still a "modified wasteland," Reston wanted to know what the commission was doing to hasten improvement. Minow cited the recent station

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LIVING WITH A GIANT
With Lord Boothby, others
Director: Rollo Gamble
Writer: Elkan Allan
60 Mins., Sun. (15), 6:30 p.m.
ABC-TV (film)

The "giant" in this Interlel telementary, originated by Associated-Rediffusion of London, is the U.S., casting its long and resented economic and social shadow over Canada. Without trying to bite off more than it could possibly (and profitably) chew, the British documentarians came up with a fascinating study of the pros and cons of U.S.-Dominion relations as seen from the Canadian viewpoint.

And a confused, often primitive viewpoint it is. What it comes down to, as Lord Boothby's voiceover declaimed, is the search for a national identity buttressed by economic vitality. More than anything, the film disclosed the real ache of Canadians—a national inferiority complex owing to the lack of that identity. Some Canadians think economic merger with the States is inevitable and wise; some express a preference for U.S. goods but feel guilty; others contend "we should be happy as we are"; and some aver that to join with the U.S. is to invite a wholesale invasion of Madison Avenue culture. Widest unanimity appears to be on the need for developing a national personality.

One impression left is that many Canadians like it both ways. Most appear determined to maintain Dominion independence, but there were French youth feeding jukeboxes for U.S. tunes, and the femme chapeau shopper who admitted admiration and preference for Yank-made bonnets.

But one of Canada's key internal problems is the enmity vis-a-vis British and French residents. As established by the program, this intramural split is a potent obstacle to a strong national culture and unity.

As the program observed, if America is Canada's giant, British Canada looms likewise to its French community And plainly, as the narration suggested, this is an ever-contracting world in which self-interest appears to be rapidly giving away to larger community interest. As Lord Boothby intoned, "Soon we shall have to learn to live with giants."

Pit.

JIM AND GERALDINE
With Jim & Bud Stewart
Producers: Stewarts
Director: George Paul
60 Mins., Mon.-Fri., 9:30 a.m.
WBKB, Chicago

In revamping its morning lineup, WBKB has expanded a successful half hour kidshow, "Here's Geraldine," to a full hour and changed the title to "Jim and Geraldine." It's usually risky to tamper with a show that's sailing smoothly, but this is one of those rare instances in television where twice as much has turned out to be twice as good. The episode caught last Thursday (19) was full of charm and proved a pleasant experience even for an adult.

Perhaps the outstanding thing about the show is that it doesn't condescend to the kiddies. Jim Stewart, who fronts it, relates to his viewers as a mature adult, and in the course of his chatting with them and the hand puppet giraffe, Geraldine (operated and spoken for by Stewart's wife, Bud), he exposes them to such things as nature life, poetry and good music in the context of entertainment. A third member of the cast, John Duck (enacted by a sound effects man), is its only buffoon—and he's only heard, not seen.

The Stewarts are engaging singers who tend to cull their repertoire from musical comedy, so that their selections are musically more sophisticated than the songs customarily performed on kidshows. On the show caught, they dueted on "The Ugly Duckling," a story song that Danny Kaye introduced in "Hans Christian Anderson." Later Stewart did a terrific lip synch on Kaye's comic monolog using classical melodies, "The Little Fiddle." Interlarding the songs were special slidefilm features, a demonstration of toys that kids can make themselves and cartoons.

Bud Stewart, as the giraffe, seems to have an instinctive affinity for the moppet mind, and she cues the responses of the kiddie viewers to what takes place on the program.

It's a mature show for the tykes, and one that breeds interest in the culture that the adult world is handing down to them. *Les.*

'Dr.' Minow To Radio: 'Come Lie On the Couch'

By LES CARPENTER

Washington.

"Dr." Minow wants radio on his couch over at the Federal Communications Commission for a thorough analysis. In the Minow view, radio has been neglected too long, and thus allowed to develop numerous symptoms not yet properly diagnosed at the Washington level.

Newton Minow, the FCC chairman, hasn't picked an exact date for his "shirtsleeves conference" (as he called it in his National Assn. of Broadcasters convention speech) with all reps of all facets of the radio industry. But it is a high priority matter in his judgment, and it is a sure thing for this fall.

Paramount problem, according to Minow is the devilish equation: more people, more radios, more stations resulting in smaller audiences and smaller profits. He and his fellow commissioners want to know what FCC can (or should) do to help.

There has been a freeze (with certain exceptions) on new AM stations since May 10, setting the stage for FCC's fresh and serious hard look at radio inflation. The freeze probably won't be lifted until FCC has reached some sort of judgment about where to go from here in granting new AM assignments.

While wanting to keep an open mind until after the shirtsleeves session, Minow's own thoughts run along the line of strengthening networks in radio. While it could never be said of him in television, Minow is pro-network in radio.

More Network Stations

Minow disclosed in an interview:

—He tends to favor permitting networks to own more than seven AMs, the present quota. Minow had hinted at this in his NAB convention speech. Of more significance now is the fact that the commission majority at this time disagrees with him. Minow thinks it might be desirable to allow webs to own up to 10 stations.

He also stresses the programming issue in noting the absence of some webs in some major cities. No one can quarrel that the nets have superior news coverage and it is absent from some markets.

—He would like to encourage development of an educational network in radio.

—He also foresees, hopefully, a FM network.

Commissioner Robert T. Bartley, for one, thinks that FM-Stereo is the hottest item in radio's future.

"The world is, indeed, beginning to beat a path to the door of FM-Stereo," Bartley told the Electronic Industries Assn. convention in New York.

"Why is FM-Stereo better?" he asked. "My answer is it adds a new dimension of realism to a system heretofore capable of rendering a very superior monaural high fidelity service. It brings to the public a new sense of reproduction which has previously been lacking . . . It adds depth and separation. When this is added to the already high standard of reproduction of which our FM system is capable, we have gone a long way in achieving the ultimate in the transmission of music and other entertainment. Truly a quality system."

Most recent FCC statistics on the financial health of radio are for the year 1960. An analysis of them paints a depressing picture.

One-third of the nation's radio stations reported a loss in 1960. Among those which did show a profit, almost 30% were barely in the black, reporting net earnings of less than $5,000.

In 1946, there were 996 AM stations, excluding network o&o's. Their income before taxes was $57,000,000.

In 1960, there were 3,451 AM stations, also excluding web o&o's. Their income before taxes was $51,000,000.

In 1946, when the population was 141,000,000, there were 34,000,000 radio homes.

By 1961, when the population was 184,000,000, there were 50,000,000 radio homes. There has, of course, been an enormous increase in automobile radios, although exact figures are not available. Chairman Minow thinks at least 20% of the nation's listening is done in cars.

Excessive commercials and the oversaturation of the music-news programming format are major items for the shirtsleeves conference.

Those who will attend might want to re-read the Minow speech to NAB, and these three paragraphs especially:

"Radio is slowly developing a new personality—its own unique personality. It is trying on new clothes. It is sowing seeds of a creative re-birth. But the question facing the Commission is whether we have created conditions that will encourage the maturing of this new personality or will stifle and wrap it, whether we are compounding rather than solving radio's problems.

"Let me state the general dilemma as I see it. We believe in free enterprise and all the benefits that flow from a competitive system. We believe the nation benefits from as many voices and as many choices as the airwaves permit. The Commission's highest duty is to encourage as wide a diversity of service to the public as is possible.

"But we are finding that in our competitive system, radio stations seem to have no mortality rate. Few radio stations ever decide—voluntarily—to leave the air. Radio stations do not fade away; they just multiply."

7 Video Channels Going in Manila & More to Come

By AARON PINES

Manila.

Television in the Philippines is hardly a decade old. However, the medium has so generated a great interest among Filipinos that today, they have become television-conscious. In Manila and its suburbs alone, a total of seven channels are in operation.

Channels 3 and 9, operated by CBN-ABS, beam their programs from Dewey Boulevard in Pasay City. In this city lies the studio of Channel 5. Channels 10 and 11 are located in Manila, the first is government-owned, the only one that is run by the government. In San Juan, Rizal, a good 30 minutes' drive from Manila, is situated the office and studio of Channel 13. The remaining television station, Channel 7, maintains its studio in Quezon City, the nation's capital.

In the Visayas and in Mindanao, two of the three big island-groups in the Philippines, viewers receive on their sets varied entertainment fares from two channels operating in Davao and in Cebu.

Apart from these, four more channels will begin operations shortly. One studio each will be constructed in Bacolod, Cebu, Davao, and Baguio. All these stress the fact that in the Philippines television is indeed, as the shop-worn cliche goes, here to stay.

With the price of a television set within the pocketbook of middleclass families, it is foreseen that a majority of homes will soon be sporting a set in the not too distant future.

In fact, it is being feared by movie-producing outfits that television might pose a threat to their industry. They are apprehensive that what has happened to Hollywood, which fights a losing battle with television, will also happen here.

Programs of the average station range from the educational kind to the purely entertaining variety. Lectures on health, judo lessons, cooking demonstrations, on-the-spot coverage of events of national importance like the last June 12 Independence Day rites held at the Luneta, a park in Manila, and Sunday Masses from part of what is regularly beamed on the different channels. Variety shows like "Leila Benitez Presents," "Student Canteen," "Eddie Ilarde Show" are some of the programs that fall under the pure entertainment category.

By and large, canned shows still constitute a main part of television fare. Gradually, however, this is being reduced to the minimum, with personalities from the other media of communications finding it worth their while to produce or participate in tv shows.

Television stations normally start their daily operations from 8 a.m. They continue broadcasting till about 11 p.m.

Metropolitan Vs. Total Audience

Continued from page 26

BOSTON

TV Homes in Survey Area — 1,797,500
TV Homes in Metro Area — 905,800
WBZ, WHDH, WNAC

		Metro Area Homes	%	Total Area Homes	%
1. Hazel (Thurs. 9:30-10:00)	WBZ	371,400	41	659,200	37
2. Perry Mason (Sat. 7:30-8:30)	WHDH	416,700	46	658,700	37
3. Dr. Kildare (Thurs. 8:30-9:30)	WBZ	398,600	44	622,700	35
4. Wagon Train (Wed. 7:30-8:30)	WBZ	335,100	37	568,000	32
5. International Showtime (Fri. 7:30-8:30)	WBZ	298,900	33	531,600	30
6. Ben Casey (Mon. 10:00-11:00)	WNAC	362,300	40	516,400	29
7. Sing Along (Thurs. 10:00-11:00)	WBZ	271,700	30	494,400	28
8. 87th Precinct (Mon. 9:00-10:00)	WBZ	308,000	34	493,500	27
9. Checkmate (Wed. 8:30-9:30)	WHDH	326,100	36	485,300	27
10. Price Is Right (Mon. 8:30-9:00)	WBZ	253,600	28	473,800	26
11. Pete & Gladys (Mon. 8:00-8:30)	WHDH	262,700	29	472,300	26
12. To Tell The Truth (Mon. 7:30-8:00)	WHDH	271,700	30	463,400	26
13. Bonanza (Sun. 9:00-10:00)	WBZ	199,300	22	449,500	25
14. Candid Camera; Gold (Sun. 10:00-10:30)	WHDH	226,500	25	429,900	24
15. Powell; Hope (Tues. 9:00-10:00)	WBZ	253,600	28	429,000	24
16. G.E. Theatre; JUDY (Sun. 9:00-9:30)	WHDH	298,900	33	425,100	24
17. Car 54 (Sun. 8:30-9:00)	WBZ	217,400	24	421,000	23
18. Disney's World (Sun. 7:30-8:30)	WBZ	226,500	25	419,100	23
19. Defenders (Sat. 8:30-9:30)	WHDH	280,800	31	412,700	23
20. Lassie (Sun. 7:00-7:30)	WHDH	217,400	24	410,000	23

CLEVELAND

TV Homes in Survey Area — 1,330,100
TV Homes in Metro Area — 528,400
KYW, WEWS, WJW

1. Ben Casey (Mon. 10:00-11:00)	WEWS	253,600	48	514,000	39
2. Real McCoys (Thurs. 8:30-9:00)	WEWS	216,600	41	456,100	34
3. Donna Reed (Thurs. 8:00-8:30)	WEWS	200,800	38	447,200	34
4. Wagon Train (Wed. 7:30-8:30)	KYW	195,500	37	428,000	32
5. My Three Sons (Thurs. 9:00-9:30)	WEWS	195,500	37	411,300	31
6. Sing Along (Thurs. 10:00-11:00)	KYW	169,100	32	396,400	30
7. Flintstones (Fri. 8:30-9:00)	WEWS	169,100	32	395,600	30
8. Ozzie & Harriet (Thurs. 7:30-8:00)	WEWS	179,700	34	394,500	30
9. Bonanza (Sun. 9:00-10:00)	KYW	126,800	24	377,500	28
10. 77 Sunset Strip (Fri. 9:00-10:00)	WEWS	190,200	36	376,200	28
11. Naked City (Wed. 10:00-11:00)	WEWS	184,900	35	372,000	28
12. Rifleman (Mon. 8:30-9:00)	WEWS	179,700	34	365,300	27
13. Leave It To Beaver (Sat. 8:30-9:00)	WEWS	137,400	26	358,900	27
14. Hazel (Thurs. 9:30-10:00)	KYW	163,800	31	354,900	27
15. Garry Moore (Tues. 10:00-11:00)	WJW	158,500	30	349,400	26
16. International Showtime (Fri. 7:30-8:30)	KYW	142,700	27	347,300	26
17. Hawaiian Eye (Wed. 9:00-10:00)	WEWS	179,700	34	341,700	26
18. Car 54 (Sun. 8:30-9:00)	KYW	148,000	28	339,800	26
19. Bugs Bunny (Tues. 7:30-8:00)	WEWS	190,200	36	339,700	26
20. Joey Bishop (Wed. 8:30-9:00)	KYW	137,400	26	337,200	25

SAN FRANCISCO

TV Homes in Survey Area — 1,405,400
TV Homes in Metro Area — 884,400
KTVU, KRON, KPIX, KGO

1. Wagon Train (Wed. 7:30-8:30)	KRON	336,100	38	442,600	31
2. Perry Mason (Sat. 7:30-8:30)	KPIX	344,900	39	413,600	29
3. Dr. Kildare (Thurs. 8:30-9:30)	KRON	283,000	32	375,000	27
4. Hazel (Thurs. 9:30-10:00)	KRON	265,300	30	352,500	25
5. To Tell The Truth (Mon. 7:30-8:00)	KPIX	221,100	25	315,900	22
6. Powell; Hope (Tues. 9:00-10:00)	KRON	229,900	26	314,300	22
7. Joey Bishop (Wed. 8:30-9:00)	KRON	212,300	24	307,600	22
8. Rawhide (Fri. 7:30-8:30)	KPIX	238,800	27	289,900	21
9. Jack Benny; JUDY (Sun. 9:30-10:00)	KPIX	221,100	25	281,200	20
10. Candid Camera; Gold (Sun. 10:00-10:30)	KPIX	221,100	25	279,300	20
11. G.E. Theatre; JUDY (Sun. 9:00-9:30)	KPIX	221,100	25	276,500	20
12. Checkmate (Wed. 8:30-9:30)	KPIX	221,100	25	274,000	19
13. Flintstones (Fri. 8:30-9:00)	KGO	212,300	24	273,800	19
14. Andy Griffith (Mon. 9:30-10:00)	KPIX	194,600	22	272,300	19
15. Defenders (Sat. 8:30-9:30)	KPIX	221,100	25	271,800	19
16. Donna Reed (Thurs. 8:00-8:30)	KGO	194,600	22	270,500	19
17. Gunsmoke (Sat. 10:00-11:00)	KPIX	212,300	24	269,100	19
18. Bonanza (Sun. 9:00-10:00)	KRON	176,900	20	265,600	19
19. Laramie; Loren (Tues. 7:30-8:30)	KRON	194,600	22	265,000	19
20. Lassie (Sun. 7:00-7:30)	KPIX	185,700	21	262,700	19

SEATTLE-TACOMA

TV Homes in Survey Area — 588,000
TV Homes in Metro Area — 390,000
KOMO, KING, KIRO, KTNT, KTVW

1. Wagon Train (Wed. 7:30-8:30)	KING	132,600	34	225,300	38
2. Donna Reed (Thurs. 8:00-8:30)	KOMO	156,000	40	222,800	38
3. Ben Casey (Mon. 10:00-11:00)	KOMO	140,400	36	204,800	35
4. Real McCoys (Thurs. 8:30-9:00)	KOMO	132,600	34	198,700	34
5. My Three Sons (Thurs. 9:00-9:30)	KOMO	132,600	34	193,600	33
6. International Showtime (Fri. 7:30-8:20)	KING	120,900	31	189,500	32
7. Ozzie & Harriet (Thurs. 7:30-8:00)	KOMO	128,700	33	186,300	32
8. Joey Bishop (Wed. 8:30-9:00)	KING	120,900	31	185,600	32
9. Powell; Elections; BB (Tues. 9:00-10:00)	KING	136,500	35	182,300	31
10. Hazel (Thurs. 9:30-10:00)	KING	117,000	30	178,000	30
11. Bus Stop (Sun. 9:00-10:00)	KOMO	132,600	34	176,700	30
12. Rifleman (Mon. 8:30-9:00)	KOMO	109,200	28	173,600	30
13. Cheyenne (Mon. 7:30-8:30)	KOMO	105,300	27	172,900	29
14. Expedition; Exped. (Mon. 7:00-7:30)	KOMO	101,400	26	171,800	29
15. Follow The Sun (Sun. 7:30-8:30)	KOMO	109,200	28	166,900	28
16. Flintstones (Fri. 8:30-9:00)	KOMO	124,800	32	166,000	28
17. Bugs Bunny (Tues. 7:30-8:00)	KOMO	101,400	26	158,000	27
18. Perry Mason (Sat. 7:30-8:30)	KIRO	124,800	32	156,700	27
19. New Breed (Tues. 8:30-9:30)	KOMO	93,600	24	154,700	26
20. Lawman (Sun. 8:30-9:00)	KOMO	85,800	22	154,500	26

(Continued on page 58)

Celler

Continued from page 21

the hearings, prepared some six months ago, Celler said: "We are not gunning for anybody, nor are we concerned with anyone's political views. But we are anxious that the people have access to diverse news and opinions, and that the true picture of the media of news communication be presented to the public."

Included also was this sentence: "Remedial legislation may grow out of this inquiry after all the results are in."

Other members of Celler's subcommittee besides Miller are: Peter W. Rodino Jr. (D-N.J.), Byron G. Rogers (D-Colo.), Harold D. Donohue (D-Mass.), Jack Brooks (D-Tex.), Herman Toll (D-Pa.), William M. McCulloch (R-Ohio) and George Meader (R-Mich.).

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'Fewer Live Shows But Better Ones' Keys Chi TV's '62-'63 Program Plans

By LES BROWN

Chicago.

Having come through the ordeal of the FCC public hearings last spring with generally passing grades—although without an "A" for effort—Chicago television will take on the new fall season with no monumental change in attitude. There will be some token concessions to complainants who appeared as witnesses before Commissioner Robert E. Lee—for instance, some new kiddie shows emphasizing education; the promise of more preemption of network fare for local specials; and, at WNBQ, a more desirable time slot for a religious opus—but otherwise the hearings will not have appreciably changed the character or the program schedules of Windy City tv.

Nor is the Federal Communications Commission's look-see into live local programming going to bring about an increase in locally produced shows; if anything, the aggregate number of live hours per week stands to be cut slightly from the past season. What is encouraging, however, is that most of the stations here continue to tinker with new program ideas, some of them quite ambitious if not revolutionary.

The key to this year's thinking with regard to next fall's schedules is "fewer live shows, but better ones." Most Chi stations are doing away with the flabby, indifferent five-a-week offerings in order to pour extra coin and effort into weightier, more consequential programs. As was proved this past season, the video shops here are capable of doing outstanding, even distinguished, work in the area of the news documentary. That's where most of the emphasis is going to be.

A Staff For One-Shots

In a year when the networks are tending to abandon the special, the Chicago stations are embracing it. WBKB with four special assignment crews at work, has more than a dozen in preparation for next fall, some of them already in the can. The ABC o&o is so enamored of the classy special that it recently hired away writer-director Bill Friedkin and cameraman Wilmer Butler from WGN-TV to work fulltime on one-shots.

Among the WBKB specials that are set for a fall showing are a Benny Goodman episode for the "Home Again" portfolio, a film that novelist Nelson Algren has been commissioned to make, at least one "Second City Reports" showcasing the click troupe of improvisational satirists here, a film on Jews in Germany shot by Sam Ventura and Ronny Born, Alex Dreier's opus on smut peddling, and a documentary on Poland made by Bob Lewandowski, "Walk Through the Curtain." The team of Norm Ross and David McElroy also a couple of specs in the works.

While WBKB tends to cover the sciences and humanities in its specials, WNBQ and WBBM-TV will concentrate almost exclusively on the news-documentary for one-shot programming that will preempt network fare.

WBBM-TV's news staff, under Bill Garry's direction, has enough special projects on tap to keep two newsfilm crews busy all next season—and that's in addition to crews assigned strictly to spot news coverage. Frank Reynolds is currently preparing a three-parter on Africa, and Hugh Hill is developing five telementaries on local subjects (the first of them on integrated neighborhoods). Carter Davidson is on tap for another overseas assignment, and there'll be at least one "I See Chicago" special before the year's end.

WNBQ, which did approximately one news-documentary per month this past season, has gotten more ambitious for the upcoming season and is projecting two or three a month in the 9:30 p.m. Monday period, plus a number of hourlong offerings that will preempt the network in prime time. They'll fall in the purview of Frank Jordan's NBC News department, and those plus a number of regular public affairs shows in Allen Burns' bailiwick will be virtually the extent of the NBC station's local programming next season.

While the trend to doing serious documentaries has been wholly rewarding locally in the 1961-62 season, it has nevertheless given Chicago television a grave complexion. Gone is the light touch and the easy, intelligent manner that used to characterize the local industry in the days of "Chicago Style." All but gone—principally at WNBQ and WBBM-TV—is the desire to entertain, and the showmanship.

Shying away from the documentary, the independent WGN-TV is mulling the possibility of a series of light music specials, on the order of the hourlong Tony Bennett one-man-show and the Florence Henderson-Bill Hayes showcase it did last season as episodes of "Great Music From Chicago." In addition, on the entertainment side, it will continue the Herb Lyon variety show, "Down You Go" and some half dozen kidshows, most of them partially live.

The indie also intends to nail down its corner on culture and is planning to strengthen "Great Music" (syndicated in 32 markets) by going after top-bracket long-hair artists and possibly some of the great European orchestras. In an attempt to hang on to the cultural image reflected by "Play of the Week," which has now run its course, WGN has purchased several packages of foreign art films which it will slot in the same 10:15 p.m. Saturday night period as was previously occupied by the NTA drama series.

Other nighttime entertainment projects intended for the fall will be a new show once a week on WBBM-TV and a Saturday night outing on WBKB, which Marty Faye's five-a-week stanza that will be supplanted by a second feature film each weeknight.

Kidshows promise to be more educational than ever. WGN-TV is bringing back "Treetop House" with a new hostess; WBBM-TV is creating a new series called "Wish Upon a Dream"; and WTTW has engaged Dr. Frances Horwich (ex-"Ding Dong School") for a fresh moppet series which will go out on the educational network. WBKB, showing more programming vitality this year than any station in town, is importing an educational kidshow from a Scranton, Pa. station ("Hatchy Milatchy," hosted by Nancy Berg) and has expanded the Jim and Bud Stewart strip ("Jim and Geraldine") to a full hour.

Best syndication customers for the coming season were WGN-TV and WNBQ, both of which shopped heavily for firstrun off-network film fare.

Djakarta

Continued from page 42

administrative) will operate the nation's first tv network. They are qualified men such as Que who studied tv planning, organization, coordination, programming and budgeting with the BBC in London and Birmingham and also "the art of interviewing."

Three colleagues, Messrs. Firman, chief technician of RRI Djakarta, Soedjadi and Soeharjono, have just got back from the United States where they spent periods of over a year in important American cities. Firman mastered engineering electronics; Soedjadi, acoustics; and Soeharjono, aerials.

Ten other Indonesian radio technicians are still in Czechoslavakia and Germany. Fifteen more are in Japan. All are about to return home—to serve the motherland's tv plant. Que said more men would be sent overseas if new foreign-trained staff is needed.

Working the other way traffic are foreign advisers who have come to Indonesia to lend a hand to the tv job. Two such are from BBC, London Japanese tv "brains" will be "imported" if deemed necessary. Under the Colombo Plan, they will come.

Metropolitan Vs. Total Audience

Continued from page 56

BALTIMORE

TV Homes in Survey Area — 1,390,900
TV Homes in Metro Area — 439,800
WMAR, WBAL, WJZ

		METRO AREA HOMES	%	TOTAL AREA HOMES	%
1. Rawhide (Fri. 7:30-8:30)	WMAR	189,100	43	249,800	18
2. Perry Mason (Sat. 7:30-8:30)	WMAR	193,500	44	232,100	17
3. Wagon Train (Wed. 7:30-8:30)	WBAL	175,900	40	222,800	16
4. Bonanza (Sun. 9:00-10:00)	WBAL	153,900	35	193,600	14
5. Ben Casey (Mon. 10:00-11:00)	WJZ	153,900	35	192,100	14
6. Gunsmoke (Sat. 10:00-11:00)	WMAR	158,300	36	188,000	14
7. Lassie (Sun. 7:00-7:30)	WMAR	153,900	35	186,500	13
8. Dr. Kildare (Thurs. 8:30-9:30)	WBAL	149,500	34	178,500	13
9. Danny Thomas (Mon. 9:00-9:30)	WMAR	136,300	31	173,200	12
10. Andy Griffith (Mon. 9:30-10:00)	WMAR	123,100	28	172,100	12
11. Hazel (Thurs. 9:30-10:00)	WBAL	140,700	32	171,200	12
12. Ed Sullivan (Sun. 8:00-9:00)	WMAR	123,100	28	170,400	12
13. Garry Moore (Tues. 10:00-11:00)	WMAR	145,100	33	169,300	12
14. To Tell The Truth (Mon. 7:30-8:30)	WMAR	127,500	29	165,700	12
15. Red Skelton (Tues. 9:00-9:30)	WMAR	127,500	29	164,000	12
16. Password (Tues. 8:00-8:30)	WMAR	114,300	26	163,200	12
17. Rifleman (Mon. 8:30-9:00)	WJZ	123,100	28	161,800	12
18. Sing Along (Thurs. 10:00-11:00)	WBAL	123,100	28	160,900	12
19. Route 66 (Fri. 8:30-9:30)	WMAR	136,300	31	157,000	11
20. Dennis The Menace (Sun. 7:30-8:00)	WMAR	118,700	27	151,600	11

CINCINNATI

TV Homes in Survey Area — 873,700
TV Homes in Metro Area — 316,000
WLWT, WCPO, WKRC

1. Bonanza (Sun. 9:00-10:00)	WLWT	135,900	43	247,900	28
2. Ben Casey (Mon. 10:00-11:00)	WKRC	139,000	44	199,800	23
3. Price Is Right; BB (Mon. 8:30-9:00)	WLWT	94,800	30	189,300	22
4. Hazel (Thurs. 9:30-10:00)	WLWT	116,900	37	180,600	21
5. Wagon Train (Wed. 7:30-8:30)	WLWT	107,400	34	174,800	20
6. Real McCoys (Thurs. 8:30-9:00)	WKRC	107,400	34	174,700	20
7. Dr. Kildare (Thurs. 8:30-9:30)	WLWT	104,300	33	172,200	20
8. 87th Precinct; BB (Mon. 9:00-10:00)	WLWT	94,800	30	167,700	19
9. Joey Bishop (Wed. 8:30-9:00)	WLWT	98,000	31	166,700	19
10. International Showtime (Fri. 7:30-8:30)	WLWT	98,000	31	162,500	19
11. My Three Sons (Thurs. 9:00-9:30)	WKRC	104,300	33	160,100	18
12. Telephone; Shore; Berle (Fri. 9:30-10:00)	WLWT	94,800	30	159,200	18
13. Flintstones (Fri. 8:30-9:00)	WKRC	107,400	34	158,300	18
14. Perry Como (Wed. 9:00-10:00)	WLWT	104,300	33	157,300	18
15. Donna Reed (Thurs. 8:00-8:30)	WKRC	88,500	28	153,100	18
16. To Tell The Truth (Mon. 7:30-8:00)	WCPO	75,800	24	147,900	17
17. Sing Along (Thurs. 10:00-11:00)	WLWT	94,800	30	145,200	17
18. Pete & Gladys (Mon. 8:00-8:30)	WCPO	85,300	27	140,600	16
19. Perry Mason (Sat. 7:30-8:30)	WCPO	104,300	33	140,100	16
20. Gunsmoke (Sat. 10:00-11:00)	WCPO	88,500	28	134,600	15

KANSAS CITY

TV Homes in Survey Area — 612,900
TV Homes in Metro Area — 320,100
WDAF, KCMO, KMBC

1. Ben Casey (Mon. 9:00-10:00)	KMBC	160,100	50	223,700	36
2. Hazel (Thurs. 8:30-9:00)	WDAF	124,800	39	214,500	35
3. Wagon Train (Wed. 6:30-7:30)	WDAF	121,600	38	202,700	33
4. Andy Griffith (Mon. 8:30-9:00)	KCMO	105,600	33	187,200	31
5. Bonanza (Sun. 8:00-9:00)	WDAF	112,000	35	178,700	29
6. Garry Moore (Tues. 9:00-10:00)	KCMO	105,600	33	168,200	27
7. Sing Along (Thurs. 9:00-10:00)	WDAF	86,400	27	166,900	27
8. Real McCoys (Thurs. 7:30-8:00)	KMBC	102,400	32	166,800	27
9. Danny Thomas (Mon. 8:00-8:30)	KCMO	92,800	29	166,400	27
10. Rifleman (Mon. 7:30-8:00)	KMBC	105,600	33	166,000	27
11. Untouchables (Thurs. 9:00-10:00)	KMBC	108,800	34	151,000	25
12. Gunsmoke (Sat. 9:00-10:00)	KCMO	92,800	29	150,100	24
13. Lawrence Welk (Sat. 8:00-9:00)	KMBC	83,200	26	148,700	24
14. Cheyenne (Mon. 6:30-7:30)	KMBC	96,000	30	145,300	24
15. Joey Bishop (Wed. 7:30-8:00)	WDAF	89,600	28	144,600	24
16. My Three Sons (Thurs. 8:00-8:30)	KMBC	96,000	30	144,200	24
17. Red Skelton (Tues. 8:00-8:30)	KCMO	86,400	27	142,100	23
18. Perry Mason (Sat. 6:30-7:30)	KCMO	96,000	30	140,000	23
19. Lassie (Sun. 6:00-6:30)	KCMO	92,800	29	137,900	22
20. Leave It To Beaver (Sun. 7:30-8:00)	KMBC	83,200	26	136,900	22

HARTFORD-NEW HAVEN

TV Homes in Survey Area — 1,326,200
TV Homes in Metro Area — 197,600 (Hartford)
TV Homes in Metro Area — 191,800 (New Haven)
WTIC, WNHC, WHCT, WHNB, WCBS, WNBC

		Metro (Hartford) Homes		Metro (New Haven) Homes	%	Total Area Homes	%
1. Perry Mason (Sat. 7:30-8:30)	WTIC	83,000	42	38,400	20	245,300	18
2. Ben Casey (Mon. 10:00-11:00)	WNHC	65,200	33	78,600	41	218,200	16
3. Rawhide (Fri. 7:30-8:30)	WTIC	83,000	42	42,200	22	203,400	15
4. Gunsmoke (Sat. 10:00-11:00)	WTIC	71,100	36	32,600	17	198,200	15
5. Defenders (Sat. 8:30-9:30)	WTIC	67,200	34	30,700	16	192,400	15
6. Mr. Ed (Sun. 6:30-7:00)	WTIC	71,100	36	28,800	15	189,700	14
7. Garry Moore (Tues. 10:00-11:00)	WTIC	59,300	30	42,200	22	180,400	14
8. Ed Sullivan (Sun. 8:00-9:00)	WTIC	61,300	31	30,700	16	171,800	13
9. Danny Thomas (Mon. 9:00-9:30)	WTIC	69,200	35	30,700	16	170,000	13
10. Donna Reed (Thurs. 8:00-8:30)	WNHC	39,500	20	55,600	29	164,900	12
11. Pete & Gladys (Sat. 7:00-7:30)	WTIC	77,100	39	28,800	15	164,300	12
12. Andy Griffith (Mon. 9:30-10:00)	WTIC	69,200	35	28,800	15	163,400	12
13. Jack Benny; JUDY (Sun. 9:30-10:00)	WABC	67,200	34	24,900	13	163,000	12
14. G.E. Theatre; JUDY (Sun. 9:00-9:30)	WTIC	65,200	33	26,900	14	161,800	12
15. Route 66 (Fri. 8:30-9:30)	WTIC	67,200	34	32,600	17	160,100	12
16. To Tell The Truth (Tues. 7:00-7:30)	WTIC	65,200	33	24,900	13	158,800	12
17. Flintstones (Fri. 8:30-9:00)	WNHC	47,400	24	59,500	31	155,600	12
18. My Three Sons (Thurs. 9:00-9:30)	WNHC	33,600	17	53,700	28	155,300	12
19. Untouchables (Thurs. 10:00-11:00)	WNHC	49,400	25	55,600	29	152,900	12
20. Red Skelton (Tues. 9:00-9:30)	WTIC	59,300	30	23,000	12	152,100	11

(Continued on page 62)

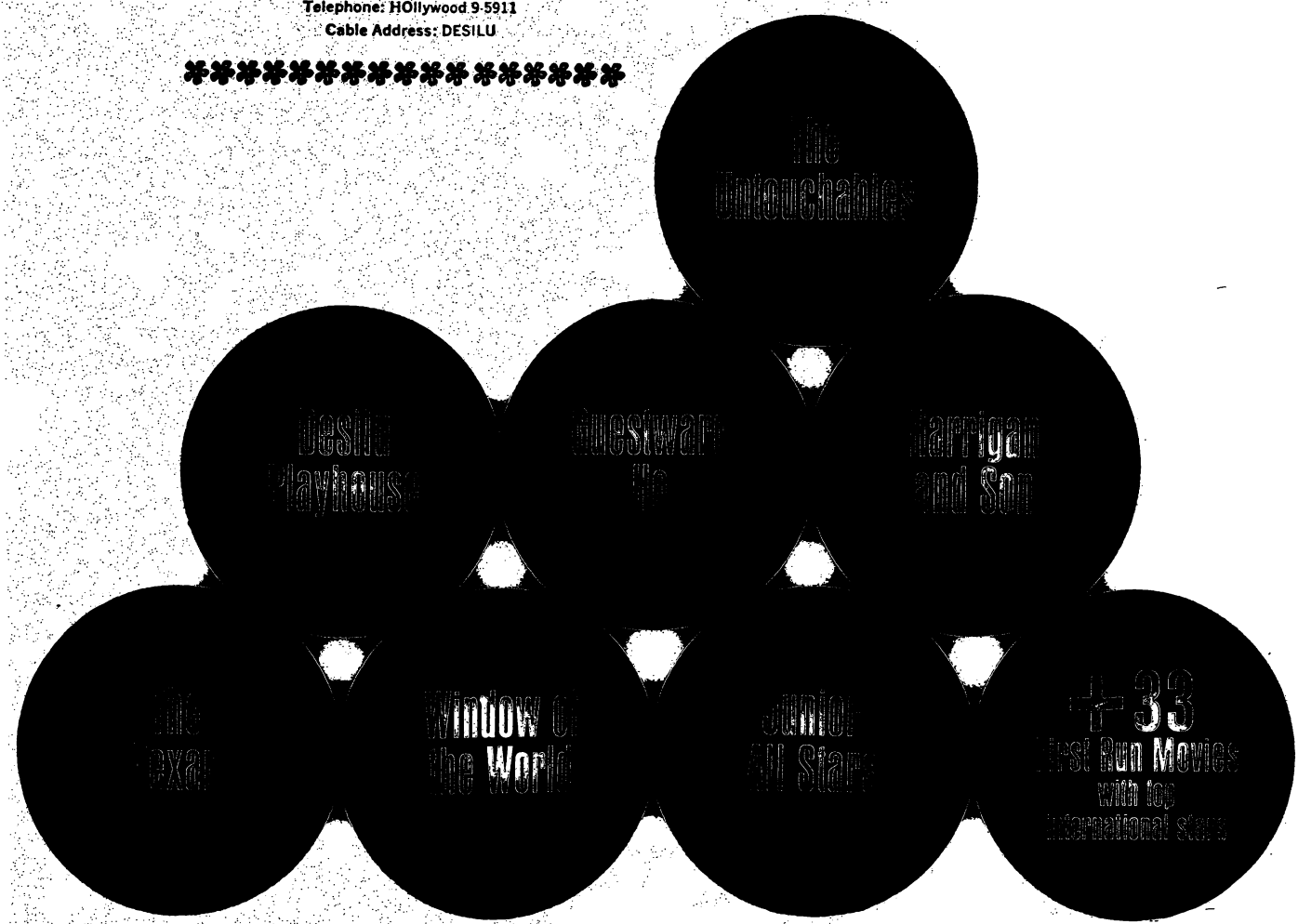
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VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week five different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S. ARB ratings cited are metropolitan area ratings.

(*) ARB's March-April 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. *SURVEY DATES: APRIL 20 - MAY 17, 1962.

TOP TEN NETWORK SHOWS			AV.
RK.	PROGRAM—DAY—TIME	STA.	RTG.
1.	Ben Casey; Bing Crosby (Mon. 10-11)	WFIL	46
2.	My Three Sons (Thurs. 9:00-9:30)	WFIL	33
2.	Perry Como; Bob Hope (Wed. 9-10)	WRCV	33
2.	Untouchables (Thurs. 10:00-11:00)	WFIL	33
3.	Donna Reed (Thurs. 8:00-8:30)	WFIL	32
3.	Hazel (Thurs. 9:30-10:00)	WRCV	32
3.	Law & Mr. Jones (Thurs. 9:30-10:00)	WFIL	31
3.	Real McCoys (Thurs. 8:30-9:00)	WFIL	32
4.	Dr. Kildare (Thurs. 8:30-9:30)	WRCV	30
4.	Flintstones (Fri. 8:30-9:00)	WFIL	30

TOP SYNDICATED PROGRAMS				RTG.	SH.
RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV.	AV.
1.	Hennessey (Mon. 10:00)	WCAU	NBC Films	17	24
2.	Sea Hunt (Sat. 7:00)	WCAU	Ziv-UA	15	58
3.	Outlaws (Thurs. 7:30)	WRCV	NBC Films	13	32
4.	Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	12	39
5.	Everglades (Fri. 7:00)	WRCV	Ziv-UA	11	41
5.	Popeye (Mon-Fri. 5:30)	WFIL	UAA; King	11	50
5.	Quick Draw McGraw (Tues. 5:00)	WFIL	Screen Gems	11	55
6.	Beachcomber (Wed. 7:00)	WRCV	ITC	10	43
6.	Ripcord (Thurs. 7:00)	WRCV	Ziv-UA	10	45
7.	Best of Post (Sun. 7:00)	WFIL	ITC	9	24
7.	Rocky & Friends (Wed & Fri. 5:00)	WFIL	PAT	9	47

TOP COMPETITION		AV.
PROGRAM	STA.	RTG.
Casey; Crosby	WFIL	46
Exped; Rockey	WFIL	6
Ozzie & Harriet	WFIL	15
Donna Reed	WFIL	32
7 O'Clock Report		
CBS News	WCAU	12
7 O'Clock Report		
CBS News	WCAU	11
Early Show	WCAU	8
Highway Patrol	WCAU	5
7 O'Clock Report		
CBS News	WCAU	9
7 O'Clock Report		
CBS News	WCAU	8
Carnival; Lassie	WCAU	19
Highway Patrol	WCAU	9

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. *SURVEY DATES: APRIL 20 - MAY 17, 1962.

1.	Garry Moore (Tues. 10:00-11:00)	KDKA	42
2.	What's My Line (Sun. 10:30-11:00)	KDKA	37
3.	Ben Casey; Bing Crosby (Mon. 10-11)	WTAE	35
4.	Andy Griffitn (Mon. 9:30-10:00)	KDKA	32
5.	Candid Camera (Sun. 10:00-10:30)	KDKA	31
5.	Gunsmoke; Baseball (Sat. 10-11)	KDKA	31
5.	Hazel (Thurs. 9:30-10:00)	WIIC	31
6.	Defenders; Baseball (Sat. 8:30-9:30)	KDKA	29
6.	Route 66; Baseball (Fri. 8:30-9:30)	KDKA	29
6.	Twilight Zone; Baseball (Fri. 10-10:30)	KDKA	29

1.	Hennessey (Mon. 10:00)	KDKA	NBC Films	22	34
2.	Sea Hunt (Tues. 9:30)	WTAE	Ziv-UA	15	33
3.	Death Valley Days (Mon. 7:30)	KDKA	U.S. Borax	12	36
3.	Everglades (Thurs. 8:00)	KDKA	Ziv-UA	12	32
4.	Wyatt Earp (Thurs. 7:30)	KDKA	ABC Films	10	33
5.	Huckleberry Hound (Mon. 6:30)	KDKA	Screen Gems	9	35
5.	Yogi Bear (Wed. 6:30)	KDKA	Screen Gems	9	35
6.	Highway Patrol (Mon.-Sat. 6:30)	WTAE	Ziv-UA	8	35
6.	Quick Draw McGraw (Tues. 6:30)	KDKA	Screen Gems	8	33
6.	Whiplash (Thurs. 8:30)	KDKA	ITC	8	17

Casey; Crosby	WTAE	33	
Ichabod & Me	KDKA	17	
Cheyenne	WTAE	13	
Donna Reed	WTAE	18	
Ozzie & Harriet	WTAE	13	
Highway Patrol	WTAE	10	
News; Sports- Huntley-Brinkley	WIIC	9	
Wrestling	WIIC	14	
News; Sports- Huntley-Brinkley	WIIC	8	
Highway Patrol	WTAE	9	
Real McCoys	WTAE	18	
Dr. Kildare	WIIC	18	

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. *SURVEY DATES: APRIL 20 - MAY 17, 1962.

1.	Bonanza (Sun. 9:00-10:00)	KRON	35
1.	Dr. Kildare (Thurs. 8:30-9:30)	KRON	35
2.	Perry Mason (Sat. 7:30-8:30)	KPIX	33
3.	Defenders (Sat. 8:30-9:30)	KPIX	32
4.	Ben Casey; Bing Crosby (Mon. 10-11)	KGO	31
5.	Wagon Train (Wed. 7:30-8:30)	KRON	30
6.	Dick Powell (Tues. 9:00-10:00)	KRON	29
7.	Hazel (Thurs. 9:30-10:00)	KRON	27
7.	Rawhide (Fri. 7:30-8:30	KPIX	27
8.	Checkmate (Wed. 8:30-9:30)	KPIX	26

1.	Divorce Court (Sat. 6:00)	KRON	Storer TV	19	56
2.	M Squad (Tues. 7:00)	KPIX	MCA	16	39
3.	Death Valley Days (Tues. 6:30)	KRON	U.S. Borax	15	42
3.	Outlaws (Thurs. 7:30)	KRON	NBC Films	15	31
4.	Sea Hunt (Tues. 7:00)	KRON	Ziv-UA	14	34
4.	San Francisco Beat (Sat. 7:00)	KPIX	CBS Films	14	29
5.	One Step Beyond (Thurs. 7:00)	KPIX	ABC Films	13	33
6.	Honeymooners (Sat. 7:00)	KRON	CBS Films	12	25
6.	Huckleberry Hound (Wed. 6:30)	KTVU	Screen Gems	12	41
6.	Ripcord (Mon. 7:00)	KPIX	Ziv-UA	12	33
6.	Yogi Bear (Mon. 6:30)	KTVU	Screen Gems	12	38

Champ Bowling	KTVU	7	
Matty's Funnies	KGO	7	
Sea Hunt	KRON	14	
Jeff's Collie	KTVU	10	
Ozzie & Harriet	KGO	19	
Donna Reed	KGO	23	
M Squad	KPIX	16	
Fight of Week	KGO	17	
You Asked For It	KTVU	11	
Fight of Week	KGO	17	
Man & Challenge	KRON	8	
Science in Action	KRON	10	
News Report; CBS News	KPIX	10	

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. *SURVEY DATES: APRIL 20 - MAY 17, 1962.

1.	Wagon Train (Wed. 7:30-8:30)	KING	40
2.	Ben Casey; Bing Crosby (Mon. 10-11)	KOMO	36
3.	Donna Reed (Thurs. 8:00-8:30)	KOMO	33
4.	Hazel (Thurs. 9:30-10:00)	KING	32
5.	Joey Bishop (Wed. 8:30-9:00)	KING	31
6.	Dr. Kildare (Thurs. 8:30-9:30)	KING	30
6.	Lawrence Welk (Sat. 9:00-10:00)	KOMO	30
7.	Flintstones (Fri. 8:30-9:00)	KOMO	28
7.	New Breed (Tues. 8:30-9:30)	KOMO	28
7.	Ozzie & Harriet (Thurs. 7:30-8:00)	KOMO	28
7.	Perry Como; Bob Hope (Wed. 9-10)	KING	28
7.	Real McCoys (Thurs. 8:30-9:00)	KOMO	28

1.	Death Valley Days (Wed. 7:00)	KING	U.S. Borax	28	55
2.	Best of Groucho (Thurs. 7:00)	KOMO	NBC Films	22	46
2.	Shannon (Tues. 7:00)	KING	Screen Gems	22	48
3.	Lock Up (Thurs. 7:00)	KING	Ziv-UA	20	42
3.	Outlaws (Thurs. 7:30)	KING	NBC Films	20	36
4.	Huckleberry Hound (Thurs. 6:00)	KING	Screen Gems	19	51
5.	Bold Journey (Wed. 7:00)	KOMO	Banner	18	35
5.	Third Man (Fri. 7:00)	KING	NTA	18	45
6.	Yogi Bear (Mon. 6:00)	KING	Screen Gems	16	47
7.	Deputy Dawg (Tues. & Wed. 6:00)	KING	CBS Films	15	43
7.	Phil Silvers (Mon. 7:00)	KING	CBS Films	15	33

Bold Journey	KOMO	18
Lock Up	KING	20
World Fair Holiday	KOMO	16
Best of Groucho	KOMO	22
Ozzie & Harriet	KOMO	28
Donna Reed	KOMO	33
Dateline; ABC News	KOMO	13
Death Valley Days	KING	28
Champ Bowling	KOMO	15
Dateline; ABC News	KOMO	10
Dateline; ABC News	KOMO	12
Exped; Northwest	KOMO	24

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. *SURVEY DATES: APRIL 20 - MAY 17, 1962.

1.	Andy Griffith (Mon. 8:30-9:00)	KMOX	42
2.	Garry Moore (Tues. 9:00-10:00)	KMOX	41
3.	Ben Casey; Bing Crosby (Mon. 9-10)	KTVI	37
4.	Candid Camera (Sun. 9:00-9:30)	KMOX	36
5.	What's My Line (Sun. 9:30-10:00)	KMOX	35
6.	Hazel (Thurs. 8:30-9:00)	KSD	34
7.	Danny Thomas (Mon. 8:00-8:30)	KMOX	33
7.	Sing Along (Thurs. 9:00-10:00)	KSD	33
8.	Bonanza (Sun. 8:00-9:00)	KSD	32
8.	Perry Como; Bob Hope (Wed. 8-9)	KSD	32
8.	Red Skelton (Tues. 8:00-8:30)	KMOX	32

1.	Hennessey (Mon. 9:00)	KMOX	NBC Films	26	37
2.	Death Valley Days (Fri. 9:30)	KSD	U.S. Borax	17	33
3.	You Asked For It; Theatre; Baseball (Sun. 2:00)	KSD	Crosley Brown	14	74
4.	Best of Post; Baseball (Sun. 3:00)	KSD	ITC	11	61
5.	Outlaws (Thurs. 6:30)	KSD	NBC Films	9	26
5.	Peter Gunn (Mon., Tues., Fri. 10:00)	KTVI	Official	9	19
6.	Heckle & Jeckle (Sat. 10:00)	KTVI	CBS Films	7	32
6.	King of Diamonds (Thurs. 10:00)	KTVI	Ziv-UA	7	15
6.	Popeye (Sat. 11:30)	KMOX	UAA; King	7	50
6.	Superman (Mon.-Fri. 5:00)	KTVI	Flamingo	7	37
6.	Third Man (Wed. 10:00)	KTVI	NTA	7	16

Casey; Crosby	KTVI	37
Target	KTVI	16
Theatre; Pic For Sun.	KMOX	3
Champ Bowling	KTVI	6
Ozzie & Harriet	KTVI	13
Donna Reed	KTVI	17
Tonight	KSD	22
News; Weather	KMOX	23
Fury	KSD	11
News; Weather	KSD	24
Tonight	KSD	25
Annie Oakley	KSD	4
St. Louis Hop	KSD	9
Early Show	KMOX	7
News; Weather	KSD	20
Tonight	KSD	23

JERRY LEWIS

we love you!

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TECHNICAL TAPE CORPORATION

PRODUCING QUALITY PRESSURE SENSITIVE TAPES FOR INDUSTRY AND THE HOME

TELEPHONE - BEverly 5-1000

240 NORTH AVENUE, NEW ROCHELLE, N. Y.

AIR MAIL
July 20, 1962

Mr. Jerry Lewis
Paramount Studios
Hollywood, California

Dear Jerry:

As a practical businessman, my first reaction to your poking fun at our "Tuck Tape" commercials on your "Tonight" program was one of concern since I, like most businessmen have always subscribed to the conservative approach (Don't laugh at the product).

HOW WRONG CAN ANYBODY BE!!!

We have now had an opportunity to examine some of the results of the ribbing you gave our products. The reaction from consumers and trade has been swift and electrifying. As soon as they stopped laughing, they started ordering (we have been swamped with the greatest surge of new business we have known). Frankly, we have had to curtail vacations.

Above all, "Tuck" has become a conversation piece - which is, after all, the goal of any successful advertising campaign. We have just received from our advertising agency the fantastic Nielsen* ratings you scored in the 24 major marketing areas:

"Tonight" - January 1 - March 30 - 8.9 - 33% Share of Audience

"Jerry Lewis Tonight" - June 25-28 - 12.0 - 44% Share of Audience
July 2-6 - 11.7 - 43% Share of Audience

We think that this is a tremendous accomplishment for you, and we were glad to be aboard. We salute your enlightened approach toward television advertising, and hope we may join forces again in the near future.

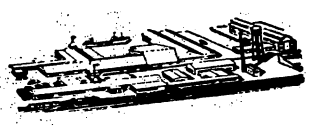
Cordially,

Paul Cohen

Paul Cohen, President
TECHNICAL TAPE CORPORATION

P.S. If the above doesn't fully express our appreciation, Hank Grant did it eloquently in the Hollywood Reporter.

PC:eps
*A.C. Nielsen Multi-Network Area Report



PLANTS & WAREHOUSES:
FORDHAM ROAD — NEW YORK, N.Y.
LOS ANGELES, CALIF. • 8426 SAN FERNANDO ROAD, SUN VALLEY
4641-45 W. HARRISON ST., CHICAGO 44, ILL.

ON THE AIR

With HANK GRANT

THE Hollywood REPORTER

A JERRY-BUILT HOUSE THAT'S ABOVE PAAR! . . . NBC should be releasing some figures soon to prove that Jerry Lewis' two weeks of "Tonight" hosting (ending tonight) have drawn the highest ratings in the history of that time-slot, including Jack Paar's five-year reign . . . We personally figure Jerry blunted the stilettos of his severest critics by coming on with a shrewd balance of courtesy toward chatter guests he'd not previously met and irreverence only toward pals like comics Jan Murray & Phil Foster, who work better under such fire . . . Lewis did himself more public relations good than probably even he realizes by letting his true self shine through his clown exterior. His deep concern that his children suffer taunts of other children because their father acts the fool was enough to tear one's heart out . . .

H'wood Studios' Anti-Trend Trend As 'Balanced Diet' Themes Plans For Vidpix Product During '62-'63

By DAVE KAUFMAN

Hollywood,

TV film is embarking on a new kick, what might be described as an anti-trend trend. For the first time since vidpix went big time a decade or so ago, producers are shying away from bandwagonitis, and are seeking new formats, new ways of presenting series. For an industry which once inundated the networks with at one time or another a saturation of westerns, private eye sores, police shows, comedies, etc., this represents a radical departure in program development, and the end result can't help but be beneficial.

That's why next season's network schedules have no marked trend, no concentration on any particular type of show, but instead a balanced diet. A few months ago, during the pilot-making season it appeared a medico trend would develop as a result of the success of "Ben Casey" and "Dr. Kildare" last season. Although a dozen medical type pilots were made, only two more such series are on next semester's sked, and you can't call that a trend.

In Hollywood, the men behind the scenes — Screen Gems' Bill Dozier, Four Star's Tom McDermott, MGM-TV's Bob Weitman, etc., all are planning 1963-64 programs along non-trend lines, sharing the belief that the payoff is no longer there for catching onto a bandwagon and coming up with an imitation of some hit. Instead, they are seeking a variety of projects for presentation to the networks, covering every range of the program spectrum. As Dozier remarked recently, "I know this sounds like a cliche, but we are out not to copy a trend; we hope to start one." This typifies the thinking going on at the top echelon in production circles as they prep plans for season after next.

Enough Is Enough

Reasons for this change of thinking on the part of production execs (and networks) are diverse, and some obivous. They found out the hard way that aping a trend can be disastrous, financially and creatively. When the westerns saturated tv with 35 series, the market drop in oaters was inevitable and all were axed but a handful of hits—such as "Gunsmoke." Even western buffs can only take so much of an overdone trend. In the same way, when "77 Sunset Strip" scored several years ago, in came the inevitable rush of carbons, but they have faded away, while "77" remains.

The industry has finally come to realize that it cannot produce the chemistry which makes for a hit simply by turning out an imitation. That's why some pretty good carbons have been axed also. What made "77" and "Gunsmoke" and "Perry Mason" hits? Not the fact that one was a private eye, one a western, one a lawyer show. It was the fact that the ingredients in each particular show had jelled so perfectly the series made for fine entertainment — just as the same happened last season on "The Defenders," "Ben Casey" and "Dr. Kildare."

Off hand one would think the fact—the magical jelling of certain elements—would be so obvious tv pix would never have latched on to trends. But this is overlooking some important factors. One, the vidfilm industry inherited "trend" thinking from the film industry which still follows it to a degree, but doesn't have that bothersome problem of 39 shows of X series on every week. Also commercially speaking, networks and production companies both were guilty of taking the easy way out for a long time, by trying to imitate a hit.

Still another important factor which has brought about the non-trend thinking at top levels is, in one word, Washington—meaning the various congressional investigations of tv, FCC chairman Newton Minow's blast at video, etc.

The pressures of the combined hearings plus FCC attacks on tv have caused the networks to take drastic action such as eliminating much of the violence on tv, and this, of course, is automatically transmitted to the Hollywood production companies on the firing line. When excessive violence went down the drain, this meant much less shows where violence was an important factor; today the violence is kept at a minimum.

It might be added here that Hollywood is not in agreement with the networks on much of the web reaction to the Washington pressures. For while the Hollywood execs with stature will readily agree there was too much violence on tv, they also uppoint the fact steps were being taken to correct this situation before Minow's "wasteland" speech. And they believe in many circles the networks panicked when there was no need to, at the Washington hullabaloo.

FCC's Minow will never win a popularity contest in Hollywood. For one thing, he's regarded as a Johnny-come-lately, who after only a month or so in office proceeded to lash tv without any knowledge of how shows are put together, or the operation of the complex network-production company setup which brings series to tv. Minow said nothing many hadn't said before him, but because of his position broadcasters reacted as though he had delivered a mandate that tv clean up its house or face censorship or loss of licenses. Just what did he advocate, they ask.

Execs here don't feel Minow has come up with anything constructive in his many remarks, and the fact he has often gone on record as favoring shows for kids, cultural events, etc. hardly comes into that category, they feel. It's the job of the tv film factories to provide entertainment desired by the mass audience, and Minow speaks not for the majority, but a minority, they contend. While they concede tv needs in addition the sort of fare Minow advocates, they feel that's up to the network to provide it, because any Hollywood production company trying to turn out product for a minority audience would soon go bankrupt.

Fie on the Foe

One reason Minow's appearance on the Emmy Awards show of the TV Academy was ill received here is because he is regarded not as a friend of the industry but a constant critic using bureaucratic powers to impose his personal will on the industry. Knowing he doesn't have powers of censorship, he has achieved much the same purpose by his continual threat of revocation of station licenses, they contend. Sen. Dodd's prolonged hearings on how juve delinquency is affected by tv programs is widely regarded here as a means of obtaining personal publicity for the senator from Connecticut, little else. Sen. Dodd has been accusing tv of turning out shows with too much violence and sex, but Hollywood execs—some of whom have been before the committee — complain Dodd has been taking certain scenes out of context to present a picture which is not accurate. And just where in tv is there too much sex, they ask? They point out each telefilm made here is supervised by network censors and it wouldn't be on even if a company attempted to inject any excessive violence or sex. True, Sen. Dodd made much of the over-publicized, controversial "Bus Stop" segment starring Fabian, but this was one isolated instance in an entire series and its own exec producer, Roy Huggins, who was ready to tell Sen. Dodd the moral of this episode was never called by the senator.

Suspicions Sen. Dodd is interested chiefly in publicity are further advanced when producer Herbert Leonard was not called to testify about "Route 66," a series the senator blasted at great length. And when Sen. Dodd subpoenaed Four Star production chief Tom McDermott to testify about "The Law and Mr. Jones," a quiet, no-violence series, he

(Continued on page 82)

Metropolitan Vs. Total Audience

Continued from page 58

MINNEAPOLIS-ST. PAUL

TV Homes in Survey Area — 758,800
TV Homes in Metro Area — 432,800
WCCO, KSTP, KMSP, WTCN

		METRO AREA HOMES	%	TOTAL AREA HOMES	%
1. Bonanza (Sun. 8:00-9:00)	KSTP	168,800	39	254,400	34
2. Danny Thomas (Mon. 8:00-8:30)	WCCO	134,200	31	209,200	28
3. Gunsmoke (Sat. 9:00-10:00)	WCCO	138,500	32	208,600	27
4. Candid Camera; Gold (Sun. 9:00-9:30)	WCCO	142,800	33	206,400	27
5. Lassie (Sun. 6:00-6:30)	WCCO	134,200	31	210,100	28
6. Red Skelton (Tues. 8:00-8:30)	WCCO	125,500	29	198,600	26
7. Andy Griffith (Mon. 8:30-9:00)	WCCO	125,500	29	198,000	26
8. Sing Along (Thurs. 9:00-10:00)	KSTP	125,500	29	197,600	26
9. Garry Moore (Tues. 9:00-10:00)	WCCO	129,800	30	191,500	25
10. Hazel (Thurs. 8:30-9:00)	KSTP	116,900	27	188,000	25
11. My Line; Gold (Sun. 6:30-10:00)	WCCO	129,800	30	186,000	25
12. Ben Casey (Mon. 9:00-10:00)	KMSP	151,500	35	185,500	24
13. Lawrence Welk (Sat. 8:00-9:00)	KMSP	121,200	28	179,700	24
14. Ed Sullivan (Sun. 7:00-8:00)	WCCO	116,900	27	174,600	23
15. Perry Mason (Sat. 6:30-7:30)	WCCO	125,500	29	171,500	23
16. Dennis The Menace (Sun. 6:30-7:00)	WCCO	112,500	26	167,600	22
17. To Tell The Truth (Mon. 6:30-7:00)	WCCO	103,900	24	160,800	21
18. Dobie Gillis (Tues. 7:30-8:00)	WCCO	112,500	26	158,800	21
19. Dr. Kildare (Thurs. 7:30-8:30)	KSTP	99,500	23	153,700	20
20. Real McCoys (Thurs. 7:30-8:00)	KMSP	108,200	25	153,300	20

PITTSBURGH

TV Homes in Survey Area — 1,407,900
TV Homes in Metro Area — 479,700
KDKA, WTAE, WIIC

1. Ben Casey (Mon. 10:00-11:00)	WTAE	167,900	35	421,100	30
2. Candid Camera; Gold (Sun. 10:00-10:30)	KDKA	215,900	45	395,300	28
3. Perry Mason (Sat. 7:30-8:30)	KDKA	196,700	41	383,500	27
4. Garry Moore; Hockey (Tues. 10:00-11:00)	KDKA	187,100	39	368,600	26
5. Andy Griffith (Mon. 9:30-10:00)	KDKA	187,100	39	368,200	26
6. My Line; Gold (Sun. 10:30-11:00)	KDKA	187,100	39	355,400	25
7. Gunsmoke (Sat. 10:00-11:00)	KDKA	158,300	33	351,100	25
8. Danny Thomas (Mon. 9:00-9:30)	KDKA	172,700	36	348,100	25
9. Lassie (Sun. 7:00-7:30)	KDKA	187,100	39	332,800	24
10. Rawhide (Fri. 7:30-8:30)	KDKA	167,900	35	325,000	23
11. Donna Reed (Thurs. 8:00-8:30)	WTAE	139,100	29	321,400	23
12. Real McCoys (Thurs. 8:30-9:00)	WTAE	119,900	25	311,600	22
13. Flintstones (Fri. 8:30-9:00)	WTAE	134,300	28	303,500	22
14. My Three Sons (Thurs. 9:00-9:30)	WTAE	119,900	25	302,000	21
15. Ed Sullivan (Sun. 8:00-9:00)	KDKA	139,100	29	289,100	21
16. Alvin Show (Wed. 7:30-8:00)	KDKA	134,300	28	286,400	20
17. Ozzie & Harriet (Thurs. 7:30-8:00)	WTAE	115,100	24	281,900	20
18. Rifleman (Mon. 8:30-9:00)	WTAE	110,300	23	279,200	20
19. Steel; Circle (Wed. 10:00-11:00)	KDKA	163,100	34	279,100	20
20. Red Skelton; Hockey (Tues. 9:00-9:30)	KDKA	124,700	26	277,600	20

BUFFALO

TV Homes in Survey Area (U.S. & Canada) — 2,119,200
TV Homes in Metro Area — 313,800
WGR, WBEN, WKBW
Total Area — U.S. & Canada

1. Candid Camera; Gold (Sun. 10:00-10:30)	WBEN	87,900	28	332,900	16
2. Gunsmoke (Sat. 10:00-11:00)	WBEN	84,700	27	325,400	15
3. Garry Moore (Tues. 10:00-11:00)	WBEN	100,400	32	314,500	15
4. Dennis The Menace (Sun. 7:30-8:00)	WBEN	84,700	27	291,400	14
5. Hazel (Thurs. 9:30-10:00)	WGR	128,700	41	291,000	14
6. 87th Precinct (Mon. 9:00-10:00)	WGR	87,900	28	290,500	14
7. My Line; Gold (Sun. 10:30-11:00)	WBEN	87,900	28	289,900	14
8. Ben Casey (Mon. 10:00-11:00)	WKBW	141,200	45	287,900	14
9. Lassie (Sun. 7:00-7:30)	WBEN	84,700		283,600	13
9. Perry Mason (Sat. 7:30-8:30)	WBEN	97,300	31	283,600	13
10. Flintstones (Fri. 8:30-9:00)	WKBW	81,600	26	278,500	13
11. Dr. Kildare (Thurs. 8:30-9:30)	WGR	147,500	47	275,800	13
12. 77 Sunset Strip (Fri. 9:00-10:00)	WBKW	69,000		269,900	13
13. Ed Sullivan (Sun. 8:00-9:00)	WBEN	81,600	26	265,800	13
13. Price Is Right (Mon. 8:30-9:00)	WGR	75,300	24	265,800	13
14. Donna Reed (Thurs. 8:00-8:30)	WKBW	97,300	31	264,100	12
15. I've Got A Secret (Mon. 10:30-11:00)	WBEN	47,100	15	260,500	12
16. Target; Carnival (Fri. 10:00-11:00)	WKBW	81,600	26	258,400	12
17. Red Skelton (Tues. 9:00-9:30)	WBEN	56,500	18	257,500	12
18. Bonanza (Sun. 9:00-10:00)	WGR	100,400	32	249,800	12

WASHINGTON, D. C.

TV Homes in Survey Area — 1,397,200
TV Homes in Metro Area — 555,900
WRC, WTTG, WMAL, WTOP

1. Ben Casey (Mon. 10:00-11:00)	WMAL	233,500	42	295,900	21
2. Perry Mason (Sat. 7:30-8:30)	WTOP	227,900	41	286,300	20
3. Hazel (Thurs. 9:30-10:00)	WRC	177,900	32	246,800	18
4. Wagon Train (Wed. 7:30-8:30)	WRC	172,300	31	237,000	17
5. Powell; Hope (Tues. 9:00-10:00)	WRC	189,000	34	224,100	16
6. Donna Reed (Thurs. 8:00-8:30)	WMAL	172,300	31	222,200	16
7. Bonanza (Sun. 9:00-10:00)	WRC	161,200	29	217,800	16
8. Dr. Kildare (Thurs. 8:30-9:30)	WRC	161,200	29	207,000	15
9. Real McCoys (Thurs. 8:30-9:00)	WMAL	139,000	25	204,100	15
10. Disney's World (Sun. 7:30-8:30)	WRC	155,700	28	202,400	14
11. Gunsmoke (Sat. 10:00-11:00)	WTOP	150,100	27	200,400	14
12. Lassie (Sun. 7:00-7:30)	WTOP	144,500	25	200,000	14
13. Sing Along (Thurs. 10:00-11:00)	WRC	139,000	25	196,900	14
14. Como; Westinghouse (Wed. 9:00-10:00)	WRC	150,100	27	193,300	14
15. My Three Sons (Thurs. 9:00-9:30)	WMAL	150,100	27	192,400	14
16. Defenders (Sat. 8:30-9:30)	WTOP	161,200	29	189,700	14
17. Rawhide (Fri. 7:30-8:30)	WTOP	150,100	27	189,600	14
18. 77 Sunset Strip (Fri. 9:00-10:00)	WMAL	150,100	27	188,300	13
19. Car 54 (Sun. 8:30-9:00)	WRC	139,000	25	187,700	13
19. Joey Bishop (Wed. 8:30-9:00)	WRC	133,400	24	187,700	13

From The Production Centres

Continued from page 55

News head of Channel-TV, also debuting in September, is Ward **Rutherford**, a local journalist . . Westward-TV mounting its biggest-ever broadcast on the Queen's visit of its h.q. town of Plymouth . . . Pye TVT Ltd landed the contract to equip Malta's tv service which starts later this year . . . Noted compere-musician **Steve Race** prepping a BBC Radio music show for "those listeners who feel that 'Smoke Gets in Your Eyes' is still a good tune". . . Producer **David Attenborough** due shortly to make his eighth major overseas trek for BBC-TV. This time he's scheduled to visit the Northern Territories of Australia for a skein on the life of the Aborigines.

IN BOSTON

WBZ meteorologist **Norman MacDonald** to Boulder Co. for four weeks on invite of national center for atmospheric research to do studies . . . **Bob Emery**, WBZ-TV's big kiddie personality, doing film inserts in his "Big Brother" kid show from candy factory, newspaper, police dept., historical sites, etc. . . . **Joe Ryan**, WBZ-TV's prolific press agent, off to Cape Cod for a two-week vacash . . . Several of New England's top daily and weekly newspapers accepted the invite of WEEI to take part in a co-op editorial project aimed at giving a wider range of editorial material for new WEEI feature, "What Others Are Saying," Monday through Friday, 12:15-12:30 p.m. . . . Big doings at WNAC with messages of congrats pouring in from all over the country on their 40th anni . . . Atomic Energy Commission was given permission by WNAC-TV to use portions of the station's "Medical Metropolis" in the "Expedition Boston" public service series in their portion of the commission's Far Eastern Exhibit in the spring of '63 . . . WNAC-TV film director **Guy Giampapa** and Mrs. receiving congrats on birth of a boy at Norwood Hospital . . . WNAC and WNAC-TV covered the opening of Hub's new Music Hall with all the stops out . . . **Phyllis Doherty**, publicity director of WNAC and WNAC-TV, is off to Cape Cod on vacash . . . **Patrick J. "Pat" Romano** joining news department WEEI was formerly news editor at WTAO, Cambridge.

IN PHILADELPHIA

Dick Powell added to the roster of the eighth annual Hero Scholarship Fund Thrill Show, at the Philadelphia Stadium (Sept. 7) . . . WRCV deejay **Jack Pyle** emceeing the Big Band sessions at the Four Chefs Ballroom . . . **Cy Hecker**, veteran of vaude days, came out of retirement to do the tv commercials for the PGA golf tournament . . . WCAU's "Dinner Bell" service received over 85,000 phone calls during first half of 1962. A different menu which always includes brand names is provided every day to listeners who dial one of three numbers. Station's **John Trent** originated the merchandising gimmick . . . **Dolly Banks**, owner with her brother Bill of WHAT, recupping from pneumonia . . . **Joanne Fazio**, assistant public relations director of WPEN in San Francisco, visiting radio and tv studios . . . **Taylor Grant** now doing a daily five-minute morning newscast with **Melvin K. Whiteleather** filling the afternoon spot on WFLN . . . Dairy-Go-Round" is the theme of intensive WCAU public service campaign to aid farmers. For one wek (Aug. 12-19) all station's personalities will plug milk for two minutes of each hour. Finale will be a free lunch at the WCAU grounds. Last year a similar drive "Eggs 'Round the Clock" attracted 5,000 people for an on the cuff breakfast.

IN MINNEAPOLIS

Blue Shield of Minnesota sponsoring five-minute, medical newscast three times weekly on WCCO, CBS affiliate. Program, believed to be only one of its kind, is produced by Louis Graff Associates of Ann Arbor and is narrated by former Detroit newscaster **Dan Mintor** . . . Besieged by viewers' protests over dropping of its locally produced, physical fitness program, "The Jack LaLanne Show," 20th-Fox's KMSP-TV hastened to add ABC's "Debbie Drake Show" as a replacement, starting this fall . . . Time-Life's WTCN producing series of five 10-minute radio programs in Spanish language for use by stations in Santiago, Chile. Taped shows will feature reports by **Jorge Claude**, Santiago mayor's representative, on his current visit to Minneapolis . . . KMSP-TV documentary "Easy Marks" will expose shady sales practices in the Twin Cities Sunday (29). Show is an entry in the station's "Pursuit" series which are written, produced and narrated by pubaffairs director **Jim McGovern**.

IN MILWAUKEE

Listeners deluged WTMJ's **Bill Reynolds** from all precincts with favorable reports on that staffer's firecracker day tribute to the birth of United States, with reprints requested . . . **Zeb Billings** (88'er-organist) and his combo, regulars on WTMJ-TV last winter (with reprise considered) showcased in concert and dancing bash at Southgate Shopping Center . . . **Sumner Kernan** (co-producer, with **Joyce Henry**, of "Theatre for Eggheads"), appearing on **Gertrude Pueliche**r's WISN-TV show, "The Other 98," in dramatic reading of Walt Whitman's "Leaves of Grass" . . . **Mrs. James Donovan**, now Miss Jane on WISN-TV's show "Romper Room" for preschool kiddies . . . WITI-TV's "Public Conference" program "The Outlook for Business," Sunday (22) spotlighted **Elam McElroy**, manager, business division of Milwaukee Assn of Commerce; **Albert O. Nicholas**, investment analyst of Marshall & Illsley Bank; Dr. John Hogan, staff economist at Northwestern U., with Peter J. McCormick of Milwaukee Public Library staff moderating panel.

IN DETROIT

Soupy Sales, the Hollywood madcap who made his tv name here at WXYZ-TV, will return for the second annual "Toys for Tots Jamboree" jointly sponsored by the station and the U.S. Marine Corps. Affair raises new toys for needy children by "charging" Detroit youngsters a toy as the "price of admission" to an amusement park where all the rides are free for the day . . . **Richard DeBeck**, formerly of WKLA, Ludington, Mich., has joined the news, public affairs and creative programming departments of WDTM . . . **Alice Limperis**, executive secretary of WXYZ prexy **John Pival** since 1958, has been promoted to the position of public service coordinator . . . U.S. Air Force as cited WXYZ-TV for help in a recruiting campaign . . . **Diane McHenry**, current Miss East Detroit, has been named WXYZ-TV's "Sunny Seven" for July and will make the station's public service announcements during this month.

IN PITTSBURGH

Larry Aiken, music director at KQV, has resigned, effective Aug. 4, to take a tv job in his home town of Evansville, Ind. . . . KDKA-TV is still pounding away at unethical medical practices in this area with editorials. Biggest target is a "cancer clinic" who diagnoses and treats cancer by mail . . . **Bil Nesbit** has left WRYT to take over the job at WWSW vacated by **Sam Goodman** . . . **Dave Parker** of KDKA is making an extensive research on the Federal food stamp program in Fayette County and will report his findings on the station's "Program PM" . . . **Ray Stewart** will do a show on the Mormon Church Hill Cumorah Pageant on his WHC "Point of View" program on Sunday (22). A filmed history of the Mormon Church will be shown on the program with various Pittsburghers who have participated in past Hill Cumorah pageants being interviewed.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Philadelphia • STATIONS: WRCV, WFIL, WCAU • SURVEY DATES: MARCH 23 - APRIL 19.

WCAU — Average Rating: 12, Average Share: 36

MONDAYS 5:30-7:00
Program: EARLY SHOW

Mar. 26 **"TARZAN ESCAPES"**
J. Weissmuller, M. O'Sullivan
1936, MGM, Banner, Repeat

Apr. 2 **"LITTLE OLD NEW YORK"**
Alice Faye, F. MacMurray
1940, 20th Fox, NTA, Repeat

Apr. 9 **NO EARLY SHOW**

Apr. 16 **"THE ROAD TO SINGAPORE"**
Bob Hope, Bing Crosby
1940, Paramount, MCA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Popeye 5:30-6:30	WFIL 15
Peter Gunn 6:30-7:00	WFIL 11
5 O'Clock Show 5:30-6:30	WRCV 4
News-Weather; Huntley-Brinkley 6:30-7:00	WRCV 14

WCAU — Average Rating: 9, Average Share: 29

TUESDAYS 5:30-7:00
Program: EARLY SHOW

Mar. 27 **"PAINTING THE CLOUDS WITH SUNSHINE"**
Virginia Mayo, Dennis Morgan, Gene Nelson
1951, Warner Bros., 7 Arts, Repeat

Apr. 3 **"TARZAN'S NEW ADVENTURE"**
Bruce Bennett
1936, MGM, Banner, 1st Run

Apr. 10 **"LET'S FACE IT"**
Bob Hope, Betty Hutton
1943, Paramount, MCA, Repeat

Apr. 17 **"RIDE A CROOKED MILE"**
Akim Tamiroff, Leif Erickson
1938, Paramount, MCA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Popeye 5:30-6:30	WFIL 14
Third Man 6:30-7:00	WFIL 11
5 O'Clock Show 5:30-6:30	WRCV 7
News-Weather; Huntley-Brinkley 6:30-7:00	WRCV 15

WCAU — Average Rating: 10, Average Share: 31

WEDNESDAYS 5:30-7:00
Program: EARLY SHOW

Mar. 28 **"HAZARD"**
P. Goddard, Macdonald Carey
1948, Paramount, MCA, Repeat

Apr. 4 **"AND THE ANGELS SING"**
Betty Hutton, D. Lamour
1944, Paramount, MCA, Repeat

Apr. 11 **"IF I WERE KING"**
Ronald Coleman, Basil Rathbone
1938, Paramount, MCA, Repeat

Apr. 18 **"NO TIME FOR LOVE"**
C. Colbert, F. MacMurray
1944, Paramount, MCA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Popeye 5:30-6:30	WFIL 15
True Adventure 6:30-7:00	WFIL 12
5 O'Clock Show 5:30-6:30	WRCV 6
News-Weather; Huntley-Brinkley 6:30-7:00	WRCV 15

WCAU — Average Rating: 11, Average Share: 39

THURSDAYS 5:30-7:00
Program: EARLY SHOW

Mar. 29 **"KEEP THEM FLYING"**
Abbott & Costello, Martha Raye
1941, Universal, Screen Gems, 1st Run

Apr. 5 **"TEXAS LADY"**
C. Colbert, Barry Sullivan
1955, RKO, Show Corp., Repeat

Apr. 12 **"REMEMBER THE NIGHT"**
B. Stanwyck, F. MacMurray
1940, Paramount, MCA, Repeat

Apr. 19 **"FORT WORTH"**
Randolph Scott, Phyllis Thaxter
Warner Bros., Seven Arts, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Popeye 5:30-6:30	WFIL 11
Waterfront 6:30-7:00	WFIL 10
5 O'Clock Show 5:30-6:30	WRCV 4
News-Weather; Huntley-Brinkley 6:30-7:00	WRCV 12

WCAU — Average Rating: 11, Average Share: 35

FRIDAYS 5:30-7:00
Program: EARLY SHOW

Mar. 23 **"HAPPY GO LUCKY"**
Dick Powell, Mary Martin
1943, Paramount, MCA, 1st Run

Mar. 30 **"THE BEAST FROM 20,000 FATHOMS"**
Paul Christian, Paula Raymond
1953, Warner Bros., 7 Arts, Repeat

Apr. 6 **"TRUE TO LIFE"**
Mary Martin, Dick Powell
1943, Paramount, MCA, Repeat

Apr. 13 **"THE ADVEN. OF SHERLOCK HOLMES"**
Basil Rathbone, Ida Lupino
1939, 20th Fox, NTA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Popeye 5:30-6:30	WFIL 15
Dragnet 6:30-7:00	WFIL 10
5 O'Clock Show 5:30-6:30	WRCV 3
News-Weather; Huntley-Brinkley 6:30-7:00	WRCV 15

WRCV — Average Rating: 33, Average Share: 49

SATURDAYS 9:00-11:00
Program: SATURDAY AT THE MOVIES

Mar. 24 **"NO HIGHWAY IN THE SKY"**
James Stewart, Marlene Dietrich
1951, 20th Fox, NTA, 1st Run

Mar. 31 **"BIRD OF PARADISE"**
Louis Jordan, Debra Pagent
1951, 20th Fox, NTA, 1st Run

Apr. 7 **"IT HAPPENS EVERY SPRING"**
Ray Milland, Jean Peters
1949, 20th Fox, NTA, 1st Run

Apr. 14 **"DIPLOMATIC COURIER"**
Tyrone Power, Patricia Neal
1952, 20th Fox, NTA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Lawrence Welk 9:00-10:00	WFIL 24
Fight Of The Week 10:00-11:00	WFIL 11
Defenders; Gold 9:00-9:30	WCAU 15
Gun-Travel 9:30-10:00	WCAU 14
Gunsmoke 10:00-11:00	WCAU 20

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Producer – Director
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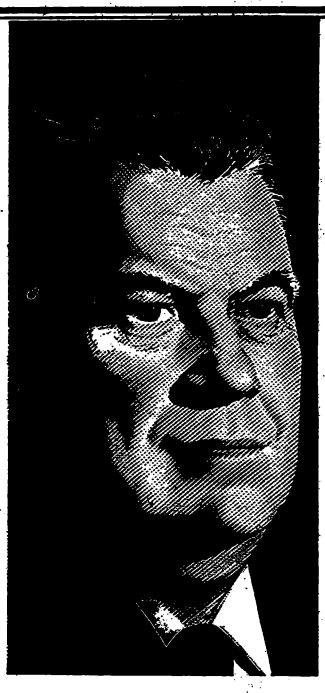
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BRYAN MICHIE REPORTING FROM TWW

I would like to bring the attention of my American friends to some of the programmes produced by TWW or produced specially for TWW. There are some brief details below.
In addition, may I remind TV producers in the United States that my recent programme purchases for TWW have included 87th Precinct, Silents Please and, currently, the Michael Shayne and Ben Casey series have been obtained by TWW for showing on the screens of our two and three quarter million viewers.

Bryan Michie

SOME CURRENT TWW PROGRAMMES

DARTMOOR A special feature on the most historic and notorious prison in Britain, including some exclusive "inside" interviews. (half hour)

FACES OF WALES The land of St. David in 1962, specially written for TWW by the novelist Gwyn Thomas. (half hour)

BATH FESTIVAL A magazine programme featuring Yehudi Menuhin, Osbert Lancaster, Lord David Cecil, Beryl Grey and other principal artists appearing this year in one of Europe's leading festivals. (half hour)

DYLAN THOMAS An original film tribute to Dylan Thomas, produced by Jack Howells. Awaiting world premiere. (half hour)

LAND OF SONG Music and song from Wales. An imaginative and popular presentation of fine talent from the land of song. (45 minutes)

A number of TWW quiz programmes have subsequently received network presentation. The TWW Remote Unit has been used twice recently by C.B.S. for special recordings in Great Britain.

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NICHOLAS WEBSTER

REVIEW:

"WALK IN MY SHOES"

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Gould, New York Times

"Producer-Director Webster establishes himself as an eminent talent in the medium . . . an overpowering experience . . . handled with uncompromising candor, penetration and artistry . . . a tour de force; 60 high tension minutes punctuated by glowing arcs of emotion."
Herm, VARIETY

". . . Had everything: pathos, bitterness, love, the works . . . as much drama as anyone could find anywhere . . ."
Los Angeles Mirror

OTHER 1961-2 RELEASES:

IT'S A SMALL WORLD—ABC Bell & Howell Closeup
"Delightful and charming."—New York Times
"Touching and thoughtful."—New York Herald Tribune

DO NOT ENTER—ABC Bell & Howell Closeup

THE VIOLENT WORLD OF SAM HUFF and ALERT—20th Century, CBS
"Such fury . . . such shattering impact."—Newsweek

THIS IS HOW IT IS—Televideo Prodns.

BRINKLEY'S JOURNAL—(March '62) NBC

SIXTY HOURS TO THE MOON—Col. John Glenn, ABC
"Fascinating, imagination igniting."—Daily News

I REMEMBER—ABC Bell & Howell Closeup
"Produced and directed with stunning dramatic impact by Nicholas Webster." —HERALD TRIBUNE

1962 THEATRICAL RELEASES:

Feature . . . DEAD TO THE WORLD, United Artists
"Gripping and suspenseful."

Featurette . . . KATIE'S LOT
"Gentle and beguiling."—Cue
"Citation for direction."—Boston Film Festival
Thalia Films—GEO. K. ARTHUR
(Now Playing Trans-Lux, Normandie)

PREVIEW:

Just Completed for the Fall Premiere of the ABC Bell & Howell Closeup:
"MEET COMRADE STUDENT"
Produced and Directed in Moscow

Now Shooting a dramatic story of a young short-term prisoner jailed with hardened criminals—ABC

Next assignment: the disbanding of the French Foreign Legion in Africa.

Thanks to all who have helped make this a stimulating and highly gratifying season.

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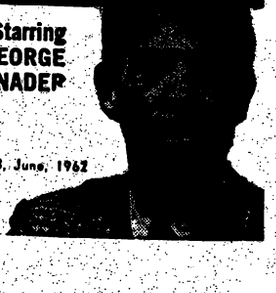
WINS AGAIN!

3-Station BUFFALO WGR-TV 47.6% Audience Share

3-Station PORTLAND, ME. WCSH-TV 46.8% Audience Share

Source: ARB, June, 1962

Starring GEORGE NADER



For full details, contact
SCREEN GEMS, INC.

THE DANNY THOMAS SHOW

TENTH SEASON – 1962-'63

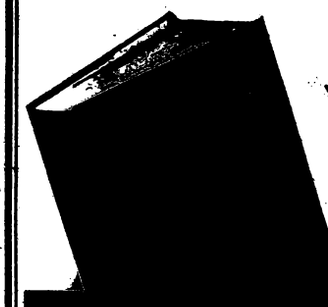


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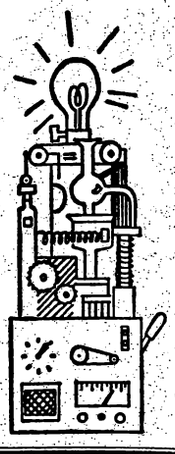
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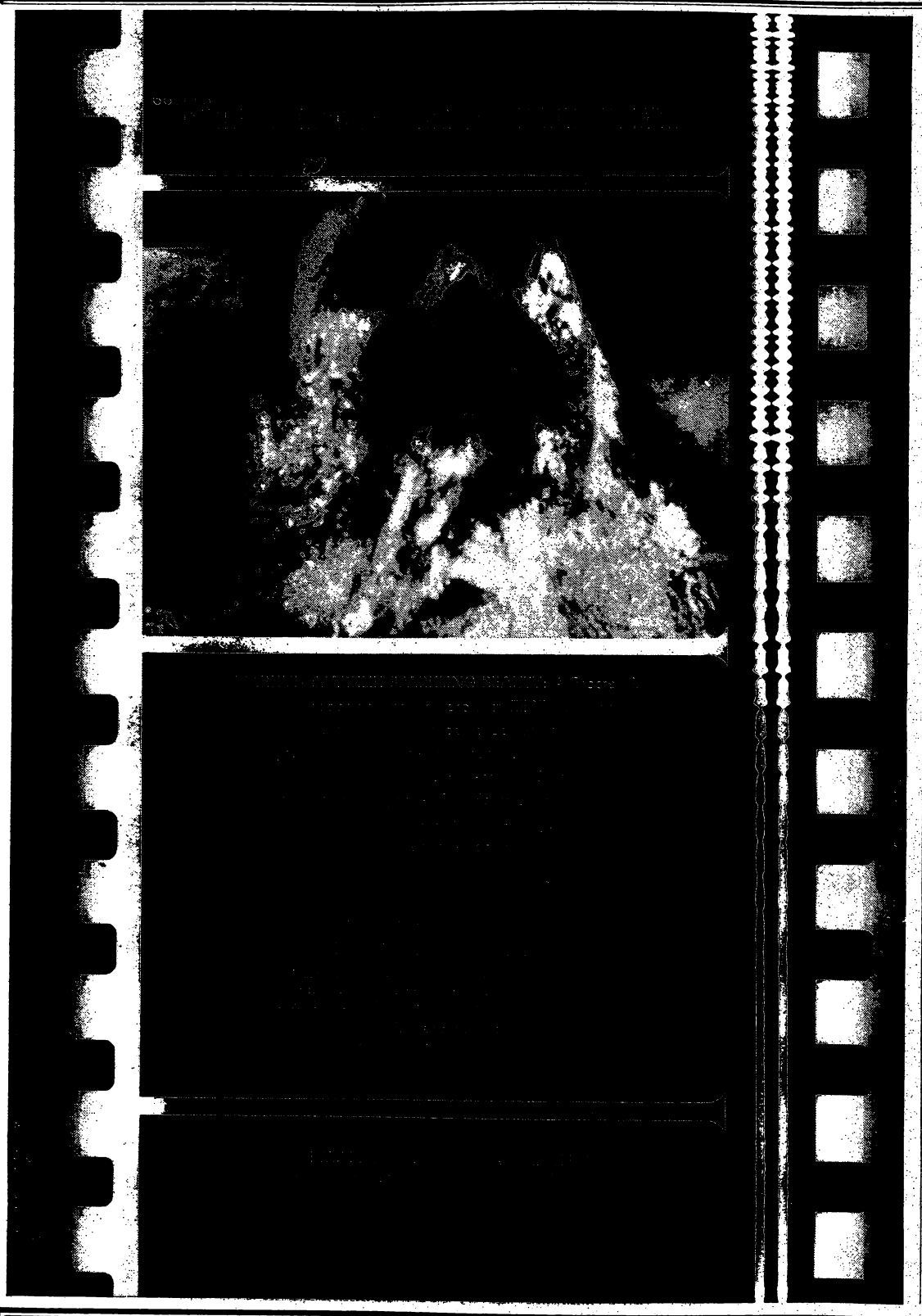
Continued from page 35

networks will be approximately equal.

"In making this change, we will eliminate, effective Jan. 1, 1963, the compensation reduction adopted in connection with the daytime bonus plan, as well as the July-August 10% compensation reduction."

To compensate stations for the pending loss of compensation, NBC is giving its affils more station breaks to sell locally. Instead of 20 70-second breaks in pre-dark on a Monday-Friday basis, NBC-TV is going to make it 40 such breaks as of October next. "The additional station breaks will be made available," said the letter to affils, "by eliminating the 30-second break within the programs they precede."

Additionally, NBC is providing eight 70-second breaks on Saturday and is increasing one-minute-in-program blurb positions from 10 per week to 20 in weekday daytime skeddings. But latter are recapturable. However, not recapturable will be two one-minute positions in the new Saturday 12:30 to 1:30 p.m. kidvid show.



Foreign TV Reviews

Continued from page 55

even feel that the noted 20th of July attempt to assassinate Hitler by his own followers was an act of "betrayal of the country."

Miss Elyashiv also noted sadly that because of maintaining relations with the Arab states, the West German government has no actual diplomatic contact with Tel Aviv. Bonn, she pointed out, gives financial help to develop the backward Arab lands, but it does almost nothing to teach its young people about the Nazi crimes.

The very significance and honesty of this alarming documentary—and the fact that it was shown over the West German television net, and prepared with the complete assistance and financing of the television authorities themselves—shows that thinking people in West Germany are aware of the problems of their nation and trying to do something about them. Probably there is no parallel in world television today, of a nation allowing someone with a background which is justifiably deeply rooted in hatred of fear of its people, to make this kind of detailed study.

While the picture she presented of West Germany today was a one-sided one, showing the country in more danger from the extreme right than from the radical left elements, it indeed noted the shortcomings of the German people. Some of the newspaper critics noted that it was a prejudiced viewpoint, but it remained nonetheless her impressions of the West Germans of today. It proved, too, that a kind of uncensored television on highly controversial topics is encouraged in this land as perhaps in no other. *Haze.*

L'AMICO DEL GIAGUARO
(Friend of the Jaguar)
With Corrado Mantoni, Marisa Del Frate, Raffaele Pisu, Gino Bramieri, Roberto Villa, Gisa Geert Dancers, Mario Consiglio Orch
Director: Vito Molinari
Writers: Terzoli Zapponi
85 Mins.; Sat., 9:05 p.m.
RAI-TV National Program, from Milan (live-tape)

In a similar pattern, but with a revised format is RAI-TV's 1962 edition of one of last year's favorite summertime shows, and Italo setowners are likely to go again for this lightweight quiz-review stanza in its refurbished form. Memory plays tricks, as does opening-night tension, but from early show caught this one appears a notch below previous standards. Chances are it will pick up as it goes along.

RAI has rarely assembled such an amiable bunch of performers as the versatile Bramieri-DelFrate-Pisu trio, with their repertoire of song, dance, comedy, and imitation—the last-named their particular forte. Corrado Mantoni again proves himself one of Italy's most ingratiating and easygoing emcees.

Spoofs on opening effort included, inevitably, the Burton-Taylor "Cleopatra" saga; a takeoff on an Italian feature, "Mondo Cane"; and as a clincher, a ribbing of RAI-TV's admitted weakness for Yank-made tv series, in which an Italo televiewer journeys to the U. S. to get a change in video fare, only to hit a familiar show on every channel he touches, from "Ellery Queen" to "Alfred Hitchcock" to "Perry Como." Another takeoff targeted Michelangelo Antonioni's newest film, "Eclipse," whose stock exchange setting was turned

(Continued on page 74)

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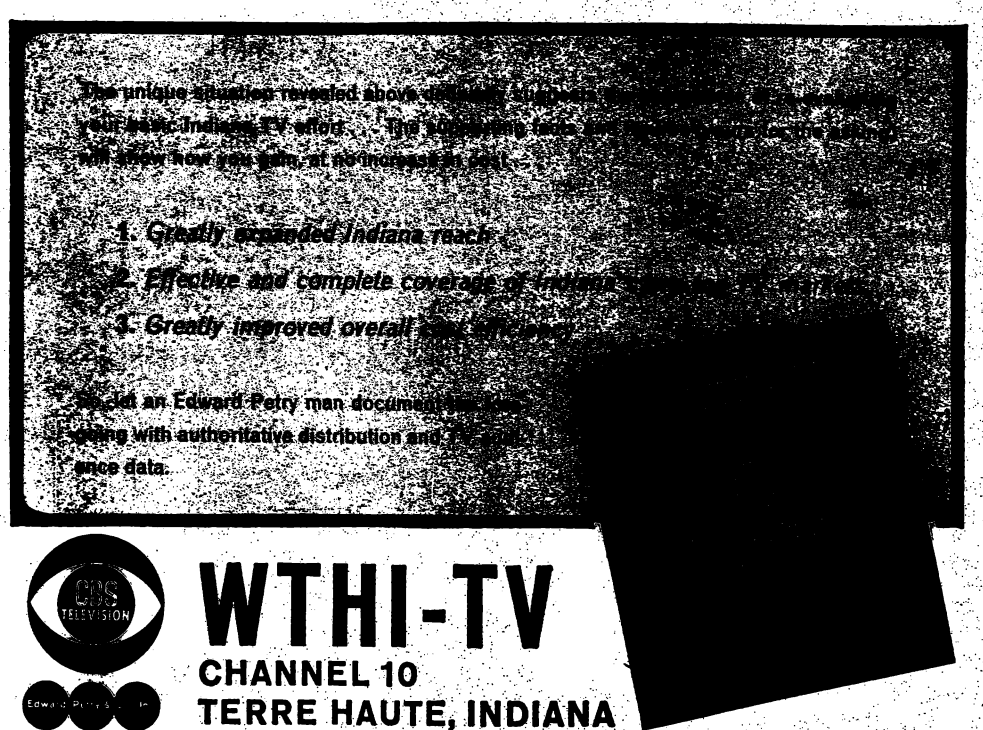
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CBS TELEVISION

Edward Petry & Co., Inc.

WTHI-TV
CHANNEL 10
TERRE HAUTE, INDIANA

JACK SMIGHT

DIRECTOR

have a happy!

Carol Reed

Foreign TV Reviews

Continued from page 72

into a dig at currently zooming vegetable market prices.

This year, the quiz part of the show has been agreeably streamlined and changed to a giant card game with nearly effortless queries addressed to the three contestants, the winner returning each week until he or she loses. All in all, a pleasant evening fare, and further tightening should result in a repeat of last year's success. *Hawk.*

NEEDLE MATCH
With Drew Russell, Oliver Reed, David Gell
Director: John P. Hamilton
30 Mins., Tues., 7 p.m.
Associated-Rediffusion, from London

A fresh attempt is made in this skein to build a tv show out of the latest pop records. Three American disks were played in competition with three British waxings, each country being represented by a couple of spielers called "promoters." Thus Dinah Washington was put up against Britain's Anne Shelton, Nat "King" Cole against Anthony Newley, and so on. Earlier segments had a teenage jury who voted after two disks had been played, but this idea was dropped in the one caught. Result was an utter lack of urgency and point in the would-be contest—and this was emphasized by putting in a vocal-group waxing against a solo performer. Which was like comparing a big band with a one-string fiddle.

Each number was interpreted by an able dance team, and some slick, some phoney-modern, routines were devised for them by Malcolm Clare. At the end of the show, Drew Russell, the pallid and charmless emcee, invited postcards from viewers, who had to decide between a British and American rendition of the same number.

This misconceived affair was briskly directed by John P. Hamilton, but it quite lacked the fire of argument and opinion implicit in the idea. Oliver Reed, who introduced the local disks, farced it up, and the stolid David Gell, for America, looked uncomfortable. *Otta.*

DESTRUCTION OF THE INDIAN
Director: Adrian Cowell
30 Mins., Thurs., 8:45 p.m.
BBC-TV, from London

This superb document was the first of three half-hours in BBC-TV's "Adventure" series, which, under the general control of David Attenborough, explores primitive communities and their customs throughout the world. Adrian Cowell took his cameras to the heart of the Brazilian jungle, where Indian tribes fight a losing battle against each other and the encroaching white man.

He brought back a stunning record, which also illuminated the Indian's attitude to his environment. There were closeup glimpses of witch-doctors, of dancers and pipe-music to exercise spirits, of earth-eating, of their warrior traditions.

The film rose to a memorable climax with a barbaric dance of the Kayabis—after they had just murdered a white rubber collector. The commentary emphasized the Indian determination, reinforced by their own history, to preserve their wild environment. Nature, for them, was not scenery, but a close and indispensable part of their whole experience. White infiltration, even when it was helpful in intent, was not only bringing them unwanted diseases, like influenza, but was a threat to their whole being.

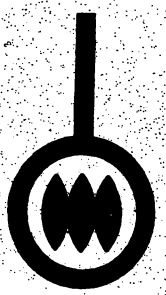
The program promises to be one of the classic contributions to this first-rate series. It was compiled from Cowell's film by Attenborough, who spoke the spare, but sufficient, commentary. *Otta.*

Foreign TV Followup

Play of the Week

This 90-minute dramatic slot, which is a regular midweeker on the independent network, has begun to suffer from lack of dramatic product able to justify the hour-and-a-half hole. This was spotlighted by Rhys Adrian's "The

(Continued on page 78)



FRANK COOPER ASSOCIATES Agency, Inc.

"FIRST IMPRESSIONS"—Panelist
"BEAT THE ODDS"—M.C.

"WHAT'S MY LINE"—Kellogg Spokesman

The Many Sides of



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ENTERTAINMENT U.S.A.
STAR TIME U.S.A.
RADIO

DENNIS JAMES

Wm Morris Agency

"THE DICK POWELL SHOW" —ACTOR
"77 SUNSET STRIP"

Baker's Dozen On Don Hyatt Roster

Besides shows by Pres. Eisenhower (on Lincoln) and Pres. Hoover (on Wilson), Don Hyatt's special projects unit at NBC-TV is negotiating with former President Harry Truman to front a half-hour on his "favorite" President which is believed to be Jackson.

The Truman show may yet be one of the programs done under the Hyatt banner next season, but in all Hyatt is cutting down his output to probably no more than a dozen or 13 shows. Last year, the unit did 18—and that, Hyatt said recently, was simply too much.

His unit will do four "Project 20s," the programs that brought about the establishment of special projects years ago at NBC. One for next season will definitely be an hour called "That War In Korea," which is about the only major fracas not yet covered by "Project 20." Another "20" will be a half-hour on the Old Testament, done in the manner (with famous paintings) of the two New Testament shows. (Hyatt wants to do continuing series of programs on the Bible.) The other two "20s" for '62-'63 have not been selected, but both will be 60-minuters.

Five "World Of ..." stanzas — all hours — are being prepped under Hyatt's aegis, with Gene Jones doing the actual producing-directing. First of them will be the Jacqueline Kennedy stanza that was held over from last season, largely because she hadn't agreed to appear and because at the time it was to be shown the First Lady went to India and NBC wanted to include some of that footage. Actual extent of her personal participation still hasn't been decided by the White House, though the show is due Oct. 29.

There will also be "The World Of Benny Goodman." Purex will sponsor all five, even though the three remaining bios have not been selected.

Portrait of Artist

Continued from page 21

where he was script clerk on one and dialog director on the other. In '58, he spent four months at Filmways as a production manager and then went to the North Pole as associate producer on a Lowell Thomas-CBS-TV "Odyssey."

Afterwards, in 1958 and 1959, FCI got going, with Hollander directing and his wife Barbie writing. Company quickly wrapped up some remunerative Borden, Vitalis and Chesterfield ads, he noted. "I took the dollar from FCI and cut some experimental films, one of them a four-minute 'Trip By Train'," of which he is quite proud. He also did "New Life For Lisa," about a nurse, and a piece on "Civic Affairs," sponsored by the N.Y. Dept. of Sanitation. The first won him an American Film fest award.

Still not doing what he wanted to do, Hollander says he stopped with FCI by '60, "played chess for six months and this was the first time painting came to mind." He went back into blurb production for a few months to finance painting and pay his debts, quit in March '61, touched paint to canvas for the first time in his life and has done well over 900 canvases since.

He figures that he'll do films once in awhile, if only to earn big bread for his life of art, not that his life of art has made him penniless by any means. For example, he appeared as a painter first in the spring of '61 in the outdoor Village Art Show, not notorious for providing a living. He sold 29 paintings and grossed $4,000. Things have been going along quite nicely since for Hollander, who has yet to take a lesson in painting.

Toronto—First time the Canadian Broadcasting Corp. has repeated tv variety shows, General Foods Ltd. and Pepsi-Cola Ltd. will co-sponsor this summer's choice of "Parade" series of past two seasons. To run 12 weeks, repeats started July 4 over CBC national network on Wednesdays (8:30-9 p.m.).

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Foreign TV Reviews

Continued from page 74

Weekenders" (Associated TeleVision) which would have been far more successful at an hour.

Depressing story recounted relationships between long-married couples who spend summer weekends at the same trailer site near the sea, a yarn of bored and frustrated people virtually indifferent to one another but who stay together for fear of loneliness.

Downbeat atmosphere, a shade only above the kitchen sinkers, was not blessed with any inspired dialog. In fact, little was put forward to compensate for the lethargy and gloom.

Adrian's characters came over more as mouth pieces for a point of view than as people. But, in fairness, they were recognizable types. Maybe herein lies the biggest fault of the piece; if the author had concentrated on the development of his five central characters instead of letting them loose, skin-deep, among a lot of incidentials chances are they would have been more sympathetic and believable.

As it was, the actors had to work hard to keep the flickers of personality alive while riding large passages of padding. But the artists did a good job, particularly James Bolan as a romeo of tender years who passed his time taking frustrated wives down to the beach.

Jennifer Wilson as one of Bolan's victims was well cast but Bryan Pringle, as her no-go husband, could not get too much out of his role. Other supporting artists backed up well within the limitations of the script.

Brightspot of the production was the decor by Patrick Robertson. Directing was good, too, with Peter Potter setting up some firstclass scenes in a local amusement centre where the weekenders chased their blues with beer, slot machines and no-skill-needed Bingo. Director also brought some fresh touches to the near-love scenes. Wart.

The Sunday-Night Play

William Douglas Home, whose recent legit offerings have brought out critical brickbats and the author's consequent wrath, hardly recovered favor with "Up a Gum Tree," chosen as BBC-TV's "Sunday-Night Play." It was one of the most fatuous concoctions ever to look a camera in the face.

A British and a Russian military force both landed on a remote island, to prevent the other from using it as a rocket base. The respective soldiers became pals, and kidded their Generals, who came on an inspection tour, that they had defeated the other side. Eventually, the Russian and British Premiers arrived on the island for a holiday, and the palsied farrago ended with a truce being signed between them.

There was nothing to relieve the vacuity of the idea, the stupidity of the dialog, and the plethora of double-takes. The thesps battled with it, and Fabia Drake had brief moment as the British politico's wife. Tony Britton, Harold Goodwin, Dan Jackson, and Tristram Jellinek were also present but couldn't help, and Charles Heslop bumbled agreeably as an absent-minded brasshat. David Willmott produced forlornly. Ora.

Armchair Theatre

The conjunction of writer Alun Owen and director William T. Kotcheff has paid dividends in the past, and it gave an added lick of anticipation to "The Hard Knock," filling this "Armchair Theatre" hour for ABC-TV. It turned out to be a meaty offering, with a tauter storyline than other Owen teleplays, but still sticking to the Liverpool-Irish characters and idioms in which he's made a corner. And it was given a high horsepower production by Kotcheff, master of the startling one-shot.

Pat Greevey (Colin Blakely) couldn't believe that his brother had been guilty of the murder for which he'd swung. He remembered his talents and good looks, and went in search of acquaintences who could prove the boy's innate goodness. The hunt, and each encounter, chipped away at Pat's stubborn faith, and the final meeting with the brother of another hoodlum convinced Pat that the truth about his own brother was as black as could be. It was merely

(Continued on page 84)

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I Remember It Well

[*And, Brother, That Goes Back*]

By EARLE FERRIS

It was almost 50 years ago when I made my first dollar in the theatre—and not as an actor. I had skipped a basketball game (due to an injured arch) and gone down to the Grand Opera House in Pittsburgh to try to get a super job in the Harry Davis Stock Co., during the summer. I wangled entrance back stage. As I stepped in the door, Dennis Harris handed me two tens. "Run over to the Alvin Theatre and ask Florence Moore to come over as soon as she finishes in 'Hanky Panky' and come on next to closing. That one's drunk again. Ten is for you; 10 for her cab." A femme headliner had hit the bottle and it had hit back. Miss Moore was wonderful; she and her accompanist came. That's when I first heard "On the Mississippi."

* * *

For 15c I saw "The Fortune Hunter" at the Nixon in Pittsburgh with Jack Barrymore. Ethel, years later, bet me that her brother had never been billed as "Jack." At a radio show we handled, I took her my copy of the theatre program. "It is a damned misprint," said the Great Voice, and tor up the program. She never paid the $2 bet, either.

* * *

Most versatile actor I ever saw, even more so than the great Venita Gould and Owen McGiveney, was Raynor Lehr of Columbus, Ohio. Acted, danced, sang, played instruments—and bounded on the trampoline.

Robert McLaughlin, who ran the Ohio Theater in Cleveland, wrote a number of plays. One starred Eugenie Leontovich, "because of her angelic profile." It was an adaptation of a Booth Tarkington play and called "Bristol Glass."

McLaughlin ran summer stock. He'd do Broadway plays, hiring as many of the original cast as possible so his billboards could scream "The Cat and the Canary." With 13 members of the original Broadway cast!" One production of "Broadway" brought a young actor to Cleveland. In his one scene, he came to the door an was shot dead, falling forward, without speaking a line. His name was Spencer Tracy.

* * *

When business started limping, Bob put on his original "Pearl of Great Price." Once Claudette Colbert, playing femme lead, was to come through a blazing fireplace. The mantle fell over and Horace Braham caught her, without either missing a line. Another time, in this "morality" play, Florence Gerald, as a madam, was wielding a bull whip, to stir the girls to more activity. The whip flew wildly, cut the set at upper left, and the tip hit a stagehand at an eyehole. A bass-voiced stagehand added a line not in the script. "Cut that, dammit. Ya tryin' to blind me, hah?"

The Shuberts bought "Pearl of Great Price" for Broadway. While McLaughlin had it all his sets cost maybe $300. The Shuberts lost most of the punch in a super-dooper production and it was a colossal flop. This brought forth the classic line from John F. Royal as his train pulled out of Philadelphia where a friend was telling him the Centennial was losing money. Said Royal: "Did McLaughlin write that too?"

* * *

George Rockwell had worked in an act called Rockwell & Fox, in which a tin whistle was featured. The act was going nowhere. The Palace at Cleveland was the last stop. Royal asked Rockwell what he had in mind. Then Royal sent up to the Medical Society to borrow an articulated skeleton. Dr. Iago Galdston, the secretary, said no. With two minutes to break in at the Ad Club, Royal got the maitre 'd at the Statler to produce a banana stalk and gave the billing: "Doc Rockwell, Quack! Quack! Quack!" From deuce to ace from then on!

* * *

Radio press agents have to dream up most of the things stars say. But two men who always talked printable copy every time you sat down with them were Frank J. Black, retired NBC music director, and B. A. Rolfe. Incidentally, it was reliably reported that Black took down more than $4,400 a week for 11 years from radio and records and The Revelers, and didn't it take those special deals for Hollywood actors tie or beat that—if they have with present day taxes?

* * *

Joe Cook was on radio for Borden. A new ad man came to the first run-through and laughed uproariously at the lines. He doubled over at the second run-through. At the dress, after Cook spoke the opening line, the ad fellow dashed up and said, "Hold it! You've got to change that material! I've heard all those jokes before!" (Anyone doubting this, ask Owen Murphy.)

* * *

Papa Toscanini was not all sweetness and light. General Motors wanted him to conduct an opening orchestral program over NBC, and he said no in a hundred ways. They got up to $7,500, a big fee for those days. Finally Mama T. suggested that if a Cadillac specially built with this and that in it were left at Papa's front door with the keys in it, Papa might show up. He did, and Charlie Stevens, press agent for the show, said it cost more than $12,000.

Judges for the Metropolitan Opera Auditions of the Air had just about decided to award first place to Bass-baritone William Harbord of Canada when Toscanini asked by how many votes a young tenor had won. They told him it did not look like the tenor would win because of the sensational manner in which Harbord had delivered "Air du Tamboier Major" from "Le Caid" by Thomas. Edward Johnson looked sickly when Toscanini announced that unless his decision were followed he would make the young tenor his protege and say so. After a conference, the judges felt Papa Toscanini knew more about music than they did, and the Met acquired another tenor.

* * *

Two of the first clashes with the Met management under Rudolph Bing were brought about by Jim Davidson, who managed Lauritz Melchior and Helen Traubel. Bing thought Lauritz, who knew the Wagnerian roles backward, should rehearse the same day with the other singers, and Melchior thought otherwise. Instead of singing for the 25th year at the Met, Lauritz made it 24 and got more money imitating Frankie Boy on "The Chamber Music Society of Lower Basin Street" than he would have netted had he stayed, Davidson said. Then Jim pulled Helen Traubel out when, in hopes of getting Kirsten Flagsted back for several performances, the offer of too few Traubel appearances burned Davidson. So whatever became of the white horse Elizabeth Winston had John Ringling North give Helen?

* * *

Morton Bowe, a tenor who had been with Ken Christy's Cavaliers, was able to operate a linotype and carried a typo union card as well as musical scores. He finally won the Metropolitan Opera Auditions of the Air and I stamped on his foot just in time to prevent him from telling a newspaper man, interviewing him, that he was the oldest young star ever to be "found" by the Met. He was past 40 when he got the coveted honor.

* * *

One way you "jazzed up" the sport pages was to invite a celebrity to "cover" the game. Once we had Elsie Janis and her ever-present parent, Maw Bierbower, in the Cleveland press box while a "ghost"—of course—was to do the story. But fans, well informed in advance that the great Elsie would "cover," had their eyes on her much of the time. Ty Cobb hit a double for Detroit and Maw jumped up and yelled, "Hurray!" Elsie pushed her back in her seat and said, "Shut up—he's on the visiting team—want to ruin everything?"

* * *

When George M. Cohan played Cleveland he was out in the press box watching every day he had no matinee. I called him Mr. Cohan and he called me "sport." About 15 years later, when he was following Will Rogers on the Gulf radio show, I dropped into the rehearsal to pick up Frank Black, the conductor. Mr. Cohan came and sat down a few chairs away from me. I didn't have the nerve to pull that, "Do you remember me, Mr. Cohan, I met you in Cleve—" when he turned and said, "Earle, do you think that new man Hal Trosky is going to help the Cleveland Club this season?" The next question is, do you think I ever missed a play in which he starred during his lifetime?

* * *

Back stage at a Rudy Vallee rehearsal, Doc Rockwell, George Burns, Ted Healy and several others gathered and Burns told a story. Everybody laughed except Healy. Ted, with a grim countenance, said, "That's no good—nobody ever heard it before." And he was not kidding!

* * *

Labels were the thing most radio stars wanted. We hung the one on the gorgeous Jane Froman. It was the "The Orchidaceous Voice." I did not originate the appellation. It was a gift from a far greater talent. His name was Edward L. Bernays, who said he used it on a songbird after the turn of the century.

* * *

James Melton, "the golden voice"

(Continued on page 84)

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1962-63

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Unilever, IT&T, Nestle's Feelers As 1st TV Satellite Global Sponsors

Unilever and International Telephone & Telegraph are two multi-continental giants who have expressed a decided interest in a device for worldwide tv sponsorship. The two companies are known to have approached broadcasters about the possibility of bankrolling programming by tv satellite.

While such things are presently— and may always remain—impractical, there is evidently no lack of interest in the possibilities of such as Telstar. It's understood that Nestle's is also interested.

What all three companies—and others who are said to have been feeling around for the prospects of internationally transmitted programs—have in common is that they have an interest in merchandising in many more than a single nation.

Of course, an obvious problem to sponsored transmission by satellite is that the time differences in Europe and the United States are great. But, it is thought, while live transmission is impractical, the thought of using Telstar, etc., has led international manufacturers to think of the possibilities of sponsoring for the first time tv tapes consisting of segments made by the broadcasters of various nations.

"It would take five years and 19 constitutional amendments in Europe alone," said one observer, "before it's be worthwhile sponsoring a Telstar program or anything like it."

One of the values to any international advertiser in sponsoring a single program seen in several countries (whether at once or an tape) is institutional. If done tastefully, it doesn't seem to hurt any company to characterize itself as international in scope, and what better way than via a tv program known to have been put together across the globe by several different producing countries?

Schenectady — WRGV-TV is covering, with its mobile unit, seven trotting-pacing events Tuesday nights from the Saratoga Raceway in Saratoga. George Miller, track caller and onetime sportscaster over WGY and over WPTR, Albany, describes the hour's events. Howard Tupper does color and interviews.

Anti-Trend Trend

Continued from page 62

never asked him a question about it, instead grilled him about "Target: The Corruptors." When McDermott finally reminded Sen. Dodd he had been asked to testify about "Jones" and it hadn't been mentioned, he was sharply told just to answer questions put to him. "Target" was better copy, evidently.

These instances multiplied by many others are why Hollywood has no particular respect or regard for the marathon-like proceedings in Washington anent tv, but since the networks have quite a different attitude (at least publicly), they must put up with it.

Since the pressures are on from Washington, however, the networks have ordered the production companies to take it easy on any program which might offend the sources of these pressures. As one exec said recently, speaking of the networks, "they're trying to find shows which will attract large audiences, but won't offend Washington."

All these various factors have contributed to the anti-trend development in vidpix, and actually, aside from the Washington act, which is resented, the top execs in Hollywood feel strongly this is a good thing for tv.

Inside Stuff—Radio-TV

The five managers of ABC's owned & operated stations are on a cross-country tour this week, accompanying a film highlighting the new entries on the web during the 1962-63 season. The managers will serve as hosts to advertisers and agency execs who will get a chance to glimpse the network's new product. First showing took place at the KABC-TV studios in Hollywood on Monday (23). The tour will end in New York next Monday (30).

Idea for the film presentation was sparked by the tv o&o's prexy Ted Shaker after witnessing the web's presentation for affiliates at the NAB convention in Chicago several months ago. Elton Rule, KABC-TV v.p. and general manager, and Howard Lipstone, station's film director, supervised the production of the film.

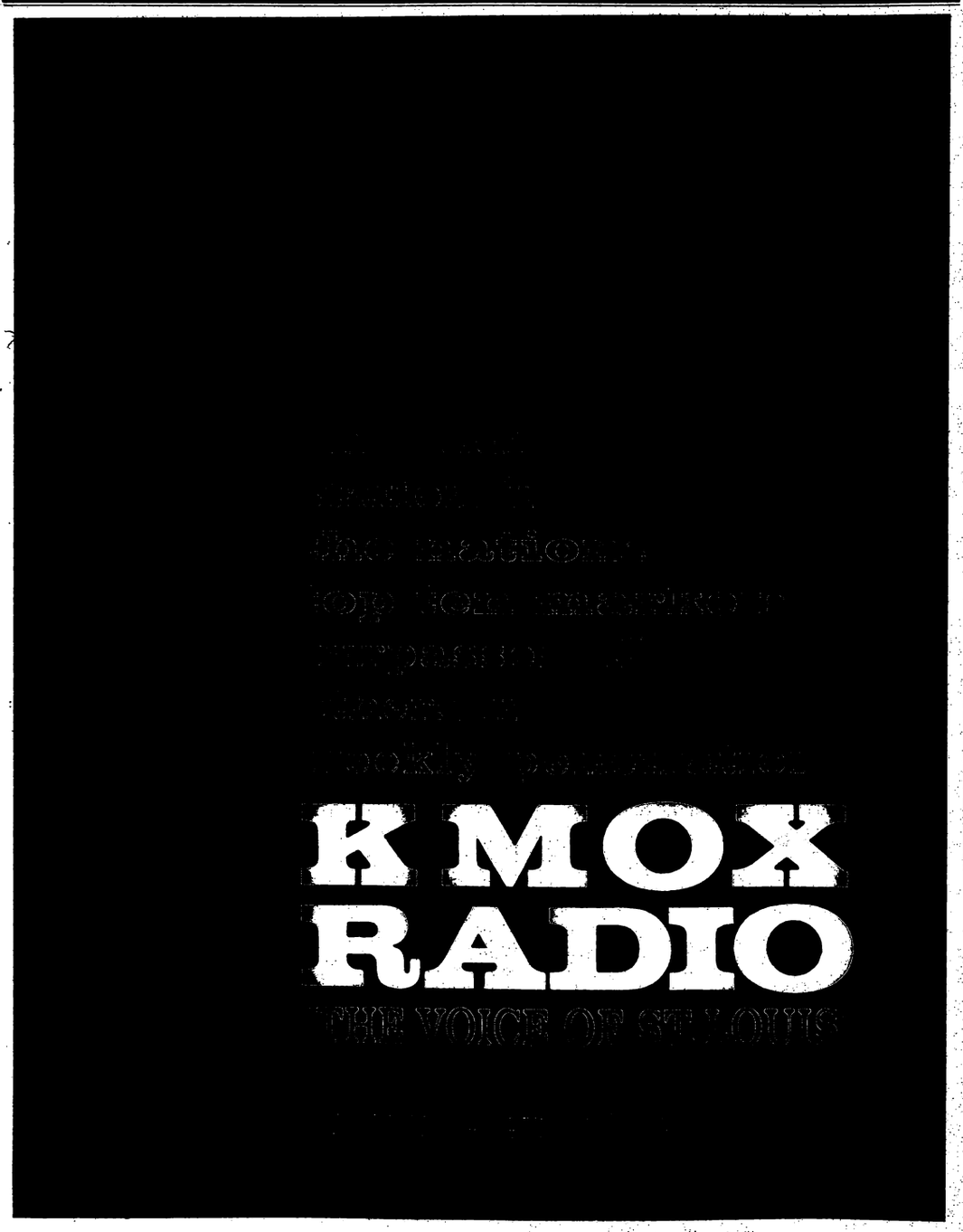
Knotty problem of overpopulation of AM radio has been assigned to two new committees for study by the National Assn. of Broadcasters.

One is an engineering group, the other non-engineering. Carl E. Lee, Fetzer Broadcasting Co., Kalamazoo, Mich., was designated chairman of the former; Merrill Lindsay, WSOY, Decatur, Ill., chairman of the latter.

In addition to Lee, members of the engineering unit are Joseph S. Field Jr., WIRK, West Palm Beach; Ray Johnson, KMED, Medford, Ore.; Myron Jones, WJET, Erie, Pa.; William S. Duttera, NBC, New York; Jules Cohen, Association of Federal Communications Consulting Engineers, Washington, D.C., and Julius Cohen, also of AFCCE, Washington. The Cohens are brothers.

The Non-Engineering Subcommittee, besides Lindsay, is composed of Richard E. Adams, WKOX, Framingham, Mass.; John F. Box Jr., Balaban Stations, St. Louis; Harper Carraine, CBS Radio, New York; Robert F. Hurleigh, Mutual Broadcasting System; John F. Patt, WJR, Detroit; Robert R. Pauley, ABC Radio, New York, and Lawrence Webb, Station Representatives Association, New York.

VARIETY story on syndication film buying by local stations was in error on the per-run price of Official Films' off-web package. Both Official and the station confirm that the package price breaks down to a higher cost per play than the one stated in the story.



West German TV

Continued from page 32

varian participating and still planning to get into that Third German TV net of its own regionally, sometime in the future.

Bavarian's Studios

Meanwhile, though, the Bavarian Television has allocated some of its funds in another direction. It just recently spent $4,600,000 to buy the Riva Studios in Munich (formerly used for film production), so that it now owns six modern studios on 2,900 square meters of property, and two new studios are due to be completed by July 1963 to be rented to the Second German TV in Mainz. So this situations looms as a more friendly one.

The city of Munich (headquarters of Bavarian television) is getting into the tv picture, too. It has just offered an International Youth Prize, worth $12,500, for the best television presentation for young people.

And another organization, the Arbeitsgemeinschaft Deutscher Rundfunkanstalten (the Work Association of German Radio and TV) is now setting up a special new trade school in Nuernberg to educate 200 to 250 young people annually in the various technical aspects of television, and thus help fill the gap in trained personnel.

With the competition between just about all the participants, the television stations, the networks, the viewers, the political parties and the critics, though, this feeling of working against each other instead of together seems to prevail even with this industrial work union.

According to the officials of the ADR, as it's termed here, it's not quite certain whether the Second German TV Network is going to be a member of the work union.

One thing is quite positive, though. Eventually, there are going to be three German television networks, all probably squabbling among themselves even more, providing more meat for the columnist, more programs for the viewers, and it is hoped, more entertaining programs.

KRLA

Continued from page 53

tion prexy, according to John Barrett, manager since last October. The Communications Act, Barrett said, provides for a judicial review of the commission's decision. Legal action will be filed in District Court of Appeals in Washington.

Barrett said the FCC will be asked for permission to stay revocation order until the court has ruled. Specific complaint against KRLA was that it allegedly rigged its logs to deceive the commission. It is speculated that the District Court is so far behind on its calendar that it may be two or three years before the tribunal gets around to the KRLA review.

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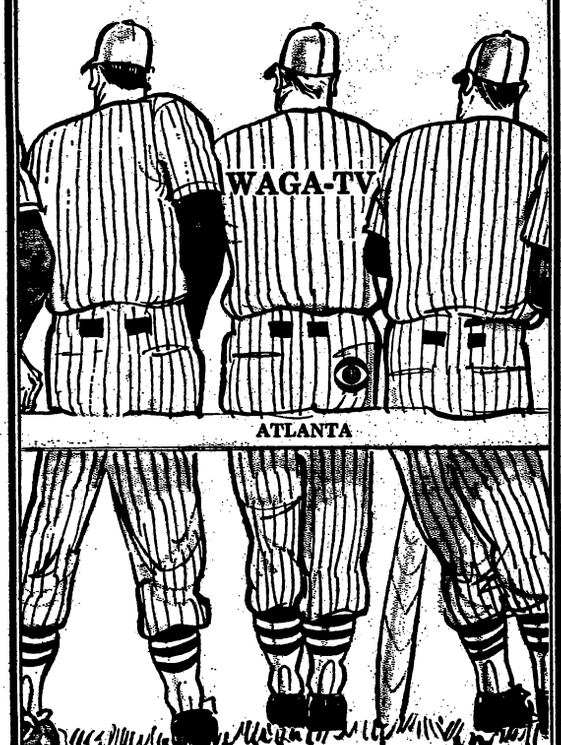
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The "Best Buy" Station in an Indispensable Market!

Represented by Storer Television Sales, Inc.
*April '62 ARB

I Remember—

Continued from page 80

of the air," never lost his schoolboy smile and charm. When he sang in Mobile, Ala., he did 19 encores, stepped forward and asked: "Haven't you folks homes?" That only drew a standing ovation. He did two more songs, walked over to a chair, sat down and feigned sleep.

* * *

I was having a late tea with Hay McClinton and Carol Irwin in a Park Ave. restaurant when Hay said: "I have a client who insists on a good high class singer who can also sing with Red Nichols' band. Imagine that!" I told him Jim Melton had played saxophone with Francis Craig's famous orchestra down South, and sang with the band. I gave Hay Melton's phone number, and went home. About 10 that night Melton called me, told me he was going on a show for N. W. Ayer. Then he said, "How do you suppose McClinton got my phone number after seven o'clock!" I never told James.

* * *

Funniest thing I ever saw took place in a radio rehearsal, not on the stage. Tiny Ruffner took me into a session to watch Bill Bacher direct a man and a woman. Bacher stood three feet away from them, thrusting his hands in front of their faces, and drawing his hands back toward himself, he begged: "Give me love—that's what I want this scene to mean!" They didn't break up—but I did.

* * *

Kindest of the stars on radio programs my outfit worked on were Fred Allen and Jack Benny. Most cantankerous was Al Jolson, who had five of our lads in the Hollywood office wanting to quit rather than cover the show with Al, Parkyakarkas and Victor Young. Saddest star I ever saw was Fibber McGee during that awful year when Mollie was ill.

* * *

I came very close to being proud of the fact that I was one of two press agents Fred Allen would let me write things like radio editors' guest columns under his byline. The other fellow was Everard Meade.

Foreign TV Reviews

Continued from page 78

fraternal loyalty that led him to deny it.

The plot allowed a variety of incident, and a telling display of character. It also mounted to a fine, and subtle, climax, superbly acted by both Blakely and Frank Finlay. If it had a fault—and this was to judge by the highest standards—the framework was too stereotyped to allow for much surprise. But this was largely compensated by the flavor and interest in both dialog and the crumbling of Pat Greevey's dogged faith.

Amongst a clutch of strong supporting performances, Sylvia Kay, J. G. Devlin, Lois Daine, and Ronald Lacey stood out—each providing a crisp cameo which added something vital to the portrait of the defunct murderer. The Liverpool milieu was strikingly conveyed, and the whole thing was a memorable event, although, like the title, much of it would need a glossary for those not familiar with the language. *Otta.*

Houston—Newsman Gene Wilburn moves up to news director at KXYZ. He succeeds Vic Emanuel who is taking time out to write a book.



"You were SENSATIONAL!" —ED SULLIVAN

WILL JORDAN

on the ED SULLIVAN CBS-TV
14th Anniversary Show (JUNE 24)

"The highlight of the show."
Horn, VARIETY

"The funniest item on the show."
JACK O'BRIAN, N. Y. Journal-American

a HIT (July 16th) on the
TONIGHT SHOW, NBC-TV
Thank you ARLENE FRANCIS

A Special Thanks to NBC Radio Network for Allowing Me to MC and HOST
NBC MONITOR for 3 hours!
7:30-10:30 P.M., JULY 7th

Currently STEEL PIER, Atlantic City
(3rd ENGAGEMENT)

August 12
ED SULLIVAN SHOW
CBS-TV (21st Appearance)

Direction: WILLIAM MORRIS AGENCY



LAURA OLSHER
Producer - Creator - Story-Teller
"The Magic Basket"
2nd Year
KMLA (FM) Los Angeles
NAFBRAT AWARD 1962
PEABODY NOMINATION 1962
PEABODY AWARD 1961
P.S.: Voices Too!

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announcer

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NEW YORK, N.Y.

PARA EL PRESTIGIO DE LOS HISPANOS • 1490

Radio Reviews

NO VACANCY
Producer: Robert Franklin
30 Mins.; Sun. (15), 7:30 p.m.
WHN, N. Y.

New York's complex problem of providing adequate housing to its citizens has been subjected to an unusual documentary assault by this Storer station. Series utilized five-minute capsule reports spread around the week with half-hour wrapups presented on two successive Sundays (8-15). This kaleidoscopic view was handled by WHN's news staff which bills itself as the Total Information News Department. The use of the word "total" is identical to the style of deafening musical bridges used in the housing documentary.

Last Sunday's stanza contained many sharp insights into the housing problem as it bounced around various facets, including the aesthetics of housing projects, the economics of middle income housing, the impact of urban renewal programs and the existence of racial discrimination. The opinions of housing officials and of vocal citizens covered the problem from all angles. One critic of the low-cost apartment skyscrapers said: "The slums are only being repackaged vertically."

While the technique was interesting, the point of view of the show was somewhat blurred by the speed at which the various comments followed each other.

Herm.

CONTROVERSY
With Leon Lewis, host; Jackie Robinson, Louis Michaux, Malcolm X
Producer-Director: Lewis
70 Mins., Wed., (18), 5 p.m.
WWRL, N. Y.

Wednesday (18) afternoon Leon Lewis, a key figure in pubaffairs for WWRL in Harlem, got Jackie Robinson and a Harlem bookdealer named Louis Michaux together in front of a live microphone where they figuratively worked over each other with spiked brass knuckles. It was vulgar, invariably just short of obscene and when the two men had spent themselves in vituperation and repetition, they laughed forcedly and agreed, mostly because they were so tired, that they had no basis for argument in the first place. (If they really did, it never came out.)

This lead to Michaux calling off a picket line, which apparently had been a cause celebre the past few weeks in Harlem. Undoubtedly Lewis and WWRL felt that by getting Michaux and Robinson (who had in one of his columns inadvertently offended Michaux) to cease their battling, a public service had been performed. Well this may have been the case, yet the station let its pride outdistance prudence and taste when it decided to repeat the entire hour-and-10-minutes take of the fighting on Thursday (19) night without judicious cutting; none of the guts of the program would have been lost by pruning the loudness and dogfighting which took up well over 75% of the time allotted.

Art.

VENTURES
(The Unreal West)
With John Ford, Richard Boone, John Wayne, Olive Mix, Randolph Scott, Tim McCoy, Johnny Mack Brown, Yakima Canutt, others
Producer: Jack Vance
Writer-Narrator: Tony Thomas
60 Mins., Mon., 9 p.m.
SUSTAINING
CBC Radio, from Toronto

Via interviews with a picture producer of several successes plus a tv personality and certain stars of the silents and earlier talkies, Tony Thomas proved this hip-shooting was the panacea of peace in America and that he is, admittedly, a Western film fan. (As the teeoff of a 22-weekly radio special, "Ventures" is the summer replacement of "Project '62," with some 125 CBC radio stations across Canada snapping up the product).

With interviews of past and present screen stars Thomas proved in his 60-min. special that the picture's pushing back of Western frontiers used authenticly named marshals and cowboys in filmdom's fighting off of Indian raids and deals with capitalistic investors—or land grabbers—in range wars or water rights; but many experienced Eastern actors—who can't ride a horse or have just got up from a psychiatrist couch—have replaced the Western cinamitic heroes of the past.

As John Ford, self-confessed amateur historian put it; "There is a fund of character and action-packed adventure in the West, plus its many scenic beauties.

This was expanded by Richard Boone and John Wayne, who explained that the old trick-riders were replaced by college athletes in the saloon brawls—on screen, of course.

What was expressed in cross-chatter was that Western stars of the '20-'30's were "stuntmen" who didn't drink and were not interested in women—on-screen—and this made them the international heroes of the world's youth.

Most interesting and a clincher on "The Unreal West" was the testimony of Olive Stokes Mix, a Cherokee Indian and widow of Tom Mix. She anecdoted that Tom started out at $50 a week, finally ended at $25,000 a week—"and never faked a part."

Tony Thomas did a good job for the CBC in backgrounding Hollywood's greats, via this special, and it's worthy of tv exposure as well, though latter should not be overlooked with some 125 Canadian stations drooling for his West Coast closeups.

McStay.

TV Followup Comment

Continued from page 55

fines, hearings and license liftings. Miss Mannes reviewed findings of the British Pilkington report, mainly that tv molds public opinion, and asked Minow if he concurred. With that point, he was in total agreement. He took at least partial issue with the magazine concept of programming, however, in saying that advertisers supply some of the best television shows.

Also probed was the complex of administration Telstar and international tv. Minow pointed to the vagaries of U. S. law covering international radio, wherein the three current licensees are required to transmit programs that properly relfect U. S. culture (a point of conjecture among the most enlightened, Minow pointed out), but said that regulation for international tv was now under study by a special FCC group, and cited forthcoming meetings with other nations on the subject.

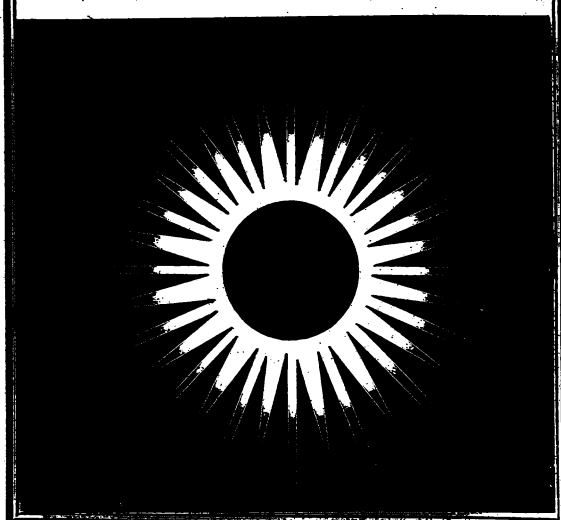
Bill.

Consumers Co-Op In 'Story of...' Buy

Ziv-UA-David Wolper fall syndication entry, "The Story of . . .," has been signed by the Consumers Cooperative Assn. in a regional buy covering six states via the co-op group's agency Potts-Woodbury, Kansas City.

A firm 52-week commitment from CCA covers markets in Iowa, Kansas, Missouri, Nebraska, Oklahoma and South Dakota. Definitely slated are airings in Des Moines and Ames, Ia.; Lincoln, Neb.; Sioux Falls and Rapid City, S.D.; Topeka, Kan.; and St. Joseph, Mo. Six or more will be added when station negotiations are settled.

Previously signed sponsors for "Story" include a number of banks and public utilities and a few food and beverage firms.

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Summertime/Philadelphia • Atlantic City • Poconos • Cape May • Delaware Water Gap • Chesapeake Bay. People are on the move—motoring, fishing, boating, swimming, hiking or golfing. No matter, WCAU Radio reaches them. The attraction: exciting local and CBS Radio personalities . . . award-winning WCAU and CBS News, champion sports coverage, weather forecast information, traffic and road condition reports. In-home, out-of-home, on turnpikes, expressways, WCAU Radio reaches into almost every buy-way . . . sells to people on the move; moves people to buy all Summer long.
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JOHNNY GILBERT
Show Announcer
DAYTIME
"YOURS FOR A SONG"
ABC-TV
Through July 30th
JUdson 6-6300, NEW YORK

PETER BIRCH
Director - Choreographer
CBS-TV
"Captain Kangaroo"

TED MACK

NORMAN FELTON

Director of Programs

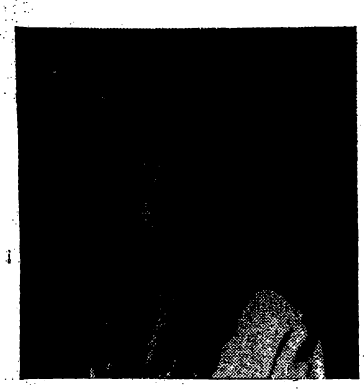
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Back on the Road Again for the 3rd Year ROUTE 66, CBS-TV

Sommers' 'Johnny,' Platters' 'Encore,' Gorme's 'Very Best' Top New LPs

JOANIE SOMMERS: "JOHNNY GET ANGRY" (WB). Although many refer to her as "the Pepsi-Cola girl," Joanie Sommers has been handling vocal assignments in the non-commercial area for a while too. This set showcases her in her latest groove the Top 40. Although the beat doesn't prevail throughout, the LP is pegged to her recent disclick "Johnny Get Angry" and contains some other such material. There are also lotsa ballads here and it adds up to a bright session which nicely spotlights this singers sparkle and polished way with a versatile repertoire. Spins and sales should be in store for the platter which contains, besides "Johnny," "One Boy," "Mean To Me," "Theme From 'Summer Place'," "Little Girl Blue" and others.

THE PLATTERS: "ENCORE OF BROADWAY GOLDEN HITS" (Mercury). The Platters are a staple and continually strong vocal unit and they continue their winning way with this outing. Spotlighting a set of fave showtunes, the group lends its smooth stylings to strong effect. They often show a modern vocal flare here, although they mix in some rock stylings now and then too. It's a nicely-styled package which gives the group a chance to showcase its solo and combined strength on material not usually in the repertoire of chart vocalists. Included are "Summertime," "More Than You Know," "Embraceable You," "Stormy Weather," "Old Black Magic", and others.

"THE VERY BEST OF EYDIE GORME" (UA). One of the top pop vocal stylists around these days is Eydie Gorme and this platter is a good example of why this is so. There are mostly ballads presented here but there is also just enough sprinkling of uptempo material to keep the session in a pleasantly-balanced groove. Miss Gorme's clear, nicely-phrased way with a tune gets a solid hearing here as she sparkles on the more swinging numbers while handling the slower stuff with polish and feeling. It adds up to a fine, well-presented outing which contains tunes like "Granada," "Frenesi," "You'll Never Know," "The Nearness of You" and "I Don't Know Why."

JESSE POWELL: "A TASTE OF HONEY" (Kapp). Sax man Jesse Powell heads a quintet of jazzers through a solid set of film themes and other tunes via this disk. The group presents a swinging, earthy sound, paced by the leader's tenor, that does a solid job on such as "Taste of Honey," "Stranger on the Shore," "True Love," "Lollipops and Roses," "Stranger on the Shore," "African Waltz" and others. The tempo is mostly up and the sound has vigor and strength with the result being a fine showcasing for the group.

JIMMIE RODGERS: "COUNTRY MUSIC HALL OF FAME" (RCA Victor). This is another selection from the extensive disk catalog of Jimmie Rodgers, the great country singer who died in 1933. Once again, the lucid Rodgers style and yodelling technique, which has served as a model for the best country & western singers ever since, comes through on tunes like "For the Sake of Days Gone By," "Sweet Mama Hurry Home Or I'll Be Gone," "Yodelling Cowboy," "I'm Free From the Chain Gang Now" and "The Soldier's Sweetheart," which was his first recording in 1927.

"SPOTLIGHT ON THE JORDANAIRES" (Capitol). This veteran vocal group, which has made a global mark with its religioso numbers, has now turned up in a highly pleasing pop format. In this set, the group works over some recent hits. Although many of these tunes were originally rockers, the Jordanaires deliver them with fuller musical values. Standout tunes are "Young Love," "O Lonesome Me," "Battle of New Orleans," "Sugaree," "It's Only Make Believe" and "Don't Be Cruel."

MARY KAYE TRIO: "FOR THE RECORD" (Verve). This slick trio lead off this set with a longhair takeoff on "Bill Bailey" for a comedy highlight. But the straight ballad treatments are equally noteworthy, particularly such numbers as "All At Once You Love Her," "An Occasional Man," "All Or Nothing At All," "September Song" and "Unchained Melody."

"MEL TORME AT THE RED HILL" (Atlantic). Mel Torme is one of those seemingly ageless singers who is constantly pacing the male vocal front line. This is one of his most expressive sets to date, recorded during a recent gig at the Red Hill, a jazz joint in New Jersey. He tries many interesting vocal things here and many of them come off to solid advantage. He scats, phrases uniquely and generally seems to be enjoying himself. It all rubs off in a hip and swinging performance which should delight Torme fans and possibly put some former non-believers into his orbit too. Among his selections are "In Other Words," "Love For Sale," "Mountain Greenery," "Anything Goes," "Love Is Just Around the Corner," "Nevertheless" and others.

THE RICHARD BEHRKE TRIO: "LIKE WEST SIDE STORY" (Atco). This piano-bass-drums displays a light, uncomplicated sound with this session that has a pleasant feel. With Richard Behrke at the piano and Mel Pollan and Frank De Vito on bass and drums respectively, the combo gets off some solid versions of tunes from "West Side Story." The unit swings well through the uptempo numbers and can also handle a ballad in pleasant fashion. Among the songs they essay are "Tonight," "Maria," "Gee, Officer Krupke," "Cool," I Feel Pretty" and others.

"MEG MYLES AT THE LIVING ROOM" (Mercury). Meg Myles is perhaps better known for her work in pictures (both moving and still) but this set proves that she can also handle a vocal assignment. Cut at N.Y.'s cozy Living Room nitery, the outing shows the thrush handling an array of less familiar show tunes and other material in the sophisticated supper club groove. She works over the material with a husky, carefully-designed style that turns out right for this approach and gives this session a nice feel. The tempo is slow or medium and the phrasing often slinky. It's an interesting and listenable array that could cause some action among the posh set.

CHARLIE PARKER" (Riverside). Another of Riverside's Master Jazz Composers series, this features the tunes of the legendary Charlie Parker. The numbers are played by group consisting of Cannonball Adderley, Blue Mitchell, Chet Baker, Clark Terry, Barry Harris, Harold Land and Sam Jones. These fine tooters put forth the Bird's work in fine swinging style. There's a solid tune array presented here, rightly demonstrating Parker's writing abilities as well as the playing adeptness of the musicians.

"ODETTA AND THE BLUES" (Riverside). A deep understanding and feeling for what the blues is all about make Odetta a fine purveyor of the idiom. Her full voice and emotional vitality as used here should place this set high on the list among blues buffs. In it she assays a set of such numbers, backed by a fine New Orleans style combo, with a strong and knowing attack which presents the material in a manner that richly conveys the action of the songs. This approach, marked by fine technique, make this a strongly effective outing that should do well in its market.

"RUSSELL NYPE SINGS THE GOSPEL HIT PARADE" (UA). The Sunday sound is effectively presented in this set of non-ethnic religioso songs. Russell Nype, who has long been active in legit, in clubs and on tv, now turns his tenor voice to this array of church songs with clarity and feeling. He handles the material with clarity and simplicity as he puts the message over with some organ and choral backing. It's a pleasant treatment which should do well in its area.

BOBBY GORDON: "OLD SOUTH — NEW SOUND" (Dot). Recorded on 35m film in a technique that has achieved acclaim from the audiophiles, this set has an excellent sound which should meet the exacting demands of the buffs. In addition, Bobby Gordon's clarinet and band supply some swinging instrumentals to demonstrate the quality of the sound. It's an all p.d. repertory from below the Mason-Dixon line featuring such oldies as "Beautiful Dreamer," "Jeannie With the Light Brown Hair," "Nelly Bly" and "Camptown Races."



LAWRENCE WELK

Presents a New Dot Album "YOUNG WORLD"

A New Sound—Recorded by the New 35 mm Film Recording Process!

Longplay Shorts

Decca Distributing Corp. is releasing 32 new releases in its fall program, including 18 Decca, five Gold Label classical, seven Coral and two Brunswick LPs . . . Colpix a&r man **Stu Phillips** is back from a Coast trip during which he cut several new sets, including a new **Shelley Fabares** platter . . . Folkways has come up with an Hawaiian package, waxed in the 50th state by anthropologist **Jacob Fuerring** featuring native chant and hula music . . . **Vivian Leigh** has cut two new kidisks for the Wonderland label.

ABC-Paramount is rushing an LP by **Brian Hyland**, titled by his current chart click, "Sealed With a Kiss" . . . Blues man **John Lee Hooker** has a new package on Bill Grauer's Battle imprint . . . **Dick Jacobs**, Coral a&r chief, is back in New York after a European junket.

Tops Records is producing a special 10-LP package, totaling some 300,000 albums, for Grundig-Majestic, the playback equipment manufacturer . . . **Quincy Jones**, Mercury musical director, currently on a European tour covering Paris, London, Holland and other spots to meet Philips execs, record and gather material. He'll be back the first week in August . . . Caedmon's Shakespeare Recording Society is planning a big promotion pegged to its recent award from the Stratford (Conn.) Shakespeare Festival.

Epic Records will release 21 LPs in August including 12 pop and jazz albums, six classical releases, and two electronically re-channeled for stereo albums, as well as one package on its Okeh subsid label. Epic's fall program will offer a 15% discount on distributor purchases for the entire catalog including the company's new releases. Program runs through Sept. 21 . . . **Nelson Riddle** checked into Capitol's Coast studios last week to start work on an album of tv themes based on his current single click of the theme from "Route 66" . . . Mercury Records has a special push on **Clebanoff** running through Sept. 1.

Charlie Parker Records has seven new albums in its current release bringing label's LP totalup to 16. The new product is topped by two **Charlie Parker** albums, "Bird Symbols" and "Historical Masterpieces." The other packages spotlight **Lester Young, Joe Carroll, Sadik Hakim & Duke Jordan, Cecil Payne** and femme vocalist **Jerri Winters** . . .

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

ELVIS PRESLEY . . . . . **SHE'S NOT YOU**
(RCA Victor) . . . . . **Just Tell Her Jim Said Hello**

Elvis Presley's "She's Not You" (Presley Music†) has a ballad swing guaranteed to continue his phenomenal clicko pace. "Just Tell Her Jim Said Hello" (Presley Music†) sends out a ballad sway that's tailor-made for solid spins, too.

* * *

JACK JONES . . . . . **POETRY**
(Kapp) . . . . . **Dreamin' All The Time**

Jack Jones' "Poetry" (Dymor) fills a ballad pattern with an attractive lyric-melody blending topped off with a winning delivery. "Dreamin' All The Time" (Famous*) is a lighthearted ballad affair that could do okay in the spinning circles.*

* * *

ADAM WADE . . . . . **I'M CLIMBIN' (THE WALL)**
(Epic) . . . . . **They Didn't Believe Me**

Adam Wade's "I'm Climbin' (The Wall)" (January†) rises to big ballad proportions with a potent vocal force that will attract top play. "They Didn't Believe Me" (Harms) puts the Jerome Kern-Herbert Reynolds standard into spinning competition with a warm and understanding delivery.*

* * *

BILL BLACK'S COMBO . . . . . **SO WHAT**
(Hi) . . . . . **Blues For The Red Boy**

Bill Black's Combo's "So What" (Jeet) carries a potent beat with a swinging force that's surefire material for top jock and juke action. "Blues For The Red Boy" (Loist) trots out a solid beat with an infectious flair especially suited to the coinbox trade.

* * *

THE LETTERMAN . . . . . **SILLY BOY (SHE DOESN'T LOVE YOU)**
(Capitol) . . . . . **I Told the Stars**

The Lettermen's "Silly Boy (She Doesn't Love You)" (Four Star†) combines good folk qualities with a lyric peg slanted especially for teeners and it adds up to a nifty slice. "I Told The Stars" (Camp & Canyon†) has a gripping ballad feel and it could build to a hot spinning rackup.

* *

JOEY DEE & THE STARLITERS . . . . . **WHAT KIND OF LOVE IS THIS**
(Roulette) . . . . . **Wing Ding**

Joey Dee & The Starliters' "What Kind Of Love Is This" (Planetary-Doris Gee) has a buoyant rocking pace and a zippy vocal attack to give it a payoff run on the teenage spinning circuits. "Wing Ding" (Frost-Jon-Waret) hits a frenzied musical tempo that can keep the kids hopping around the jukes.*

* * *

RUTH BROWN . . . . . **MAMA**
(Philips) . . . . . **Hold My Hand**

Ruth Brown's "Mama (He Treats Your Daughter Mean)" (Marvin) is the exciting pullout from her first Philips LP, "Along Comes Ruth," and it should go far as a single entry because of the vivid vocalizing against a hot beat. "Hold My Hand" (Dreyer*) wraps up some nifty ballad emoting that deserves a spinning chance.*

*

VALJEAN . . . . . **TILL THERE WAS YOU**
(Carlton) . . . . . **The Eighteenth Variation**

Valjean's "Till There Was You" (Frank) is the Meredith Willson ballad from "The Music Man" pegged again for another spinning push in this rich and flashy keyboard interpretation supported by Ernest Freeman's orch. "The Eighteenth Variation" (David Jones†) takes Rachmaninoff for another schmaltzy ride and many programmers are sure to go for it.*

*

THE RONETTES . . . . . **I'M ON THE WAGON**
(Colpix) . . . . . **I'm Gonna Quit While I'm Ahead**

The Ronettes' "I'm On The Wagon" (B. F. Wood) rolls with a zippy blend of beat and teen-styled harmony that will put it in a good position for a payoff ride. "I'm Gonna Quit While I'm Ahead" (Knollwood*) packs a swinging wallop that will be especially effective for a juke pull.*

*

THE KINGSTON TRIO . . . . . **C'MON BETTY HOME**
(Capitol) . . . . . **Old Joe Clark**

The Kingston Trio's "C'mon Betty Home" (Pepamar) rings up another folk winner with a styling that's consistently classy. "Old Joe Clark" (Sausalito†) delivers a hoe-down flavor with the kind of vocal fin that commands juke play.*

* *

ANN-MARGRET . . . . . **I WAS ONLY KIDDING**
(RCA Victor) . . . . . **Jim Dandy**

Ann Margret's "I Was Only Kidding" (Aldon†) plays around with a strong beat that will win teener approval and wind up with a good spinning run. "Jim Dandy" (Raleigh†) gets another vocal fling with a frisky vocal styling that gives it catch-on chances again.

*

JOHNNY DESMOND . . . . . **BRANDY WINE BLUES**
(Edgewood) . . . . . **Half A Chance**

Johnny Desmond's "Brandy Wine Blues" (Melody Trails†) gets across a good blues feel with the kind of pop touches to give it strong spinning chances. "Half A Chance" (Melhedd) is a routine ballad affair that gets an okay vocal try.*

* *

DAVE FORD & THE HOLLYWOOD FLAMES . . **ELIZABETH**
(Goldie) . . . . . **Believe In Me**

Dave Ford & The Hollywood Flames' "Elizabeth" (Armandat) rocks a story line that could be linked to Elizabeth Taylor but it still has a beat and a vocal punch to win over the young disk buyer. "Believe In Me" (Armandat) puts a rocking shouter into the forefront and he's bound to stir up lots of teener interest.

* * *

MIKE CLIFFORD . . . . . **CLOSE TO CATHY**
(United Artists) . . . . . **She's Just Another Girl**

Mike Clifford's "Close To Cathy" (Arch) has a simple ballad line that's delivered in the sincere style the teeners go for and they'll build it into a payoff slice. "She's Just Another Girl" (Trio†) is set in a breezy ballad mood and it should find favor with lots of spinners.*

Gros.

*ASCAP. †BMI.

TIN PAN VALLEY'S PEAK YEAR

Columbia Unveils Multi-Pronged LP Program at Int'l Meet in Miami Beach

By LARY SOLLOWAY

Miami Beach, July 24.

Annual gathering of Columbia Records toppers, artists, sales reps and distribs at the Americana Hotel here had an international look. Some 500 of the sales corps included delegates from Japan, Australia, Mexico and Canada among other key members of the company's overseas operations. The conclave was probably the huge diskery's most successful in history thanks to presentation of product and artists in a series of nightly shows instead of at one overlong, wearing session.

Columbia prexy Goddard Lieberson kicked off the three-day series of meetings with listing of major name acquisitions to the talent roster since last year's sales convention, among them Andy Williams, Steve Lawrence & Eyde Gorme, Gary Graffman, Vladimir Horowitz, Anita Bryant and as the kicker, comedians Elaine May & Mike Nichols, among others.

Director of sales Jack Loetz, credited with staging the new concept for the convention program, followed with another enthusiasm builder in presentation of the schedule for fall-product. According to his listing, Columbia will have almost 70 major LP's to be released during August and September.

New artists who will get the major promotion treatment on the list include comedian Dave Astor, saxaphonist George Young, Randy Sparks and a new folk-singing group, Israeli songstress Geula Gill, the Bobby Doyle Trio, and others.

Sales rep interest was further raised with announcement that the company will continue its newly introed series of album repeats under the "Electronically Rechanneled For Stereo" tag. First twelve cuttings of this series was put on the market last month, led by the original Broadway cast album of "South Pacific." Topping the second series will be Johnny Mathis alltime best seller "Johnny Greatest Hits."

New Low-Price Series

Further bolstering product sales potential for the distribs is a new series of low-priced kiddie albums to be issued under the Harmony label. Package becomes more a toy than a record with inclusion of a "Hi-Fi Fun Coloring Kit" with each platter—gimmick is part of Columbia's extensive diversification program, being aimed at toy rack jobbers. Target is the huge market for Christmas gifts. There

(Continued on page 93)

Marks Music on Jazz Kick; Follows 'Holiday' With Two More Folios

E. B. Marks has been pushing the jazz field with some new folios of late. The pub recently published a "Best of Billie Holiday" book and has now come up with two others.

For the swinging set, Marks has put together a folio of jazz pianist-composer Freddy Redd's original music for "The Connection," the long-running controversial off-Broadway jazz play by Jack Gelber. Redd's music was an integral part of the show's construction and the folio contains seven of his pieces. The tunes were mixed some time ago by Redd and alto man Jackie McLean for Blue Note Records.

Although not strictly in the jazz groove, but built with plenty of blues flavor are the many compositions by Oscar Brown Jr. Marks has put 12 of these tunes into a "Songs of Oscar Brown Jr." folio. Many of these songs have become staple items on the nitery circuit and Brown has recorded some of them for Columbia Records. Included in the folio are some of the tunes from Brown's ill-fated "Kicks & Co" which failed to reach Broadway last season.

EMI Maps Saturation Release of 7 U.S. Disks

London, July 24.

In a disk marketing innovation, Electric & Musical Industries, one of Britain's two major diskeries, is to release seven click American platters within one week. Until now EMI has been cautious to release only a minimum of Yank hits in any one week.

Platters are "Roses Are Red," by Bobby Vinton (Columbia); "Wah Watusi," Orions (Col); "Sealed With A Kiss," Brian Hyland (HMV); "Gravy," Deen Dee Sharp (Col); "Twist And Shout" Isley Bros. (Stateside); "Dancing Party," Chubby Checker (Col), and "Bristol Twisting Annie," Dovels (Col).

EMI is also to release Tony Orlando's "Chills," singer's first release in this country since his recordings shifted from Fontana to EMI. Gary Bonds' "Seven Day Weekend" is out the same week, too.

ASCAP Pitching Legitune Seminars To Young Writers

The American Society of Composers, Authors & Publishers will take young musical theatre aspirants under its wing via an eight-week seminar for composers and lyricists. Broadcast Music Inc. has been running a similar enterprise, the Musical Theatre Workshop, under the aegis of Lehman Engel for the past three years.

Each session of the ASCAP seminar will be conducted by a prominent figure in the various branches of the musical theatre: composing and lyric writing; recordings; arranging and conducting; and producing. There will also be a session with a critic. Those who have already accepted invitations to participate are Arthur Schwartz and Howard Dietz (composing and lyric writing), Abe Burrows (book writing and directing), Goddard Lieberson (recordings), Sid Ramin (arranging and conducting), and Irving Brown of Chappell (publishing). Stanley Green will be coordinator of the series.

Commenting on the series, Stanley Adams, ASCAP president, said, "While ASCAP is proud of the preeminence of its members in the musical theatre, it is deeply concerned with the problems that young writers have in getting started in the field. We hope that this seminar will do much to help them overcome many pitfalls by letting them profit from the experience of leaders in this significant form of entertainment."

There will be no charge for attendance at the seminar, which will be held on eight consecutive Mondays, beginning Sept. 10, at New York's Judson Hall.

A showcase series, in which attending aspirants will perform or present their own songs, will be conducted during the four weeks following the seminar.

RANDY WOOD GETS NEW 7-YEAR PACT WITH DOT

Randy Wood has signed a new seven-year contract with Dot Records. Wood is founder and president of the record company, and is also a veepee of Paramount Pictures, which acquired Dot from him in 1957.

Since the Paramount acquisition, Dot has opened 17 company-owned branches in the U.S. and has increased its catalog of albums from only 25 in '57 to its present total of more than 800 monaural and stereo sets.

COUNTRY HITS ALL OVER MAP

By EDDIE KALISH

Nashville never had it so good. Although the city slickers are still the execs, the country boys are turning out the hits as the disk business is currently sashaying through the biggest rash of country influence on pop music since Tin Pan Alley began hitting the southwest trail more than a decade ago.

"Almost everybody seems to want to make a country song these days," That's the way Decca Records' Nashville a&r man Owen Bradley sums it up. "So far this has possibly been the biggest year for Nashville," Bradley feels, "and the prospects are fantastic for the future."

This country development has many facets, Bradley says. "Pop and country seem to be coming closer together. What we used to call pop music and what we used to call hillbilly have blended. Almost all the rules we used to go by have been musically broken. We've mixed the salad until you can't hardly recognize it," he opines.

Also, Bradley feels that a number of the barriers that faced country music have gradually been broken. For one thing, "there's not nearly as much" deejay prejudice against country stuff today. This is partially because it has worked its way into so much of the present pop material that the original itself has gained in acceptance. Other barriers have been broken by individuals like Ray Charles, Bradley feels, by such people passing on their acknowledgement of the music to the public.

"Songs are what make Nashville," Bradley feels. "It's a good location to pick up songs from the south and west." What has happened is that, in addition to the host of young singers, writers and musicians that have centered their recording lives around the city, an older pop group has also begun to take up the idea and thus the new country-pop material is moving on the charts like cider at a square dance. The public seems to dig it and so do the artists.

Charles' "Modern Sounds in Country and Western Music" and some of the singles from it are dramatic proof of what can happen in this regard. Moving from a somewhat different musical form involving jazz and rhythm 'n' blues, Charles has almost single-handedly put the craze in high gear. Another tooter from a different format who has climbed aboard the chuck wagon is trumpeter Ray Anthony whose "Worried Mind" is a solid chart climber.

Bobby Darin, who has worked in various musical forms but never in the c&w groove has his current click, "Things," done up in

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Britain's PRS Cuts $2,618,000 Melon

London, July 24.

Performing Right Society, Britain's collection agency for authors, composers and publishers, has just distributed $2,618,000 to British and foreign cleffers which brings the total 1961 distributions to nearly $9,000,000.

Unwilling to disclose what proportion of this coin went to the U.S. as the comparisons drawn are bound to be wrong and dangerous," PRS did point out, however, that there are only about 150 living British composers who make more than $3,000 a year out of PRS fees.

Society estimates that its average yearly payment to a British cleffer is less than $850. It must be pointed out, however, that the PRS is not connected with composers' earnings from the stage. Figures, therefore, are calculated without this coin.

Victor Tees Off Fall Selling Drive With 10th 'Best Buy' LP Program

Mitch Swings Along That Gold LP Trail

Mitch Miller walked away with 10 gold records at Columbia Records' annual sales convention in Miami Beach last week.

Miller received four goldisks for LPs which have sold more than 1,000,000 copies: "Sing Along With Mitch"; "More Sing Along With Mitch"; "Still More Sing Along With Mitch"; and "Christmas Sing Along With Mitch." Six gold records were awarded to him for LPs whose sales have exceeded 500,000 units: "Party Sing Along With Mitch"; "Saturday Night Sing Along With Mitch"; "Sentimental Sing Along With Mitch"; "Memories Sing Along With Mitch"; "Happy Times Sing Along With Mitch" and "Holiday Sing Along With Mitch."

Miller, who has made 16 "Sing Along" albums, will shortly receive additional gold records for a number of LPs whose factory sales are fast approaching $1,000,000 (the point at which certification of gold records is made by the Record Industry Assn. of America). Miller introduced the "Sing Along" series in May, 1960.

Victor to Cuffo LPs to Schools In Culture Kick

RCA Victor is out to foster music appreciation among teenagers via a giveway program tagged the "Adopt A School Plan." In this project, Victor will provide free to schools throughout the country 100-album Red Seal Stereo Libraries, portable RCA Victor phonographs, and student prizes of 50, 25 and 10-album Red Seal Libraries.

Each Victor distributor, in conjunction with a local dealer, will choose a school and confer with its faculty on the implementation of the program. The distributor and dealer will then given the school a 100-album Red Seal Stereo Library to include all categories of classical music. Scripts will be provided with each album as a guide for teachers. A portable stereo phonograph will be donated by the RCA Sales Corp. for classroom use.

As an incentive for youngsters to enroll in the musical courses, Victor will distribute to each school 50 "classical sweatshirts" bearing a portrait of Beethoven on the front and the message "I Dig Culture" on the back. Prizes will be awarded at the end of a term for students writing the best essays, achieving the highest grades—or, for any other standard the school determines.

William I. Alexander, manager of Victor's ad-pub-promotion department, said that the basic idea behind the program is to stimulate interest in an appreciation of good music in the Junior High and High School-age group throughout the country. Alexander also pointed out that there has been "a lack of exposure of classical music to teenagers who will be tomorrow's record buyers."

LEROY ANDERSON BACK INTO GROOVE FOR DECCA

Composer-conductor Leroy Anderson is returning to the groove as an artist. Although under contract to Decca Records for some time and widely waxed as a writer, Anderson hasn't actually worked a session since 1956.

His latest effort will be released in the fall by Decca. It contains a lot of new material, all from his own pen. Also on the disk are some of the more familiar Anderson tunes.

The "Best Buy" program, annual campaign devised by RCA Victor in 1952 to launch the fall selling season, has racked up a massive $79,000,000 sales volume since its inception.

The figure was revealed last Thursday (19) when George R. Marek, veepee-general manager of Victor, keynoted the 10th birthday of the event at the opening session of the two-day national sales convention at New York's Biltmore Hotel.

In launching the 1962 drive, Marek stated, "If the 'Best Buy' is to be truly best, it is proper that every year we, so to speak, put our best ear forward, that we present all that we have learned in the science of recording. For the science of sound, the skill of capturing music, that too, is an expression of Victor vitality." The phrase being used to characterize this year's "Best Buy" program will be "Victor Is Vitality." In discussing the "Best Buy" rackup of the past 10 years, Marek pointed out, "They all have had one characteristic — vitality — diverse though the tastes are to which the music appeals."

To get its '62 program rolling, Victor has blueprinted a $600,000 ad-promotion campaign to cover the RCA Victor Red Seal and pop releases of 32 albums during August and September. The campaign will hit tv, radio, national magazines, newspapers, point-of-sale, etc. The push will be themed on "Hear! Hear! Biggest News of The Year From The Stars On RCA Victor."

Victor is offering its distributors a 10% discount, a 5% return privilege, and extended dating allowances on all RCA Victor and the low-priced RCA Camden records and tapes. This plan includes both the new "Best Buy" releases and the complete catalog selections.

Camden also is strongly involved in the "Best Buy" program this year. Camden will hit with nine new releases and the introduction of a new lowpriced 7½, 4-track, pre-recorded tape line, J. Y. Burgess, Victor veepee in charge of sales, revealed that Camden monaurals albums are 22% ahead of '61, and that its stereo product is 35% ahead of the previous year.

Burgess also felt that Camden's entry into the tape field should provide a major stimulant to the entire tape business. It will carry a nationally advertised price of $4.95 (manufactures's nationally advertised price — optional with dealer) for both popular and classical stereo tapes per release.

The convention was attended by approximately 250 key personnel representing Victor distributors from every state and company execs. Among the Victor artists who entertained at the event were Peter Nero and John Laudermilk.

Wein Prepping Cincy's First Jazz Festival A La Newport Bash

Cincinnati, July 24.

Cincy's first jazz festival is ticketed for Aug. 24-26 at Carthage Fairgrounds, home of Hamilton County's annual pumpkin show. It is to be produced by George Wein, in the pattern of the recent successful Newport '62 Fest under his direction. He will include some local bankrollers for a $40,000 projection.

Wein, due here this week from his Boston home with an accountant and press agent, plans a $30,000 outlay for talent, which "might be more impressive" than that at Newport '62, according to advance info.

Drawing area of 120 miles includes Louisville and Lexington, Ky., Indianapolis, Columbus, Dayton, Portsmouth, Middletown and Hamilton, O.

Machito Says Flexibility Is Key To Afro-Cuban Band's 22-Yr. Life

Tokyo, July 24.

"We are so flexible, that's how we survived," said Machito of the Afro-Cuban band he organized almost 22 years ago.

The clergyman in the pioneer marriage of jazz melody and Latin rhythm, Machito, whose square handle is Julian Grillo, has kept his band busy and virtually intact through a period which has seen the demise of most jazz-influenced big bands and only spasmodic activity for some that remain.

Machito attributes his staying power to the universality of his music. He and his band first burst on the jazz scene, bending the walls at Birdland and its counterpart dens and recording with such jazz greats as Charlie Parker, Buddy Rich and Flip Philips under the banner of Norman Granz. The Machito band then moved on to play diverse locations, including 11 annual dates at the Concord Hotel in the borscht belt.

"There are many angles to this music that we had to adapt," said the Cuban-born leader, whose band just opened lengthy engagement in Tokyo's new Golden Akasaka nitery.

"The first year we went to the Concord, nobody knew the cha cha cha," he said. "The other bands were playing too fast for some places. But we had to get the dancers' speed."

It is a big satisfaction to Machito that his music has become widely accepted, so that the band plays any type of gig, including proms and society balls. "Now it's easy — everybody gets the message," he said. "We get all kinds of people, like at a ball game."

In Japan, Machito has discovered that the dancers are current even with his versions of the Twist. And much to his astonishment, the Japanese have a sound knowledge of the band's history. "The fans here know more about the band than I do," he said with bemusement. "They know every little detail, going back 15 and 20 years."

Here under auspices of agent Eddie Sereno as part of a five-month tour that also includes Honolulu, Manila and Australia, Machito disclosed that the band is playing Japan at reduced fees. "The price is way down," he said. "We are taking a luxury vacation in Japan—but we work." The troupe is composed of 14 musicians, Machito, his singing sister Gracila Perez and band manager Jose Curbelo.

Although Machito's musicians hail from Cuba, Panama and Venezuela, as well as from Puerto Rico (with vet trumpet man Doc Cheatham playing straight by coming from Tennessee); he noted that all have already become U.S. citizens or have applied.

British Diskeries Riding Humor Train as Sarne's Chart Topper Leads Way

London, July 24.

With the rise of Mike Sarne's comedy disk, "Come Outside" to the top spot in the sales charts comes a flock of yock disks from the major companies Electric and Musical Industries, which put out the Sarne song, has followed it up with a Bernard Cribbins entry called "Right, Said Fred" which relates the trails of moving furniture.

Also hot on the market is top comic Charlie Drake's "I Bent my A Jean" from the EMI stable and Michael Bentine's "Football Results." Pye has issued "April In Paris" by Mr. Polloard which is to be taken as anything but seriously.

Decca has a Jack Ross tongue-twisting "Cinderalla" offering on sale and is planning an Anthony Newley not-so-serious item called "That Noise." Decca is also eyeing American comedic material for potential bigsellers now that the U.K seems set to take it.

Over at Philips the feeling that laff-raisers are on the way up is evident. Comedian Jon Pertwee has been signed as has Tony Fayne who has skitted "British Institution." Temperance Seven singer Paul McDowell has waded in on the Fontana label with "Frankie," a ...e-promoter about boys and ghouls.

Coast Tooters Mark Tender Loin as 'Unfair'

Hollywood, July 24.

Local 47, AFM, has placed The Tender Loin, Beverly Hills eatery, on its "do not perform for or with" list, after local trial board found in favor of pay claim for $894 by Jerry King and Ted Stoller against spot.

Pair (King, drums; Stoller, 88) worked spot as team for some weeks, getting paid, then reported to union they had not been recompensed, triggering trial board hearing. Spot's operators, Buzzy Riskin and Hy Hanon, also were placed on union's list. Under union ruling, all AFMembers are ordered not to work for spot or the two ops until claim is paid.

Command Label Expanding Into Singles, Vocals

Command Records is making some departures from its successful program of the past year. The label, which is a subsid of ABC-Paramount Records under the exec direction of Enoch Light, is moving into the singles field, adding some name artists to its roster and starting a vocal program for its Grand Award line.

Command currently has a single in release by the Ray Charles Singers. It's "Lonesome Road" and "Nina" from the group's latest LP for the label. Other singles in the works will feature Tony Mottola, Doc Severinsen and Don Lamond. These sets are all cuts from recent albums but Light is also planning singles dates apart from the LP lifts. Plans presently call for marketing of a single a month by the imprint.

On the album scene, Light is presently negotiating some deals with name artists. In the past, Light has concentrated on building his own artists like the emergence of Tony Mottola as a seller in his own right for the line. He now plans to branch into the signing of established artists. Among those being negotiated with is singer-comedian Dick Van Dyke. In this move, Command will also begin recording in the vocal groove for the first time.

Light's first label, before he developed Command, was Grand Award. This imprint is still functioning, although it has had to take something of a back seat to the Command operation in recent months. For this label, Light is planning a singles and albums vocal program for August. Like Command, GA has been instrumentally oriented in the past.

It's all part of a plan to widen the range of the Command-Grand Award operation which has already done some work in the classical field. These and other plans, along with the line's four new albums will be unveiled for some 300 Command-GA salesmen and distribs the end of August.

BRUBECK JAZZ MUSICAL HAPPENS AT MONTEREY

A jazz musical by pianist Dave Brubeck, "The Real Ambassadors," will have its world premiere at the fifth annual Monterey Jazz Festival, as part of the final concert of the three-day event which opens Sept. 21.

The tuner has music by the pianist and lyrics by him and his wife Iola. It will feature Louis Armstrong, Carmen McRae, the Brubeck Quartet, Lambert, Hendricks & Bavan and others. A waxing of some of the show's material has been made by Columbia Records for release soon. The diskery has packaged the set like an original cast LP, with a double sleeve, one disk format.

The subject of "Ambassadors" is the impact of jazz as an international language and promoter of public relations. There's also some material on integration and other subjects.

Nix Mex 'Jackie' Disk

Mexico City, July 24.

Reportedly on the "suggestion" of an unidentified American Embassy official, the quickie ditty, "Jackie, Jackie, Jacqueline," musical tribute to President Kennedy's wife, written and waxed by Bobby Capo for RCA Victor Mexicana, was pulled from market and transmission over radio and tv banned.

Song was turned out in less than 48 hours. Other musical tributes have also been shelved as "unapropriate" since all extolled beauty of Jacqueline Kennedy.

2d-Rate Performances Show at Holland Fest This Year Hit by Crix

Amsterdam, July 24.

The Holland Festival is over, and in Holland nearly all theatres are closed for a few weeks when singers, actors and musicians take their holidays. The Holland Fest which each year is held from June 15 to July 15 this year has been criticized more than ever for its lack of bringing firstrate programs. While the fest has to work on a small budget, this is not regarded as any to bring secondrate companies. The Old Vic performances of "Macbeth" and "Twelfth Night" were rated as not up to standard. The performances carried by a road company were rated as unfavorable.

Another case criticized was the sponsoring of Samy Molcho, a new, unknown Israeli mime who was engaged for six performances. At the same time, however, at an other theatre, Marcel Marceau was playing, and this invited comparisons in which Marceau older and more experienced, came put winner. Impresario Jo van Doveran says he offered Marceau to festival director Peter Diamand Marcel Marceau for the Holland Fest but Molcho was preferred.

The Netherlands Opera provided three operas already in repertory (including a not-too brilliantly sung "Magio Flute" and a not so good Dutch opera, "Philomela"). On the credit side was the Netherlands Opera preem of Dallapiccola's "The Prisoner." In association with the Festival of Aix-en-Provence, a company called the Holland Festival Opera produced Rossini's "Il Barbiere Di Siviglia."

For ballet, the festival had the one bright idea to engage the Brussels Ballet of the XX Century, headed by Maurice Bejart, who with his "Divertimento" and with "Temps" pleased the solid Dutch citizens.

The Piraikon Theatron from Atens acted Euripide's "Medea," a production that was sold out but could not be understood by most of the public since spoken in modern Greek. The Wiener Burgtheatre from Vienna made its annual appearance at the fest with Hofmannsthal's "Der Schwierige."

AFM GETS 7% TILT ON NETWORK TELEPIX

Hollywood, July 24.

American Federation of Musicians has effected a new contract covering telefilms made by the three networks. Tooters get a 5% tilt, retroactive to July 1, and other 2% Nov. 1. Pact is distinct from that which union has with TV Film Alliance and with major studios; also distinct from AFM's live music pact.

Key aspect perhaps is that newly hammered pact expires Feb. 1, 1964, when all other AFM contracts with tv, both live and film, expire. Thus it is self-evident that thereafter the union will present package demands.

E. H. Morris Picks Up Chi Musical Score

E. H. Morris Music has picked up the score to "Put It In Writing," the musical revue currently at the Happy Medium Theatre in Chicago.

Produced by Robert Weiner, in asso. with George & Oscar Marienthal, the revue is aimed eventually at Broadway. Show has sketches and songs by Bud McCreery, David Panich, G. Wood, Richard Maury, Jay Thompson, William Angelos & Alan Kohan and Fred Ebb & Norman Martin.

Inside Stuff—Music

Lou Levy's Leeds Music stands to gain most from the widespread publicity received by the version of "Katusha" sung by Joya Sherrill during her recent tour of the Soviet Union with the Benny Goodman band. Although the Russian folk song is subject to being published by all comers, Leeds Music copyrighted in 1953 the specific arrangement used by Miss Sherrill on her Russian tour.

Leeds also has an English version of the song, copyrighted in 1943 with lyrics by Hy Zaret. Miss Sherrill and Levy had been working on several recording projects together and when she was selected as the Goodman band's vocalist, she asked Levy for a suitable Russian song. Leeds, which is the official U.S. representative for Soviet music publications, arranged for a Soviet editor to teach Miss Sherrill how to sing "Katusha" in Russian.

Although none of the grand prizes was awarded, seven composers from the U.S. and Europe were honored in the recent Third Annual Prince Rainier III Musical Compositions Award contest in Monaco with honorable mention prizes varying from $1,000 to $400 in the categories of symphonic works, chamber music and lyrical composition.

In the orchestral music category, first honorable mention ($1,000) went to Henri Lazarof, second honorable mention ($500) to Donald Haris and Jan Meyerowitz and third honorable mention ($400) to Giancarlo Chiaramello. In the chamber music category, first honorable mention ($700) went to Louis Belaubre and Janez Matitic and second ($500) to Augustyn Block. No lyrical compositions were selected this year.

French composer George Auric presided over the 10-man jury which included Yank writer Harold Shapero and French conductor-composer Nadia Boulanger.

The management of Philadelphia's Cherry Hill Mall, aided by a grant from the Recording Industries Trust Fund obtained with cooperation of Local 77, American Federation of Musicians, is presenting a series of Friday evening concerts at the Mall under the handle, "60 Years of Broadway." The series kicked off Friday (13) with a tribute to Victor Herbert and Sigmund Romberg.

Each session features the Cherry Hill Pops Orchestra, under the baton of Edmond deLuca, and some young singers who have won the slot via auditions. All sessions are admission-free. Future dates include a Jerome Kern and Cole Porter night July 27, an evening with George Gershwin Aug. 3, a special tribute to Rodgers & Hammerstein Aug. 10 and a Lerner & Loewe Festival Aug. 17 to wrap up the season.

A series of celebrations in Guadalajara during August will mark the 20th anniversary of composer Consuelo Velasquez's international hit, "Besame Mucho." The tune was one of those freak numbers that caught on immediately and has been waxed in virtually every idiom. Song is considered one of the most representative of Mexican melodies. While Miss Velasquez has composed other hits, including "Cachito," none of these caught on as big as "Besame Mucho."

A pianist, the composer lives quietly in Guadalajara, reason for locale of commemorative festivities. Most bigtime Mexican interpreters of popular songs will participate, especially those who have waxed the number through the years. Plans are also afoot for a big climax celebration at the Palace of Fine Arts in Mexico City.

The National Bank of Commerce, New Orleans, is currently displaying the New Orleans Jazz exhibit, seen regularly at the Smithsonian Institute, Washington, D.C. The exhibit was set up in Washington by Henry Clay Watson as part of the recent First International Jazz Festival there and this is the first time N.O. folk will see it. The display contains musical instruments, posters and photos that tell the story of the growth of jazz in N.O. The New Orleans Jazz Club is sponsoring the exhibit.

"La Chansonette," the song performed by Yves Montand during the recent Telstar international pickup, has been acquired by the Big 3 (Robbins, Feist & Miller) for English speaking countries. The song was written by Phillippe Gerard and J. Drejac. Montand has disked the Telstar tune on the Philips label. "La Chansonette" is also set to be featured in the forthcoming MGM film production, "The Friendliest Girls In The World."

First jazzman to get a Canada Council art scholarship is Ron Collier (Quintent) of Toronto, trombonist. He'll study jazz composition in N.Y. with George Russell, Gunther Schuller and Hall Overton.

Plague Strippers

Continued from page 1

solicitation for prostitution by B-girls.

The most forbidding aspect of the raid to the peel parlor impresarios is the fact that the owners of most of the joints know most of the members of the vice squad and even the organized crime division. Whenever one of the known cops shows up, the show cools down and the B-girls go into temporary retirement. The use of civilians will change all of this.

The raid is one of a series that has been going on in Chicago for nearly a year and has been intensified since the national publicity attendant on the hearings before Sen. McClellan. As a result, strip palace biz is at an all time low in Chi, with the usually aggressive B-girls as coy as a 16-year-old debutante at a junior prom.

Squeeze On Philly Stripperies

Philadelphia, July 24.

A doubled-barrelled attack on the legal barriers which prevent the Liquor Control Board from obtaining prompt action against cafe violators was launched in Common Pleas Court here yesterday (23) against the Monaco Club, known for years as the Little Rathskeller. The club is charged with employing B-girls, permitting lewd and immoral entertainment and catering to minors.

The district attorney's office is bringing a padlock proceeding, asking that the spot be closed and its license revoked. The d.a. moved at the request of A. D. Cohen, chairman of the Liquor Board, who furnished the evidence. The other action is a petition to set aside a stay granted the Monaco Club when it appealed the LCB's revocation of its license. The Monaco Club had been given five citations by the Board for violations dating back to 1960.

One effect of the LCB-police crackdown on Philly midtown night life is noteworthy. Big Bill's former Flagship of the girlie cafes along the Locust St. midway, is now showing oldtime pictures. Owner Johnny Castle has introduced 16m silents (with sound accompaniment) and the film shows run every 40 minutes, with a piano player filling in the lulls. Current attractions in the former strip parlor are Charley Chaplin's "Face on the Barroom Floor," the Keystone Kops in "Keystone Hotel," and an Our Gang comedy, "Pigskin Palookas." The bartenders reportedly are dickering for the popcorn concession.

Oriole Gets Spotnicks

Oriole inked Swedish instrumental group the Spotnicks. Tooters to wax under the wing of a&r topper John Schroeder shortly, prior to a British tour.

Petrillo Faces Chicago Uprising As Longhair Tempers Grow Short

Chicago, July 24.

All is not harmony with the Chicago Symphony Orchestra these days. In separate actions last week, members of the orchestra (1) organized a putsch against James C. Petrillo, prexy of Local 10, American Federation of Musicians; (2) learned that they were not eligible for state unemployment compensation; and (3) ended another week of fruitless negotiations with the sponsoring Orchestral Assn.

Earlier in the week, a rump group of 125 instrumentalists calling themselves the Chicago Musicians for Union Democracy met at McCormick Place to organize a slate to run against the 40-year Petrillo administration at the Dec. 4 elections. The CMUD maintains that it will be the first formally contested election in Local 10 since 1933. The dissidents want monthly general membership meetings, an "impartial" clearing house service for musicians seeking jobs, a financial review committee to watch over the local's finances, and a public relations program to "improve the image of the musicians."

The unemployment compensation decision was handed down by a referee for the Illinois Labor Department in a claims case involving two members of the orchestra who filed for compensation more than a year ago. One of the applicants is Sam Denov, a percussionist who is also one of the leaders of the CMUD. Appearing to counter the musicians contention that they were entitled to compensation were the Orchestral Assn., the Radio Corp. of America and station WGN-TV. The musicians say they will appeal the case.

Negotiations for the fall season plodded along, with no compromises reported between a long list of union demands and outright rejection by the Orchestral Assn. The members of the orchestra have been working without a contract since the end of the last season on May 5 of this year. Key demands are a $12,000 guaranteed annual wage, 52 weeks of employment including paid vacations, a five-day work week, and royalty payments for recordings.

Parker Records Sets O'seas Deals Via MGM With Six Foreign Cos.

Parker Records, the jazz label which recently changed its handle from Charlie Parker Records, has set a series of overseas distribution deals. The arrangements were made with its U.S. distrib, MGM Record, and six foreign companies.

The year-old diskery will be handled in Tokyo by Columbia Nippon Records, in England by EMI, in Italy by CDG, in Germany by Deutsche Grammophon, in Holland by Philips and in Canada by Quality. Arrangements were worked out by MGM Records prexy Arnold Maxin, Parker musical director Aubrey Mayhew, MGM-Parker liaison man Tom White, and MGM foreign relations director Gene Morretti.

For foreign consumption, Parker product will be carried on the label of the diskery handling it in a given area. Both singles and albums are involved in the deals and there are other arrangements pending for Australia, South Africa and France.

Red Barn, Mass., Drops Legit; Sets 20 Concerts

After 25 years as a legit strawhat operation, the Red Barn Theatre, Westboro, Mass., will convert to a music plan this summer. Under the name of Cane Ridge Music Hall, the house opens a season of 20 concerts July 28 with the folk-singing Highwaymen.

The 1,000-seat hall will also play host during its eight-week season to pianist Peter Nero, Aug. 5; the Duke Ellington Orch., Aug. 9; the Weavers, Aug. 10; piano duo Ferrante & Teicher, Aug. 18; Pete Seeger, Aug. 19; the Woody Herman Orch, Sept. 2 and the Modern Jazz Quartet, Sept. 3, among others. Jule Foster, who recently served as coordinator of the First International Jazz Festival in Washington, D.C., manages the Cane Ridge setup.

Dutch Disk Best Sellers

Amsterdam, July 24.

Zwei Kleiner Italiener (Two Little Italians) (H.M.V.)	C. Frobocss
Young Ones (Columbia)	Cliff Richard
Norman (Funckler)	Sue Thompson
Tanze Mit Mir (Philips)	G. Wendland
Wonderful Land (Columbia)	The Shadows
Good Luck Charm (RCA)	Presley
Let's T'ist Again (Columbia)	Checker
Mexico (Artone)	Willy Schobben
Warm & Tender (RCA)	Anka
Dream Baby (London)	Roy Orbison

AFM Music Fund Sues Republic For $4,500,000

Republic Pictures has been slapped with a $4,500,000 suit brought in N.Y. Federal Court by Samuel R. Rosenbaum, trustee of the Musicians Performance Trust Fund, set up by the disk and telepix industries under terms of their 1954 pact with the American Federation of Musicians. The action involves monies allegedly owed the funds by the picture company for music played in its film which have been shown on tv.

These funds have been tied up as a result of a $6,000,000 treble damage suit filed in 1958 against the Funds by Republic and two since-dissolved subsids, Republic Productions and Hollywood Television Service. This action has never come to trial, however, and Judge Sylvester J. Ryan has now set Dec. 15, 1962, as the deadline for Republic to file notice of trial, with no further extension to be granted. Republic had balked at paying percentages into the funds on the grounds that they were in violation of the labor and antitrust laws.

The Republic suit is against the AFM, its then-prexy James C. Petrillo and various execs and officers of which Rosenbaum is one. Latter's current action is in the form of a countersuit and was accepted by Judge Ryan last week. Republic's action specifically involves the Phonograph Record Trust Agreement of 1954 and the Hollywood Record Trust Agreement. These provided for payments to Rosenbaum of percentages on films sold to tv involving performances by AFMembers. Over 1,000 tooters were involved.

Rosenbaum's counter claim only covers percentages to be paid to the funds by the film company for music played by AFMembers in pix shown on tv. He says that the funds are owed $4,500,000 in such monies and that Republic has failed to account for monies due, failed to let a trustee see economic records, to maintain proper accounts, to make payments as originally provided and that it has withheld and concealed the telepix payments due.

Republic has answered the complaint by admitting that it hasn't paid the money, explaining that it doesn't recognize the funds as being legal and therefore doesn't feel it owes any sums.

Rosenbaum is also active in N.Y. Supreme over other monies he claims is owed the funds. He is suing around 100 diskeries, film distributing companies and musicians for declaratory judgments that would declare the trust fund agreements valid and enable the funds to collect sums he says it is owed.

Lieberman Joins Kapp

Jerry Lieberman has been named to the newly-created post of merchandising director for Kapp Records. Lieberman has been promotional art director for Columbia Records, as well as a magazine art director and indie consultant.

Party Management

The best way to "break up" a party at which drinking has become too great is "turning on the airconditioning—it is too cold for them (the elbow lifters." So Ron Wilson, executive of a professional party-arranging organization, said in an interview on "Today" over NBC-TV.

If airconditioning is unavailable, put less liquor in each drink, he suggests.

6 BG Sidemen In Cold LP War

Benny Goodman's "Mission To Moscow" has turned into a wax rhubarb. Six of BG's sidemen who went on the Soviet trek pulled a dipsydoodle on the maestro by cutting an LP pegged on the tour, sans the maestro, for the Colpix label while RCA Victor is still editing the tapes of the actual Soviet performances.

The Colpix disk, which hits the market this week, features Zoot Sims, Phil Woods, Jerry Dodgian, Gene Allen, Jimmy Maxwell, Willie Dennis, Bill Crow, Mel Lewis, Markie Markowitz and Eddie Costa. Only Costa and Markowitz didn't accompany Goodman on the tour.

The package was put together by Jack Lewis, with arrangements by Al Cohn, in New York on July 12, three days after the group arrived in the U.S. Colpix is prepping a push in the singles field with a double-sided version of "The Sochi Boatman" which is included in the album.

The RCA Victor disk, not yet scheduled for release, will include the 19 sidemen BG had accompanying him on the tour. A title for the package has not yet been decided upon.

IMPRISON DISK JOCKS AS 'BIRD MAN' STUNT

United Artists Records and its parent film company have come up with a promotional stunt for the disk "Bird Man" and the picture "Bird Man of Alcatras" that might please a few folks around the disk biz. The company is locking deejays up in jail cells.

Actually the stunt finds a local deejay locked in a cell built in the lobby of the local theatre playing the picture and the constant spinning of the disk while the jailed jock runs his show from the cell. Meanwhile, 1,000 keys are distributed through the city, with the person able to open the cell receiving a batch of gifts ranging from stero sets to disk libraries.

The gimmick has already been worked in St. Louis, Washington, Cleveland, Memphis, Los Angeles, Salt Lake City and Akron. More are slated for around a dozen other cities within the next week. The "Bird Man" disk features the Highwaymen, with some words by Burt Lancaster who stars in the film.

UA Records in Distrib Deal With Stacy Label

United Artists Records has set a longterm distribution deal with Stacy Records. Under the agreement, which was negotiated by Jim Gaylord of the Chicago diskery, all Stacy releases will remain on the Stacy imprint, but will carry a UA number.

The first release to be handled by UA is "Jivin' Around." The deal is the second such arrangement made by the film company subsid, the label having handled distribution for Musicor since its inception. UA plans to add other lines in the future when warranted, according to Art Talmage, UA Records prexy.

SATCHMO'S NAACP BENEFIT

Milwaukee, July 24.

Louis Armstrong, pencilled in for a performance at "Music Under The Stars," at Blatz Temple of Music (Washington Park) on July 28, will play gratis for a fund-raising dinner given by Milwaukee Chapter of the National Assn. for the Advancement of Colored People, at Coach House Motor Inn July 29. Reservations for 300 at $10 each will be made for the dinner.

AFM Wins, Then Gets Set Back In Court Fight on 10% and 1½% Taxes

British Disk Best Sellers

London, July 24.

I Can't Stop Loving You (HMV)	Charles
Picture Of You (Piccadilly)	Brown
Come Outside (Parlophone)	Sarne
Good Luck Charm (RCA)	Presley
Ginny Come Lately (HMV)	Hyland
Looking Out Window (Columbia)	Richard
I Remember You (Columbia)	Ifield
Here Comes That Feeling (Brunswick)	Lee
English Country Garden (Columbia)	Rodgers
Last Night Was Made For Love (Decca)	Fury

'Oliver' Raising Dickens in U.S. With 'Hot' LPs

Record stores in the U. S. are pulling a "Fagin" with the original London cast album of "Oliver." Although the disk has been prohibited from sale here, it's become a hot bootleg item comparable to the days when the original Broadway cast album of "My Fair Lady" was illegally trafficked in England.

The London cast album of "Oliver" (released in England by British Decca) which stars Ron Moody in the part of Fagin, is being smuggled into the U. S. by unidentified sources and winding up in key outlets in New York, Washington and the Coast. Whenever notice of its sale has been made to the Howie Richmond office, publisher of the score in the U. S., a notice of its restriction has been sent to the retailer but the record keeps cropping up in new outlets. In New York, alone, the London cast set has been available at G. Schirmer and the Record Center chain. If the stores don't abide by the publisher's restriction notice, there's a damage rap that could run from $1 a record to as much as $1 a tune, according to Richmond.

According to Richmond, the London cast album of "Oliver" will never be made available to the U. S. Market because of the difference in interpretation of the Fagin character in the U. S. production, which is being presented by David Merrick. Clive Revell will play the part of Fagin in the U. S. cast, and it's understood that the part will be toned down to avoid any squawks of its anti-Semitic characterization.

Richmond has an Oct. 1 restriction date on the tunes from "Oliver" but so far RCA Victor, which has the U. S. cast album rights, hasn't announced any plans to release the set until after its Broadway opening scheduled for Dec. 27. The show will open in Los Angeles on Aug. 6 and then tour the U. S. and Toronto for the five months preceding the Broadway opening. Six plug singles from the show, however, will hit the market soon after the restriction date is lifted.

Also up for release in October is a Capitol album of the Lionel Bart score starring Sterling Holloway.

Edie's LP for Muriel

Hollywood, July 24.

Edie Adams, who is pacted by Muriel Cigars for eight half-hour ABC-TV telespex, will do a promo disk for the tobacco firm as initial album under her new five-year contract with Decca. Among standards she'll warble are "Bill Bailey," "Frankie and Johnny" and "Just a Girl That Never Forgets."

She also handles tv commercials for cigar company.

The American Federation of Musicians and Local 802, N.Y., are still restrained from collecting their respective 10% surcharge on traveling engagements and 1½% jurisdictional tax, although a temporary injunction against these measures was dismissed in N.Y. Federal Court last week. The new restraint is the result of an action brought in N.Y. Federal Court last week by seven orchestra leaders which closely resembles the recently-dismissed case brought by Joe Carroll, Charles Peterson, Charles Turecamo and the Orchestra Leaders of Greater New York.

It was a week of ups and downs for the union. On one hand, the temporary injunction against the taxes was dismissed last Wednesday (18) by Judge Henry Friendly in Federal Court. This ruling was the result of the case brought by the OLGNY, et al, which sought to make the injunction permanent.

In the same week, however, a new action was filed also seeking to permanently enjoin the surcharge and tax. As a result of this new case, Judge Thomas F. Croake issued a restraining order against the taxes last Friday (20) pending hearings for a new temporary injunction which began yesterday (Tues.). So the union and local still can't collect the sums.

The new case has several interesting facets. For one thing, it covers both steady and single engagements whereas the previous action only covered single dates. The new restraint now involves both unlike the old temporary injunction which only applied to the one nighters.

Another point of interest is the plaintiff roster. One of the major reasons that the first case was lost was denial of "proper plaintiffs." The new plaintiffs are all union members, except one.

The new plainffs are Ralph Flanagan, Ben Cutler, Al Merritt, Marty Levitt, Vic Ash, Dan Terry and Angie Bond. The latter has been expelled from the union but all others are members. They are claiming that they are representative of a class action (that they represent union orchestra leaders). They are also claiming to be employers engaged in interstate commerce in their complaint.

A motion for temporary injunction against the taxes began hearing yesterday (Tues.). If passed, the union would again be injoined from collecting the sums until another trial on a permanent measure.

The OLGNY, although having lost their case on the taxes, is not out of the picture either. For one thing, the group has an antitrust case against the union coming up in October. They are also attempting to get themselves legally declared employers and therefore able to bargain collectively with the union on scales, number of men on a gig, etc. This new court action on the taxes is very important to their upcoming fall case. Both cases are being handled by their attorney, Godfrey P. Schmidt.

Politics Reduced to Size; Big Question in Russia: 'How Do You Do Twist?'

Albany, July 24.

Harrison E. Salisbury, New York Times correspondent, told of his visit to Moscow last January, this as part of a talk which he, in his role as Universalist layman, gave at the Presbyterian Church of Rensselaerville, N. Y., last week.

The question put to him the most by the Russians, he said, was, "How do you do the Twist?"

In the course of his sermon plus a conversation with VARIETY, Salisbury said he sensed a feeling on the part of youthful Soviets to see America, mainly Hollywood. He related that many thing Douglas Fairbanks, Mary Pickford and Shirley Temple are still performing in films and, as a matter of fact, photographs of them are on view at many schools.

Customers at the government-operated film theatres, reported Salisbury, show a preference for American westerns and musicals, and rate "message" pictures unfavorably. The product is dubbed but not edited, he added.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	39	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
2	2	13	**RAY CHARLES** (ABC-Par) **Modern Sounds in Country & Western** (ABC 410)
3	3	12	**ACKER BILK** (Atco) **Stranger on the Shore** (129)
4	6	37	**HENRY MANCINI** (Victor) **Breakfast at Tiffany's** (LPM 2362)
5	4	14	**ANDY WILLIAMS** (Columbia) **Moon River** (CL 1809)
6	5	6	**DAVID ROSE** (MGM) **Stripper** (E 4062)
7	7	6	**ROME ADVENTURE** (Warner Bros.) **Soundtrack** (W 1458)
8	13	5	**VINCENT EDWARDS** (Decca) **Vincent Edward Sings** (DL 4311)
9	15	4	**ELVIS PRESLEY** (Victor) **Pot Luck** (LPM 2523)
10	9	10	**PETER, PAUL & MARY** (WB) **Peter, Paul & Mary** (W 1449)
11	8	9	**KINGSTON TRIO** (Capitol) **Best of Kingston Trio** (T 1705)
12	11	14	**NO STRINGS** (Capitol) **Original Cast** (O 1695)
13	10	23	**KINGSTON TRIO** (Capitol) **College Concert** (T 1658)
14	12	79	**CAMELOT** (Columbia) **Original Cast** (KOL 5620)
15	24	10	**GEORGE MAHARIS** (Epic) **George Maharis Sings** (LN 24001)
16	20	4	**MUSIC MAN** (Capitol) **Original Cast** (W 990)
17	14	40	**ELVIS PRESLEY** (Victor) **Blue Hawaii** (LPM 2426)
18	16	51	**JUDY GARLAND** (Capitol) **Judy Garland at Carnegie Hall** (WBO 1569)
19	17	37	**WEST SIDE STORY** (Columbia) **Original Cast** (OL 5230)
20	23	9	**JIMMY SMITH** (Verve) **Bashin'** (V 8474)
21	21	11	**LAWRENCE WELK** (Dot) **Young World** (DLP 3428)
22	18	31	**CHUBBY CHECKER** (Parkway) **Your Twist Party** (P 7007)
23	19	20	**FRANK SINATRA** (Reprise) **Sinatra and Strings** (R 1004)
24	34	6	**WALK ON THE WILD SIDE** (Choreo) **Soundtrack** (A4)
25	—	1	**HENRY MANCINI** (Victor) **Hatari** (LPM 2559)
26	22	13	**HARRY BELAFONTE** (Victor) **Midnight Special** (LPM 2449)
27	27	9	**MANTOVANI** (London) **American Waltzes** (LL 3260)
28	25	13	**STATE FAIR** (Dot) **Soundtrack** (DLP 9011)
29	30	13	**BILLY VAUGHAN** (Dot) **Chapel by the Sea** (DLP 3424)
30	—	4	**LIMELITERS** (Victor) **Through Children's Eyes** (LPM 2512)
31	28	22	**LETTERMEN** (Capitol) **Song for Young Love** (T 1669)
32	37	2	**RAY ANTHONY** (Capitol) **Worried Mind** (T 1752)
33	29	25	**RAY CONNIFF** (Columbia) **So Much in Love** (CL 1720)
34	—	1	**ANDREWS & BURNETT** (Columbia) **Julie & Carol at Carnegie Hall** (OL 5840)
35	—	1	**PETER NERO** (Victor) **For the Nero Minded** (LPM 2536)
36	39	28	**LAWRENCE WELK** (Dot) **Moon River** (DLP 2314)
37	48	18	**MITCH MILLER** (Columbia) **Rhythm Sing Along** (CL 1727)
38	31	4	**LETTERMEN** (Capitol) **Once Upon a Time** (T 1711)
39	36	20	**ROGER WILLIAMS** (Kapp) **Maria** (KL 1266)
40	—	1	**JOHNNY TILLOTSON** (Cadence) **It Keeps Right On A-Hurtin'** (CLP 3058)
41	—	1	**DAVE BRUBECK** (Columbia) **Count Down In Outer Space** (CL 1775)
42	38	17	**FRANK SINATRA** (Capitol) **Point of No Return** (W 1676)
43	49	11	**BURL IVES** (Decca) **Funny Way of Laughin'** (DL 4279)
44	26	48	**DAVE BRUBECK** (Columbia) **Time Out** (CL 1397)
45	40	4	**FERRANTE & TEICHER** (UA) **Golden Themes from Pictures** (3210)
46	41	23	**FERRANTE & TEICHER** (UA) **Tonight** (UAL 3171)
47	50	5	**ORIGINAL MOTION PICTURE THEMES** (UA) **Various Artists** (UAL 3197)
48	35	2	**WALTER BRENNAN** (Liberty) **Old Rivers** (LRP 3233)
49	—	1	**TONY BENNETT** (Columbia) **I Left My Heart in San Francisco** (CL 1869)
50	—	1	**DION** (Laurie) **Lovers Who Wander** (LL 2012)

1st Asian Music Fest

Hong Kong, July 24.

Harry Odell, executive vicechairman of the Impresarios Association of the Far East, plans to stage the first Asian Music Festival in the new City Hall, Oct. 9.

The NHK, one of Japan's leading orchestras, will give two inaugural concerts on Oct. 2-3, Hong Kong's contribution is in the hands of Prof. Choa Mei-Pa and will probably consist of one of the leading Chinese choirs in the Colony. Many other Southeast Asian countries will be represented.

Donald Fraser, Hong Kong's organizer of music, will chair this first Asian Music Festival.

Tin Pan Valley

Continued from page 89

a strongly country-flavored style. There are lots of young singers who sort of fall in the middle because their compaines do a lot of Nashville waking. Decca's Brenda Lee is one who has scored consistently in the pop market and who cuts all her sides in Tennessee. Cadence's Johnny Tillotson, Epic's Bobby Vinton, Col's Jimmy Dean, Victor's Elvis Presley, Warner Bros.' Everly Bros., MGM's Connie Francis, UA's Gene Pitney, Liberty's Bobby Vee and other vocalists are currently strong via the Nashville route.

Cutting the Background

Instrumentally there are also a host of top pickers, strummers and piano men who have made the pop scene like Floyd Cramer, Chet Atkins and others. These not only work as artists under their names through individual disk pacts but also cut most of the backing for all the action there. "About 30-40 people do almost all the work," Bradley says.

"It's actually been happening for many years but things have just been working closer together recently," he feels. There's "more emphasis on country music now," Bradley says, "and Nashville is no longer one type of flavor. We have been trying to do things a little differently and it keeps the pot boiling and has created a lot of interest."

It's created something of a building boom in the city also. Decca is opening new offices there soon. Victor has been there for some time and Columbia is going with expanded facilities. Capitol is opening offices there and ABC-Paramount has just opened up shop in the city. Execs of other companies like Shelby Singleton of Mercury and Archie Blyer of Cadence also make regular trips there to record and the area has actually become something of a diskery boom town.

More and more platters are being cut there by an ever-growing variety of artists and Bradley feels that all this activity has helped the cause of the purer country music too. In fact, he thinks that this year will be the biggest sales stanza for country platters ever. It has certainly had a positive effect on pop disk sales, with singles at one of their highest-selling peaks in some time. And it's figured that this "Nashville sound" has had a lot to do with it.

Himmler Disk

Continued from page 2

and Gestapo chief, Himmler. Moreover, there are the voices of Hitler, Goebbels, Robert Ley, Adolf Eichmann, Ernst Kaltenbrunner, Rudolf Hoess (commander of the Auschwitz camp) and other macabre greats of the unholy Nazi era.

Friedrich Zipfel, the creator of this LP, doesn't mince the matter. The most gruesome chapter of the German history (the liquidation of 6,000,000 Jews) gets foremost mention. He also dedicates himself to the oppression of the Polish people and other victims of the SS state. The LP also contains (in writing) the complete text, speeches included, of what is heard on the waxing, the setup of the SS organization and a full index of literary sources. The LP is a shocking reminder of SS brutality and the Nazi Reich's most gruesome key figure, Heinrich Himmler. It may be termed an important, interesting and essential documentation on wax. Makeup of the LP (one half of Himmler's face on a bloody red cover) is well done too. *Hans.*

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	8	**ROSES ARE RED** Bobby Vinton	Epic
2	6	5	**WAH WATUSI** Orlons	Cameo
3	3	9	**WOLVERTON MOUNTAIN** Claude King	Columbia
4	5	5	**SEALED WITH A KISS** Brian Hyland	ABC-Par
5	2	12	**I CAN'T STOP LOVING YOU** Ray Charles	ABC-Par
6	12	4	**BREAKING UP IS HARD TO DO** Neil Sedaka	RCA Victor
7	13	4	**AHAB THE ARAB** Roy Stevens	Mercury
8	7	5	**SPEEDY GONZALES** Pat Boone	Dot
9	4	9	**STRIPPER** David Rose	MGM
10	10	10	**PALISADES PARK** Freddy Cannon	Swan
11	11	5	**GRAVY** Dee Dee Sharp	Cameo
12	9	32	**IT KEEPS RIGHT ON A-HURTIN'** Johnny Tillotson	Cadence
13	8	8	**JOHNNY GET ANGRY** Joannie Sommers	Warner Bros.
14	27	3	**LOCO-MOTION** Little Eva	Dimension
15	26	3	**YOU'LL LOSE A GOOD THING** Barbara Lynn	Jamie
16	14	9	**AL DI LA** Emilio Pericoli	Warner Bros.
17	17	4	**DANCING PARTY** Chubby Checker	Cameo
18	18	5	**THEME FROM DR. KILDARE** Richard Chamberlain	MGM
19	47	3	**GIRLS, GIRLS, GIRLS** Eddie Hodges	Cadence
20	42	2	**THINGS** Bobby Darin	Atco
21	37	2	**SHAME ON ME** Bobby Bare	Victor
22	—	1	**PARTY LIGHTS** Claudine Clark	Chancellor
23	33	4	**LITTLE RED RENTED ROWBOAT** Joe Dovell	Smash
24	36	2	**IT STARTED ALL OVER AGAIN** Brenda Lee	Decca
25	24	3	**I NEED YOUR LOVING** D. Gardner & D. Ford	Fire
26	22	7	**WEST OF THE WALL** Toni Fisher	Big Top
27	28	7	**HAVING A PARTY** Sam Cooke	Victor
28	21	6	**TWIST AND SHOUT** Isley Bros	Wand
29	—	1	**MR. IN-BETWEEN** Burl Ives	Decca
30	—	1	**SHEILA** Tommy Roe	ABC-Par
31	19	19	**STRANGER ON THE SHORE** Acker Bilk	Atco
32	23	2	**BRING IT ON HOME TO ME** Sam Cooke	Victor
33	16	10	**CINDY'S BIRTHDAY** Johnny Crawford	Del Fi
34	32	12	**FOLLOW THAT DREAM** Elvis Presley	Victor
35	30	7	**I'LL NEVER DANCE AGAIN** Bobby Rydell	Cameo
36	15	8	**SNAP YOUR FINGERS** Joe Henderson	Todd
37	50	2	**HEART IN HAND** Brenda Lee	Decca
38	29	10	**PLAYBOY** Marvelettes	Tamla
39	31	6	**BORN TO LOSE** Ray Charles	ABC-Par.
40	—	1	**LITTLE DIANE** Dion	Laurie
41	—	1	**FORTUNE TELLER** Bobby Curiola	Dorro
42	20	8	**STEEL GUITAR AND A GLASS OF WINE** Paul Anka	Victor
43	38	6	**LIMBO ROCK** Champs	Challenge
44	—	1	**SUMMERTIME** Jamies	Epic
45	—	1	**DANCING WITH MR. DOMINO** Fats Domino	Imperial
46	41	2	**BONGO STOMP** Jay & Flip	Joy
47	39	4	**HAVE A GOOD TIME** Sue Thompson	Hickory
48	45	6	**SWINGIN' GENTLY** Earl Grant	Decca
49	48	5	**BRISTOL TWISTING ANNIE** Dovels	Parkway
50	35	9	**WALK ON THE WILD SIDE** Jimmy Smith	Verve

On the Upbeat

New York

Duke Ellington & his Orch. and **Chris Connor** at Basin Street East July 26-28 and Aug. 2-4 . . . Chirp **Kitty Kallen** at the Persian Room, Hotel Plaza, N.Y. . . . Pub **Ivan Mogull** picked up the rights to **Ray Stevens'** "Ahab the Arab" and "It's Been So Long" for Britsh Isles, Australia, New Zealand, S. Africa, Belgium, Luxembourg, Netherlands and Scandinavia . . .

Erroll Garner will give concerts at the Carousel Music Theatre, Aug. 5 and the Oakdale Music Theatre, Aug. 12 . . . a salute to the 90th anni of **Enrico Caruso's** birth will be among the features at the N.Y. High Fidelity Show, Oct. 2-6 . . . Singer **Johnny Cash** has a series of dates in Florida, Illinois, Iowa and Indiana set this month . . . Some 4,000 diskings of **Ned Washington** & **Jimmy McHugh's** "First Lady Waltz," dedicated to Mrs. JFK, have been shipped throughout the country honoring her birthday Saturday (28).

Ella Fitzgerald and **Oscar Peterson** at the Carter Barron Amphitheatre, Washington . . . **The Bernards**, vocal-instrumental duo, at the Cafe Leon, N.Y. . . . **Chubby Checker** at the Frolics, Salisbury, Mass. . . . **Mel Torme** at New Fack's Club, Frisco . . . **The Sportsmen** will play the Montana State Fair July 29, along with **Dennis Day** . . . **Bobby Rydell** to guest on **Red Skelton's** fall tv series Dec. 4 and two other segs . . . **Shelly Manne** at the Berkshire Music Barn, Lenox, Mass., July 28.

Norman Luboff in New York from England for the week . . . **Peter Nero** back in N.Y. after two weeks of concerts and local tv appearances . . . **Milt Jackson**, vibist with the **Modern Jazz Quartet**, at the Village Vanguard, N.Y., with his own group. **Ray Bryant Trio** also on the bill . . . Drummer **Barry Miles** at Freedomland, N.Y. . . . Chirp **Carmel Quinn** on a tour of county fairs.

Tito Rodriguez & Band will tour Venezuela, opening in Caracas Sept. 11. Following the S.A. visit, the unit visits Japan . . . Singer **Enzo Stuarti** headlines the Town & Country Club, Winnipeg, Sept. 10-22 . . . **Rusty Warren** into Mr. Kelly's, Chicago, Nov. 26-Dec. 16 . . . **Brook Benton** at the Hurricane, Wildwood, N.J. . . . "The Fantasticks" roadshow at the Encore Theatre, Chi., through Aug. 5 . . . Jazz Arts Society has produced a jazz film, "At Home With Jazz," featuring **Mercer Ellington** (Duke's son), **Hank Edmonds**, **Herbie Jones**, **Harold Minerve**, **Candy Ross** and **Jimmy Schank**, under direction of Amin Q. Chaudhri . . . **Gene Krupa Quartet** at Lambertville (N.J.) Music Circus Aug. 3.

Cannonball Adderley Quintet plays a jazz concert at the U. of Wisconsin Friday (27) . . . **Ferrante & Teicher** waxed "Music Man" tunes "Lida Rose" and "Till There Was You" for ABC-Paramount . . . Singer **Gene Pitney** to headline the "Galaxy of Stars" show, set for a five-week tour starting today (Wed.) in Syracuse . . . ABC-Par purchased **Gord Lightfoot** waxing of "Remember Me, I'm the One" from the Canadian Chateau label . . . The Dimension label is getting a partner imprint called Compunion, the first release on which will be chirp-writer **Carole King's** "It Might As Well Rain Until September" . . . Singer **Bernadette**, daughter of the Castro Convertible furniture operation owner, has signed Morse-Gurtman for PR work . . . **Della Reese** and manager **Lee Magid** to London for a Granada tv special being filmed currently for fall showing. Then to Vegas where she opens at the Flamingo Friday (27).

London

Ray Charles expected to tour here next April following the runaway success of his "I Can't Stop Loving You" disk in these parts. **Harold Davison**, who handled the **Frank Sinatra** charity trek from this end, is agent . . . **Johnny Keating**, who made it on record with **"Theme from Z Cars"**, formed a new big band and hits the road in September . . . C. H. Thomas gifted with special souvenir album by colleagues on his retirement from managing directorship of Electric & Musical Industries Records . . . **Mantovani** setting 45-man orch for a tour of Japan . . . **Sandu Scott** booked for BBC-TV new beatshow "Twist" . . . Latest indie diskery to bow here, Stardisc, kicked off with a record by **Rolly Daniels** . . . **Joe Brown** and **Mike Sarne**, U. K.'s latest hit paraders won silver platters for "A Picture of You" and "Come Outside", respectively. Award is for 250,000 copies sold.

Philadelphia

Frankie Avalon had to cancel his appearance at the Hero Scholarship Fund show to do a new film, **Brenda Lee** is the likely replacement . . . **Bernard Peiffer**, now at the Picasso, to play the Montreal Jazz Festival next month . . . Booker **Nat Segall** handling the "Wah Watusi" Orlons . . . **Jodie Sands**, skedded for the Troc(adero) this week, postponed the date to the end of the month . . . ABC-Paramount taking the So. Philly chirper on a tour of the midwest to kite sales of her platter, "Uno Momento." . . . The **Mike Michaels Trio** at the Saxony-East signing pact to wax for Roulette Records.

Elect David S. Adams Boosey & Hawkes Prexy

David S. Adams has been elected president of Boosey & Hawkes, international music publishers. He succeeds Leslie A. Boosey, who becomes chairman of the board. Simon W. Boosey has also been elected v.p. of the firm.

Adams has been exec v.p. and managing director of B&H since 1951 and previously served at the company's offices in London and Toronto. Simon Boosey, a son of Leslie Boosey, has been with the U.S. wing of the firm for 12 years and has been sales manager since 1958. He previously worked with branches in France and Australia.

Queen Follows Casals

Queen Mother Elizabeth of Belgium attended the master classes which Pablo Casals, cellist, conducted in Newfane, Vt., at the Marlboro Music School and Fetsival, July 2-15.

Queen Elizabeth is a violinist and patroness and founded the competition which bears her name—The Queen Instrumental Competition.

She was accompanied to Vermont by Contess Carton de Wiart, Baron de Kerchoze Borluu, and an attendant, Madame Marguerite Strale.

Feather Changes Tune, Now Likes Cooper's Jazz

Jazz critic Leonard Feather, who last week gave actor Jackie Cooper a strong drubbing for his appearance at the recent Las Vegas Jazz Festival as both drummer and emcee, has changed his tune a bit.

He says that "after hearing him (Cooper) again on the program, but after the first review had gone to press, I was impressed more favorably with his drumming and felt that I had been unduly rough on him. My follow-up column, which appeared in last Saturday's (21) Las Vegas Sun, points this out. I have also written and spoken to Cooper personally about this."

The critic's Saturday column stated that Cooper "played surprisingly well in the company of such full-time professionals; so well in fact, that I found myself feeling a little ashamed of the merciless castigation I had given him." He added, however, that "I still feel his being hired as emcee was entirely out of line, especially when one considers that such musically knowledgable men as Billy Eckstine and Harry James were in town."

In other remarks about last week's comments, Feather, who also helped emcee the show says not in the column) that "there was an erroneous assumption that I referred to June Christy as a second-rate singer." I consider her a good singer. I was referring to the male singer with Charlie Teagarden's group."

Col's Program

Continued from page 89

are over a half-dozen LPs set for this new line.

First night (Thurs.) was devoted to country & western lineup with hotel's grand ballroom a setting for a casual barbecue around a guest bandstand. Topping the talent parade was Claude King, Marty Robbins, Jimmy Dean and Carl Smith and Johnny Cash. New artists on the list introed were 13-year-old Canadian lass Sandy Selsie and young Van Houston, introed as a blond Elvis Presley.

Friday (20), supper club decor took over. Prexy Goddard Lieberson emceed the proceedings, had a part in the entertainment with a suavely done bit of special material accomped by Percy Faith and an all-star chorus from the a&r ranks. Lieberson also handed out special awards to due-to-retire Paul Southard, of the N.Y. distributorship, and Andy Shrage, veep of the company's Coast operations.

Show had Frankie Laine, Robert Goulet, Israeli folk-singer Geula Gill, Bill Dogget, saxaphonist George Young, and Mexican screenstar Elvira Quintana.

Final bash on Saturday night served to showcase Dave Brubeck, the Brothers Four, Pete Seeger, comic Dave Astor, Inman & Ira, and Tony Bennett who whammed them with an offbeat duet with the Brubeck quartet. Biggest hit of the "new faces" contingent was Carole Sloan, a thrush with big vocability.

Also attending the convention were reps from Epic, Columbia's subsid label, led by sales manager Len Levy and his hottest property at the moment, Bobby Vinton, whose "Roses Are Red" single is currently tops.

Aussie Composer's Dates

Vancouver, B.C., July 24.

Coincidental with release of his first Canadian longplay album, "The Wizard Of Aussie," by Quality Records, Toronto, Australian composer-entertainer Rolf Harris has left Vancouver for tv work and personal appearance commitments in England and elsewhere. The dates were deferred since his arrival here in February, 1961.

Victor Gets Odetta, Capitol Inks Jimmy Haskell; Other Disk Deals

Odetta, folk singer who scored on the indie Vanguard label, has switched to RCA Victor. His first package for Victor, "Sometimes I Feel Like Cryin'," will be released in September.

Capitol: Jimmie Haskell

Jimmie Haskell, arranger-conductor, has inked a long-termer with Capitol Records. The contract calls for him to arrange and conduct for Capitol artists and also to record on the label with his own group. His initial session under the new pact will be Bobby Darin's first single for Cap, "If A Man Answers." Terms of the contract also will allow Haskell to continue writing arrangements for a limited number of non-Capitol artists, including Joni James and Ricky Nelson. Haskell will record under the supervision of artists & repertoire producer Nick Venet.

UA: The Modernaires

United Artists Records has signed the Modernaires to a new disk pact. The group has been on the Jabel's roster for the past year. In addition to the platter deal, the unit has been inked as a regular member of Red Skelton's new tv show, starting Sept. 25.

MGM: Del Richardson, Others

In a flock of pactings last week, Del Richardson, Bobby Lawrence, Smitty Williams and Dean Randolph were added to the MGM label. Richardson's will bow with "The Boys' Night Out." Lawrence is up with "Why Did We Part," Williams will kick off with "The Cure" and Randolph will be introduced with "Fair Weather Friend."

Groove: Tam Duffill

RCA Victor's Groove label has signed Tam Duffill. He's a pop singer and guitarist. His first Groove disking will be released soon.

Elektra: Juan Serrano

Elektra Records has inked Flamenco guitarist Juan Serrano to a longterm disk pact. The guitarist was brought to the label by folk musician-actor Theodore Bikel who also waxes for Elektra. Serrano is currently appearing at the Bitter End folk club in New York and will wax his first Elektra sides in August.

Prestige: Jimmy Grissom

Prestige Records has pacted jazz singer Jimmy Grissom. He has cut four sides for the imprint so far and a single by him will be released in August. Among other things, Grissom has been a singer with the Duke Ellington Orch.

Plaza: Charity Cummins

Plaza Records has inked actress-singer Christy Cummins. She'll cut her first sides for the label in August under the direction of a&r topper David Axelrod. Chirp has several tv and film credits on her record.

Star: Harry Jones

London, July 24.

Indie Star label signed Harry Jones following his win in a commercial tv talent contest. His initial disk will be distributed by Pye.

Piccadilly: David Martin

Piccadilly pacted David Martin. Latter is to be a&r'd by Ray Horricks on his first disk "Cinderella Romeo."

Scot Singer Robt. Wilson Forms Thistle Records

Glasgow, July 24.

Robert Wilson, longtime Scot singer, whose waxings of Auld Lang Syne melodies have sold in many overseas countries, has set up his own recording label, Thistle Records. Primary object is to aid younger Scot warblers to break into the disk biz on their own terrain.

Several artists are pacted to record for Thistle, first being local singer Sydney Devine, who recently returned here after a tour of Australia and New Zealand with Wilson.

Formation of the Thistle label is the end of a 15-year-old dream for Wilson, onetime D'Oyly Carte Opera company singer, who rose to star status with his own solo act. He is currently heading his own White Heather show at the Capitol Theatre, Aberdeen.

WB's R&R Buy

Warner Bros. Records has picked up a master from the Pen label of Memphis. It's a rocker called "Looka Here" and "Hold On," waxed by the Skylighters.

Billy Woods, leader of the local group, penned "Hold On" while some other members of the unit wrote the other one.

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LUCIANO TAJOLI BRAVO #4510
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GAC to Distribute Retirement Fund On Court Order; Krasny Gets 41G

A hearing on the dissolution of the Employees Retirement Fund of General Artists Corp. has been set for the N. Y. Supreme Court for Aug. 15. The fund, established in 1955, has been ordered dissolved by its trustees, and its assets distributed to eligible employees and former employees. The company has started a profit-sharing trust fund in its stead.

The current trustees of the fund are former veepee Milton W. Krasny, Jack J. Katz, former GAC attorney, and John P. Allison, of the law firm of Marshall, Bratter, Greene, Allison and Tucker, current GAC attorneys. The plan originally formed in July, 1955, was terminated by a resolution of the GAC board in October, 1960 with payments made for the benefit of persons eligible on that date. The one & only employee known, thus far, to have benefitted by the retirement fund was Howard Sinnott, the one-niter booker who retired from GAC about two years ago, and who got a specified share. Since that date, those who left the company's employ got a share of the profit-sharing fund, while formal disposition was made of the money in the retirement account. The petition to the court specifies that the law firm currently handling GAC affairs get $10,000.

Among the larger beneficiaries of the retirement fund are Krasny, who left the company several months ago. His share is $41,841. Harry Anger, who left about two years ago, is to get $26,523; Cy Donner, who was GAC comptroller, gets $20,826; Victoria Kearney, longtime secretary to Thomas G. Rockwell who also retired, will get $6,514; Joe Higgins, still with the company, has a share of $11,082; Henry Miller of the Coast office gets $13,728; president Larry Kanaga, who was then with the company a short time, has a fund of $6,565.

Under a separate schedule, a single-premium deferred annuity is to be purchased for veepee Buddy Howe for $14,986, and $10,459 for Pat Lombard, who recently resigned.

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Bailey-Liberace N.Y. Concert KO'd

The Pearl Bailey-Liberace concert at Randall's Island (N.Y.) Stadium set for Saturday (28) has been cancelled by promoter Franklin Geltman. Reason ascribed is that Miss Bailey has to do a tele date. However, business at this concert series has been below expectations. The Bob Hope soiree, opening the season failed to draw because of storm predictions, but the Jerry Lewis concert did better. Joey Adams & Al Kelly completed the lineup. Advance for this date had been light.

There are three remaining concerts in this series. Nat King Cole, Duke Ellington and Juliet Prowse are down for Aug. 18; Louis Armstrong, Dave Brubeck, Ray Charles and Miles Davis are set for Aug. 25, and Harry Belafonte and Miriam Makeba conclude the series on a two-day stand starting Aug. 31.

The concerts at the Forest Hills Tennis Club Stadium, also on Saturday nights, are doing better than the Randalls Island promotions primarily because of the more accessible location and its appeal geared to the college crowds.

Set Channing-Burns For Quick Vegas Repeat

George Burns-Carol Channing have been re-signed for the Dunes Hotel, Las Vegas, starting Sept. 20. It's a rare instance of an act repeating in a major spot within 60-day period. Stay there ended last week, was considered one of the hotel's most heavily attended.

In order to take the date, the duo had to rearrange schedules. Miss Channing, slated to report in October for rehearsals of "The King's Mare" set for Broadway production, will now come in sometime in November.

Toronto Coffee House Switching to Nitery

Toronto, July 24.

First of Toronto's 20 coffee houses (another 20 have folded) to apply for a nightclub and liquor license is Fifth Peg, downtown folktune club here now closed for expansion to twice its size.

Owners claim they want to emulate San Francisco's hungry i, with folk-singers and comics alternating.

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N.O. Municipal Aud Hikes Rentals by 10%; Equity Ban Hurting

New Orleans, July 24.

Captains of Carnival krewes sought an early meeting with Mayor Victor H. Schiro to protest a 10% increase in rentals for use of Municipal Auditorium. Wiltz Wagner, manager of the town hall, said the rent boost was necessary if the auditorium is to maintain its services at the present level.

One factor forcing the raise, Wagner said, is the fact that the auditorium next season will have no touring Broadway shows and as a result will lose approximately 40 rentals. The actor Actors Equity has banned performances in auditoriums which are segregated, he said.

The Carnival captains, who are not identified because of tradition that captains' names be kept secret, protested that the raise is unjustified because Mardi Gras plays such an important part in the financial structure of the city. They charged the auditorium returns are ample during the Mardi Gras season.

Rentals for non-profit organizations such as the New Orleans Philharmonic Symphony, New Orleans Opera Assn. and charity circus groups, which receive a civic rate, will also go up 10% Wagner stated.

The new rentals take effect on Dec. 22, beginning of the 1962-63 Carnival season.

Burnett, Lewis Mop Up in Pitt

Pittsburgh, July 24.

The strength of boxoffice takes in Pittsburgh was amply demonstrated with the huge personal pay envelopes taken out by Carol Burnett and Jerry Lewis in their one-week stands at the Civic Auditorium. Their salaries indicate that the day of the big purse is not yet over, at least in this area.

Miss Burnett took out $58,374 for her week, while Lewis pocketed $46,376. Miss Burnett's salary is the alltime high since the Civic Light Opera was organized 17 years ago. The take exceeded that of "My Fair Lady," which drew $78,000 for the first week at the Nixon theatre here. However, in its three-week stand, "Lady" registered $209,000. Miss Burnett wicketed $116,748 while Lewis brought in $92,753. The number of customers was 42,121 for the comedienne, while Lewis hit 32,497. The Aud's weekly capacity is 46,403 admissions scaled to $125,000. The single matinee by each was the major disappointment. It was a major factor in holding down the gate.

In the case of Miss Burnett there were some shows when extra seats were installed. Capacity is held at 6,629, but it can be stretched to 7,000 with extra seating.

The terms of the contract by each of these headliners was $35,000 guarantee, plus 50% of the gross over $70,000. Allen & Rossi were featured with Miss Burnett.

Honolulu's New AGVA Mgr. Just Out of Army; Former Mgr. Indicted

Honolulu, July 24.

Mike Rita has been lined up as the new branch manager of the American Guild of Variety Artists here, succeeding Henry Taylor, who is under indictment for embezzling $8,000 in AGVA funds. Trial is to come up later this month, and Irwin Mazzel, western regional director for the union, is slated to testify.

Rita, 24, is the youngest branch manager in AGVA ranks. He was hired by Mazzel through a local employment agency, following completion of his tour of duty with the Army here.

The membership in Hawaii numbers 275 with minimum wages ranging from $60 for chorus members in a Class C nitery, to $125 for a solo singer or dancer in a top room. It's understood that only one loal entertainer is making as much as $500 weekly.

What's to Be Done With Seattle Fair Sector After Expo's Oct. 21 Closing?

By DON REED

Seattle, July 24.

A hot subject in Seattle right now, and destined perhaps to become hotter, is: What should be done with the Seattle (Civic) Center after the World's Fair closes Oct. 21? Should all buildings, including temporary ones, be retained? Should some be torn down? Keep the Gayway? Charge admission to the area? Make the 74 acre site into a parklike recreation centre, or keep it a money maker?

It's a question that is bringing everybody into the act, with several groups already active in formulating plans. One group, Postfair Unlimited, is head by Wheeler Grey, prexy of the Seattle Chamber of Commerce and includes many who worked to create the Fair and make it a success. Another group, the Civic Centre Advisory Commission, appointed by the Mayor and headed by Harold Shefelman, has been studying requirements of the future Centre for the past three years. Robert Schulman, Municipal Art Commission chairman, is keeping a sharp eye on all proposed plans.

There are many legal questions and property rights to be resolved before postfair use is set. The fair area is owned chiefly by the City, but the Stadium is property of the Seattle School Board. The Opera House, Exhibition Hall, Playhouse and Arena are city property. The Coliseum was built by the State of Washington; some buildings were financed by King County and of course the Federal Science exhibit buildings were financed by the Federal government.

Save the Buildings

Some proposals call for retention of some of the "temporary" buildings on the fairgrounds,

(Continued on page 96)

Quick Draw Theatre To Tour O'seas Fairs

Seattle, July 24.

The Quick Draw Theatre at the Seattle's World's Fair here has been booked for performances at two British fairs and one in Cape Town, South Africa.

Jerry Schafer, operator of the show, said the cast will leave Sept. 10 for a 17-day stand at the Nottingham Goose Fair in Nottingham, then to the Olympic Fair at Ipswich for 12 days. The Cape Town stand is for two months following.

Schafer said another cast of Western stunt men and women will take over here when present cast leaves.

Shaw Exits Expo After Fireworks

Seattle, July 24.

Harold Shaw, performing arts director of the Seattle World's Fair, has resigned, effective Sept. 1. Ewen Dingwall, Fair general manager, in announcing resignation said by then Shaw's "creative" assignment would be completed.

Resignation of Shaw had been rumored for some time. He and his program have been the subject of controversy during the Fair. Complaints range from charges that local talent has been ignored to criticisms on choice of bookings, few of which have been financial successes. (It should be remembered that many of the top boxoffice winners on the fairgrounds — Ukranian Dancers, Mathis-Mancini, Lawrence Welk "Aida," Victor Borge, etc. — were booked by Northwest Releasing Corp. and the Seattle Symphony Orchestra.

Dingwall said Shaw, an associate of Sol Hurok, had "done a fine job" and that he had been hired to set up an internationally flavored series of shows, not a series of commercial attractions.

Nine members of the state's Legislative Council have charged, in a letter to John O'Brien, chairman of the Council and its executive committee, that there have been "irregularities" in the booking of shows for the Fair and has asked a hearing to delve into commissions paid and contractual aspects of the sellers and buyers of talent.

Charges are being investigated. If facts seem to substantiate the charges the Legislative Council can call a public hearing by approving vote of two-thirds of its 21 members, thus gaining subpoena power.

Also asked is an investigation of the operation of Expo Lodging, Fair's reservation making organization.

London Agent Drops Suit Vs. Singer Mike Holliday

London, July 17.

An action brought by theatrical agent Hal Monty against singer Michael Holliday was withdrawn in the High Court, after the litigants came to terms.

Monty had sought damages for alleged breach of contract. He and Holliday have made a fresh agreement covering their professional activities. Holliady was ordered to pay the agent's costs.



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REFORM OR SEIZURE FOR AGVA

'Broadminded' Solons of Wisc. Town Say Strippers, B-Girls Good for Biz

Hurley, Wis., July 24.

This is a small town, but it has been much in the limelight hereabouts for its vice. Located in a different state from the Twin Cities of Minneapolis and St. Paul, it nevertheless is not much more than a stone's throw from them.

Now it's getting more notoriety because its elective officials have seen fit to resist reform. Their actions amount to endorsement of a municipal condition for which AGVA has been held partially responsible and for which the performers' organization officers were denounced at the recent Congressional committee hearings.

This current happening here is the voting down by the local city council of an ordinance to ban "exotic dancers" and to prohibit "B-girls" from soliciting drinks and mingling with customers.

The Hurley Mayor issued a statement following the council action. He said "the people have spoken in favor of a broadminded administration." At the same time he pointed out that "the people might be less tolerant of vice activities if the state of Wisconsin could show the town how to get other sources of revenue than tavern fees."

The morning St. Paul Pioneer Press was moved to editorialize on the development. In the editorial it called attention to the fact that "encouragement of vice has been profitable to an influential group of tavern officers in Hurley.

"Hurley is an example of what can happen in a community when commercialized vice gets a foothold through the argument that an 'open town' is good for business," said the editorial. "Racketeers move in and part of their profits are used to extend political influence. Hurley's unsavory Silver Street joints are unlikely to change their ways until the Wisconsin legislature gives state officials authority to move in and close them down unless they meet decent standards of operation."

Incidentally, exotic dancing is not prohibited in Minneapolis, but soliciting of drinks from customers by feminine employes is.

Marcus Syndicate Buys Pfister Hotel, Milwaukee; Foreclosure Suit Pends

Milwaukee, July 24.

Diane Building Corp., a group of Milwaukee businessmen, fronted by Ben Marcus, president of Marcus Theatre Management Co., operators of 40 motion picture theatres in Wisconsin, has bought the Pfister Hotel here.

The interest had been purchased from Fields' Hotel Pfister Co., N.Y.

A mortgage foreclosure case against the hotel is still pending in circuit court.

The Pfister Hotel is a nine-story, 200 room building. Marcus, last April, was named receiver to direct operation of the Pfister, a 69-year old Milwaukee hotel.

Marcus has appointed Jack B. Goodwin, former manager of both the Astor and Wisconsin Hotels, Mil., as manager of the Pfister. Recently, Goodwin was a supervisor for MacArthur Hotel Co., Chicago.

Last December, Smith Hotel Enterprises, former owner of the Pfister, filed suit in circuit court against Marvin Billet, of N.Y., and Hotel Associate, then Pfister owners.

In 1957, the Pfister was sold to Fields' Hotel Pfister Co., for reported $1,400,000, and Fields negotiated the mortgage with Smith Enterprises. In 1960, the Fields concern sold the Pfister to Hotel Associates for a reported $1,500,000.

Marcus also has interests in seven Big Boy Marc's restaurants in Wisconsin, bowling alleys and a discount merchandising concern in Appleton.

Stripper Kills Ex-Hubby At H'lulu's Hubba Hubba

Honolulu, July 24.

Judy Joy, exotic dancer billed as "Gina, the Italian Volcano," shot and killed her ex-husband at the Club Hubba Hubba July 15, minutes before she was to appear in a floor show. Incident occurred during an argument in her dressingroom and the gun went off accidentally, the dancer told police.

Mrs. Joy said that the day before the fatal argument, her exhusband, a onetime policeman, had come to her home and burned her theatrical costumes. About 30 customers, mostly military personnel, were in the nitery when the shooting occurred and stayed until 10 p.m. when the management bought a final round of drinks and closed the club to all but police.

Maxwell Getting New Capital For Aqua Show Tour

The Aqua Carnival, which folded recently following a 10-day run at the Coliseum, N. Y., will be resumed in the late summer by Bob Maxwell, owner of the equipment used in the show. Maxwell plans to open the new tour Sept. 7 in London, Ont. He is currently in the process of recapitalizing the show following its N. Y. shuttering.

According to Maxwell, the layout would have been on a profit basis had it been able to continue for another two weeks. Sales were rising, especially those sold to groups, and had NBC, principal financial backer of the show advanced $25,000 on top of the $50,000 it had already produced, it would have been clear sailing. As it was, the show grossed about $25,000 in its 10 days at the Coliseum.

Maxwell claims that the contract that the network negotiated with the Coliseum made it extremely difficult to come out ahead. He said the deal called for the Coliseum to get the first $50,000 with John McKnight, show's producer to get the next $25,000. Gross beyond $75,000 weekly would be split evenly between the hall and McKnight. Maxwell said he leased his equipment to McKnight who augmented the show with outside acts. By the second week, there wasn't enough money to pay the cast, and bond had to be used for that purpose. He feels that one of the reasons for some bad reviews was the fact that he lost control of production and NBC put in an inexperienced hand in water show staging.

Maxwell echoed McKnight's feeling that one of the major difficulties encountered by the show were the jurisdictional strikes which made it necessary to consume 1,000 manhours to set up the show. He said that in out of town situations, it required only 126 manhours to erect the layout and only 65 to 75 hours to strike it and prepare it for transportation. Costs of setting up, he said made it impossible for McKnight to use his contemplated budget to properly advertise the event.

ICER BOWS IN KNOXVILLE

Knoxville, Tenn., July 24.

"Holiday on Ice" will open its new tour here with a six-day stand, Aug. 22-29. For the second year rehearsals have been conducted at the Knoxville Civic Auditorium-Coliseum.

Immediately after the premiere the group will open in several major cities and later a tour will be sent abroad. Last year's appearance here of the show gave the Knoxville Coliseum its record attendance.

4A'S OR AFL-CIO MAY TAKE OVER

The speed with which reforms are instituted by the present administration of the American Guild of Variety Artists may be the key factor determining whether AGVA remains an autonomous union. Action by the administration headed by Bobby Faye, now the acting administrative secretary, may determine whether the Associated Actors & Artistes of America and/or the Ethical Practices Committee of the AFL-CIO may step into the operation of the variety performers' union.

Necessity of reform came after the disclosures by the Senate Permanent Subcommittee on Investigations headed by Sen. John McClellan (D-Ark) which kicked up a scandal on the enrollments of B-girls and prostitutes in the union, as well as other disclosures on coin allegedly accepted by the now suspended national administrative secretary Jackie Bright.

Immediate action by the new AGVA administration is virtually imperative inasmuch as it's felt that something concrete should be initiated before the opening of the AFL-CIO convention next month in Chicago.

One of the prime factors will be a probe which has already started into the extent to which B-girls and prostitutes have entered the organization, and what effect they have had on its operations, such as elections.

AGVA is still marshalling the disclosures not only of the McClellan Committee, but also of the employees who testified at the recent national board confab regarding the AGVA operations under Bright, Jay Lester, board member from Denver, for example, interrogated president Joey Adams on a statement ascribed to Adams that he signed expense account vouchers for Bright to be chalked up to the AGVA Youth Foundation, headed by Adams. Adams admitted that Bright asked him to sign an $85 voucher because Bright said he was taking a trip into the Catskills on Foundation business. Adams said he signed it but told Bright that he felt that in the future all such vouchers be paid out of the AGVA operating fund. Adams, despite Lester's insistence that this process was repeated numerous times, stated that it happened only once.

The new finance committee, appointed at the national board meeting, is likely to look into this facet of the situation. Also on the agenda for the new commitee is a survey of present AGVA finances, and what to do about the losses in revenue if and when it throws out the B-girls and prostitutes. This committee will also have the power to review applications for salary increases by employees.

Also in process of being formed is a grievance committee to hear employee gripes at administration. It was felt at the board meeting that the existance of such a committee where discharged employees could air complaints would have saved the union considerable sums stemming from lawsuits.

CHI EX-JAZZ SPOT NOW GOES HAWAIIAN

Chicago, July 24.

The former Cloister of the Maryland Hotel on Rush St. reopened last week with a Hawaiian motif, Cantonese cookery and a new name — the Pago Pago Room. It will feature a Hawaiian revue produced by Chief Tavui, former performer at the demised Club Waikiki on Chi's north side. Bernie Horne and Steve DeKosta will manage the room.

The Cloister had been a jazz room for many years, then went on a variety show policy with resident blue comic Phil Tucker headlining. It then tried a Twist policy for a few months reverted to shows for a few weeks, then went dark about four months ago.

Eastside, Westside, New York Hotels Gird for 'Battle of the Ballrooms'

The Waldorf-Astoria's grand ballroom has undergone a $500,000 facelift, along with a complete redecoration of every room in the Hilton chain's Park Ave. flagship, in anticipation of New York's upcoming "battle of the ballrooms." This is keyed to the new New York Hilton, on 6th Ave. in the Rockefeller Center complex, and the Tisch Bros' (Loew's) Americana, diagonally opposite the 53d St. side, fronting on 7th Ave. Latter two, with 2,000-3,000 capacity ballrooms, likewise have been intensively pitching for the banquet business.

With the evolution of charity fetes, socialite sponsors and the show biz-type glamor that goes with almost every banquet of this nature, it has been open season, with no-holds-barred, in the battle for business. Ex-Waldorfite Claudius C. Phillippe, now exec veepee of the Americana, maintains a 3d Ave. office virtually at the backentrance of the Waldorf in a pitch for former client's bookings into the Americana, which will beat the N.Y. Hilton into the field with a September preem. Latter doesn't debut until the spring of '63.

Meantime the Waldorf's Clyde J. Harris and m.d. Frank Wangeman maintain that Park Ave. is still not 6th or 7th Ave., but in recognition of the plusher, newer operations have invested heavily in refurbishing the eastside layout.

Show biz scenic designer Oliver Smith designed the renovated ballroom, and show biz lighting expert Abe Feder has done the lighting.

The ballroom's stage (platform) will have three elevatored levels, with facilities for hanging scenery so as to give the Waldorf's b.r. fullest theatrical facilities. Capacity has been enlarged to 2,000 to compete with the west side showcases, of which 1,100 now can be accommodated on the main floor, the rest in boxes. Some 23 crystal chandeliers are also part of Feder's dramatic lighting. The ballroom's floor columns have been slimmed

(Continued on page 96)

Merm May Break in Her Nitery Act in Houston

Houston, July 24.

Ethel Merman's manager has contacted the Cork Club for a booking of her new nitery act in late October for one week. Miss Merman has been out of the night spots for 10 years and thinks the Cork would be a good place to break her act in.

Eve Arden may be signed for the Cork to break in her Vegas bound show opening here on Aug. 2.

Playboy Execs Fall Out Over Kin of Hefner

Chicago, July 24.

A falling out between the youthful top and second bananas of the Playboy mag and club empire has resulted in a walkout by Victor Lownes 3d, veepee of both the mag and club a 25% partner in the key club chain. Lownes is the promo director and talent buyer for the three clubs in Chicago, Miami and New Orleans with clubs set to open in St. Louis and New York this year. He was one of the early investors in the magazine and a founder of the club.

Lownes said that indirect overtures for his return to the fold had been made by emissaries of Playboy prexy Hugh M. Hefner, and that he would give serious consideration to such overtures if and when they are made directly. Hefner said that he would be amenable to discussing a reconciliation with Lownes, but that "certain basic policy issues would have to be ironed out."

Lownes said that he had neither quit nor been fired, but had walked out of a heated meeting last Tuesday (17) during a discussion of the role of Hefner's younger brother, Keith, in the operation of the clubs. Keith Hefner carries the title of personnel director, with a primary responsibility of hiring "bunny" waitresses for all of the clubs.

Reports had been circulating for several months that Lownes and Keith Hefner had been feuding over Hefner's alleged encroachment into Lownes' area of management responsibility. An employee said that the essentially personal dispute had resolved into a factional hassle as coworkers lined up between the contenders. The widening of the dispute to other employees is said to have caused the senior Hefner to call Lownes to task and to have precipitated the argument.

The Playboy head said that he still considers Lownes a close personal friend. "The Playboy organization has gotten too big to let personalities enter into company decisions," Hugh Hefner said. "Personal wishes and differences

(Continued on page 97)

Whitney Shifts From Hawaii to Toronto Hotel

Honolulu, July 24.

Sheraton-Hawaii is looking for a replacement for Moxie Whitney, bandleader at the Royal Hawaiian hotel who will return to Canada to take charge of music and entertainment for the Canadian Pacific hotels.

Whitney has a five-year pact with the Canadian chain and will be based at the Royal York hotel, Toronto, where he'll also operate a booking agency. He'll open in Toronto September 28. Orch leader has been doubling here with a noon program on KHAI, a relatively new station that has studios in the Royal Hawaiian hotel.

Mpls. AGVA Squeeze Puts Cuffo Aquatennial On All-Amateur Basis

Minneapolis, July 24.

Local Aquatennial, annual summer festival, and the American Guild of Variety Artists have been in conflict for the first time. They're at loggerheads because Herb Meyers, AGVA branch manager here, put his foot down on the festival's plan to use amateur performers with the professionals in one of the Aquatennial shows, as hitherto.

Provoking the dispute was Meyers' ultimatum that there couldn't be a mixture—the show in question would have to employ all pros or none. Result was that the Aquatennial proceeded to utilize amateur performers exclusively.

This free hourlong talent show has been a leading loop department store's Aquafennial feature for the past 22 years, presenting both amateur and pro acts until Meyers on this occasion refused to permit the mixture. In the heart of downtown it's staged outdoors on the store's canopy at noon and on several nights during the festival.

In explanation of his massage, Meyers said AGVA rules prohibit pro and amateur performers from appearing together in any show.

After receipt of the AGVA notification, the Aquatennial committee made public its side of the dispute. "Each of the past 22 years has found AGVA members joining with non-professional volunteers in presenting these shows," declared the Aquatennial statement. We regret that the arrangement cannot be continued this year.

"Since the shows are put on free to the public, the Aquatennial association is not able to employ all professional performers for them. However, using volunteers only the shows will continue."

Says This Paper Too Easy on AGVA

If So, That'll Be News to Jackie Bright Who Banned 'Variety' Reporter From the Union Office

Philadelphia.

Editor, VARIETY:

This is a letter from a layman.

As one who has been a follower of the entire entertainment field from the time of my childhood (which was in the days of stock companies, vaudeville and minstrels) and a reader of VARIETY who enjoyed its interesting and informative news as well as it's unbiased viewpoint, I must admit that I am not as certain of the last mentioned due to the way in which the recent Congressional investigation was handled in your paper.

I have no connection with the business, therefore have no axe to grind, and am not concerned as to which group or faction should run the union or whether the employers collect social security, etc. Knowing very little about the inside workings of such a union, I gathered from various articles over the last year or so that Miss Singleton must have been a bit of a troublemaker, but now I believe that in many instances she was right in her complaints as to the management of this so-called union.

Your article on June 20 headed "AGVA'S BLACK EYE" mentioned that witnesses had been "outspoken, vocal and—to many a lay viewpoint—convincing." You were so right! You also said "Adams, Bright & Co. may have their day on the stand — well" they did, didn't they. And what a sorry spectacle it was. With Mr. Bright, who receives over $31,000 yearly, apparently knowing nothing of what is going on except how to use his position of importance to get "free rides" at Miami, Concord, etc., and Mr. Adams expressing amazement that such things were happening in the night clubs, it was indeed an auspicious occasion. How naive can you get! Does Mr. Adams seriously think that anyone would believe that he knew nothing of all this until he heard it in Washington, after all of the years he has spent in night clubs?

As a layman who enjoyed visiting the better night spots here in Philadelphia, I believe what I have seen. Recently, my visits have been few and far between because of the conditions and changes in practices as fully aired at the hearing. I have in mind one establishment here that played such name attractions as Jonathan Winters, Carmen Cavallaro, etc., and always had a small line 4 or 6 girls who were really dancers. Then the girls were changed and the new ones were soon found mixing with the customers at the bar between numbers. At my last visit there I was sitting at a table with a friend and two of the lovelies who had been drinking with some customers were so drunk that they could hardly move about the stage. In fact one of them almost fell into our laps when she had to make a turn near the front of the stage. These two were well past their prime and if they were dancers so are the elephants at our zoo. How do such people get into the union, how are they allowed to perform by the management in such a condition? This is show business.

The police have spirits evicted so often of cleaning up but it is a tough problem to solve with owners of the spots knowing that between visits of the police there will be no objections from the union no matter what the girls are told to do. Granted, that many of the girls are happy in what they are doing—most of these should never have been admitted to the union — and granted also, that there are always some "dives" in all large cities which the natives know to avoid if they are actually interested only in a drink and some good entertainment, but it does seem a shame that there isn't protection in return for dues paid by some of the youngsters trying to get a start in show business by dancing in what is supposedly a better class night club. The owner may be greedy or just desperate due to poor business but regardless of this it is the union's job to see that it's members are protected—if they want it.

Dorothy Lamour's offer to testify in Washington as to how well she was treated in the night clubs was most amusing; did she think that even if it were the owner's policy ordinarily, he would order someone of her prominence to mix.

Incidentally, another witness lived up to his name. Was he really so "green" that he knew nothing about the section of Baltimore around the Oasis which is known to everyone who has stayed in that city even for one night?

Your July 11 article again seemed slanted towards the Bright-Adams group and inferred that because of Mr. Bright's illness the national board's feeling was softening towards him. Now I don't believe in hitting a man when he is down and I sincerely hope that Mr. Bright recovers quickly—if he did have a heart attack, but I think the best news to date was in our local paper a day or two after your article, when it was announced that the national board had suspended Mr. Bright without pay.

Contrary to your June 20 article, results of the investigation did not give AGVA nor show business a black eye. The only black eyes on the face of show business are Messrs. Bright and Adams, the matter can be remedied by getting rid of them. When baseball and basketball ran into trouble in past years, they were cleaned up and neither sport was seriously affected. AGVA should be handled the same way and someone put into authority who knows and cares what is going on in this important segment of the entertainment world.

VARIETY is a great trade paper and has been since the days of Sime. Please, oh please, keep it that way and don't encourage any element that could, in the long run, mean the death of any phase of that wonderful Show Business.

Lee J. Wilson

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Get It Up, Guys

Bob Hope apparently no longer trusts politicians no matter how high the position achieved in the electoral spectrum. At the conclusion of his recent performance at the Conference of Governors at Hershey, Pa., Hope refused to accept a regular check.

He insisted that it be certified.

Those in charge of the conference, attended by governors and other important elected and appointed officials, got the certification.

Eastside-Westside

Continued from page 95

from 6-feet to 18-inches for better vantage. Another Waldorf innovation is a "main entrance" on Lexington Ave. side, as well as Park Ave., and an escalator instead of the old staircases from that side.

While Harry Belafonte and Peter Duchin's orchestra are slated to debut the Americana's Royal Box, the Waldorf has Sheila and Gordon MacRae reopening the Empire Room Sept. 20, followed by Shelley Berman Oct. 18, Pearl Bailey Nov. 19, the Dec. 17 show (which means the New Year's headliner) not set, Eddie Fisher probably in January under an old committment, Lena Horne Feb. 14, March open, Carol Channing presumably with George Burns April 15.

Eugene Voit, m.d. of the N.Y. Hilton and overall bossman Joseph P. Binns, who shifted from the Waldorf to kick off the Hilton, likewise has been issuing "progress reports" on that venture. It is a joint operation with the Uris Bros. builders and the Rockefellers. Like the Americana, the N.Y. Hilton will have in-hotel parking, drive-in registration, and the like.

Seattle Post-Expo

Continued from page 94

particularly those in the International section around the Coliseum. Paul Thiry, Fair's primary architect, says several of the temporary buildings are excellently constructed and could be used effectively after the fair.

"It would be a crime to tear them down," Thiry said, "and then come back later and build something else." He also favors retention of fences around the area, but without admission being charged, feeling that the sector should be set off from nearby business and residential areas.

Ralph B. Potts, attorney and president of Allied Arts of Seattle Inc. said his organization believes the postfair operation of the Center by any corporation, nonprofit or otherwise, would be illegal.

Potts said the Center is public land, acquired on a mandate by the people in November, 1956. Any fence or obstacle that would require them to pay an admission charge to visit the Center fountains, theatres or other installations would be illegal.

Oscar Nyberg, district manager of Fox Evergreen Theatres, said he thought all the buildings should be retained and a park built around them.

Will J. Conner, manager of Hamrick Theatres Corp., said it would be a shame not to take advantage of all the beautification by the fair, but he could see no advantage in keeping the temporary buildings. He called attention to the show biz axiom: "It isn't the place it's what you're showing."

The Very Rev. A. A. Lemieux, president of Seattle U., said he would like to see the Center developed as an athletic as well as cultural centre. He thought the Federal Science Pavilion should be retained as a sort of Smithsonian Institution of the West.

Father Lemieux also said he thought a small scale Disneyland type of amusement park would be a good thing for youngsters.

Wants Gayway Retained

Mrs. W. O. Creighton, president of the Seattle Council of Parent-Teacher Assns., favors retaining the Gayway. She said Seattle was big enough to have its own amusement park.

Zollie Volchok of Northwest Releasing Corp., said theatrical agents throughout the country are excited about the Centre. "It will make it easier for us to bring big shows here," he said.

Frank Hixon, veteran promoter and boxoffice operator, was businesslike in his approach. "Art is fine," he said, "but it's very costly. I'd say we should keep as many buildings as we can make money with."

"The Playhouse was a mistake. You can't make any money with 700 seats. The Opera House (3,075 seats) will do okay. And that Coliseum (14,000 to 18,000 seats) will make a pile of money. The Arena (5,200 to 6,000 seats) has always made money."

With all the charges and counter charges now being voiced, there still doesn't seem to be much difference in any of the proposals for postfair use. Basically they all call for continued use of the fairgrounds and Centre. There are legal problems to be ironed out and exact planning to be done.

But the encouraging thing for Seattle and the Pacific Northwest is that there are many influential people already at work in postfair use plans, so from now on Seattle will certainly be a city of importance in the world of show business.

World's Fair

Continued from page 1

"I saw the Seattle Fair actually working."

He is captious, either objectively or with understandable civic pride, on Seattle versus what New York will or should be, but is unstinted in praising Seattle's wisdom with large block sales of tickets to banks, insurance companies and kindred institutions. Anything to generate traffic.

He thinks the Space Needle restaurant has a built-in scenic appeal which any counterpart at Flushing Meadows couldn't achieve, since the Seattle diner sees Vancouver, B.C., Mount Rainier, Puget Sound and much natural scenic beauty that the heliport-perched restaurant in New York couldn't achieve.

The Knott Hotels chain will operate the Fair Club's class restaurant high atop the heliport. Both "21" and Restaurant Associates were willing to do so "if somebody" else built 'em, but Moses is, of course adamant on everything being industrially or governmentally underwritten—the 1964 Expo is in no position to finance anything.

In this orbit Walt Disney has a spectacle revolving around "The American Presidents" which Moses, Rosenman et al. think could be the hit of the 1964 World's Fair" but that, too, is awaiting financing. (Disney will be represented, however, by previous commitment with shows in the General Electric and Food Bldgs.).

Rosenman saw the "Presidents" spectacle on the drawingboard at the Hollywood Disney studios where, incidentally, he was impressed by a seemingly company esprit, or design, whereby everybody, from the gateman to the secretaries to his senior associates, all call him "Walt"—not Mr. Disney.

President Lincoln is the focal point and, supposedly based on his authoritative writings, the capping climax is a synchronized address by "President Lincoln," who becomes animated. The speech could be a document out of today's headlines. (Judge Rosenman theorizes that it is probably a skillfully telescoped montage from a number of Lincolnesque writings, skilfully edited and pieced together, and truly contemporaneous in import, 100 years after the Civil War strife).

What impressed him (as it did also Bernard Gimbel, who recently likewise mentioned it to the VARIETY man) is the realistic animation of the "Presidents." They are more realistic than any of the Mme. Tussaud's Wax Museum replicas in London—and these are invariably life-like—and when they animate the synchronization is not only faithful but the varying expressions, the crinkling of the eyes, the varying shifts of emphasis by mouth and facial expression, are uncanny in their realism as the 35 Presidents since George Washington come to life.

As more and more sponsors come in, there is an ever-increasing application to detail. Moses is committed to much greenery and decoration, since, ultimately, the Flushing Meadows site of the 1964 Fair will become a permanent park. In Seattle the buildings occupy every inch of their building-lines, with no leeway for flowers or greenery to relieve the stark structures.

The Gay Way, since midway is a dirty word to Moses and his all show-minded components concerned.

In a measure the Fair's management recognizes this too but favors a permanent theatre for musical attractions, but this a $1,200,000 item for which no sponsor has yet been found to underwrite.

Meantime the Leon Leonidoff-Meyer Davis aquacade arena plans to prepare itself for all-weather purposes by building a plastic roof so that their planned show "on land and in water" will be storm-proof by means of a super-"bubbletop" roof.

Inside Stuff—Vaude

"Holiday on Ice" started annual rehearsals last week at the Knoxville Civic Auditorium. First performance of the season is to be in Knoxville, according to Tom Collins, assistant company manager. New talent has been recruited from across the country and abroad, he said. This marks the second year the show has used Knoxville as a place for rehearsal and headquarters. More than 100 staffers are prepping the show to be known as "Holiday on Ice for 1963."



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Hot Flash From Igloo Circuit

Stewart Air Base, N. Y.

Editor, VARIETY:

Greetings from Near the North Pole, via the Stewart Air Base, by direct tie-line.

Have just done 24 shows in five days for the fun here at an isolated Air Base. I wish you would accent this so that performers with "names" (ho! ho!) can entertain, like Bob Hope and myself, and make this trip. It would do their souls lots of good.

George Jessel
Thule Air Base

'Bad Acts Don't Die, They Migrate To Balkans'—Athens' Outdoor Vauderies

By CONNIE SOLOYANIS

Athens, July 24.

Vaudeville, definitely on the wane (if not actually dead and buried) in the States, is still thriving in Athens.

There are two major "theatres" in this city. The "theatres" needs qualification because they are both set outdoors in Green Park, a large public park in the centre of the city. One is named, quite appropriately, Green Park and the other Alsos. The former recently celebrated its 10th anniversary and the latter its 25th.

Both offer a two-hour, 10-act bill twice a night (8 to 10 and 10 to 12) during the six warmer months of the year—May through October.

There is no admission charge, although there is a minimum. This consists of ordering something on the menu. The cheapest item is a large orange soda priced at 6 drachmas (about 20c). Canvas back chairs are provided with small metal tables for each set of four seats.

There is no attempt to move out the crowd after the first show, and no attempt to get people to reorder—indeed, this being Greece, it is sometimes difficult to get the people to reorder—indeed, this being Greece, it is sometimes difficult to get the waiter to get you want to reorder.

The acts are diversified, although not necessarily top-drawer. Highest paid is 2,000 drachmas a night (about $67, down to about 150 ($5). A no-stage policy is adhered to, with the majority of the acts playing a loose circuit of Europe and the Middle East. Generally the show has more "imported" acts than native.

Current display at Green Park is heavy on the Greek side because two acts, a Hungarian juggler-acrobat and a German roller-skating bit, had visas for 1963. In enters the Venega Sisters, dancing troupe of four; the Eduardo (French) hitch were there; Maria del Carmen, Spanish comedy singer; Greek acrobat, Rio Nelson, Greek Harry Klin in a record act (mouthing, a la Bernard Bros.); local pop singer Iomanis; Greek magician Lamar with the ever present undraped assistant, and Arnow, a harmonica player from Athens.

One-to-Fill

Most acts are booked right unseen through European agents who have dates to fill in the Balkans or acts that are passing through the area to the Middle East. Average date for an act is 15 days, although a few have been cancelled after one performance. Longest stay is two months. On the annual basis, if one act plays the Green Park, the Alsos will consign it and vice versa.

In addition open auditions are held on an average of six times during the season.

Both places have a capacity of 3,000 an average attendance of 18,000 per week. The hotter the weather, the bigger the audience. Sunday is the big night with both spots often getting near-capacity of 6,000 in two shows. The few stay after having seen a full show, although there is some overlap of latecomers.

Acts have played the Iron and the world, including Japan and all of Latin America. Only a few U. S. acts have played the States primarily because not many boat through the Balkans.

A third big outdoor vaudeville house has opened this year in Greece's second largest city, Salonika. It calls itself Green Park, after the original in Athens, and the management of the capital's spot welcomes it.

The general caliber of the acts would be considered secondrate in the States. While the shows are well-routined, basically the material is familiar. Nothing that has not been seen on daytime tv.

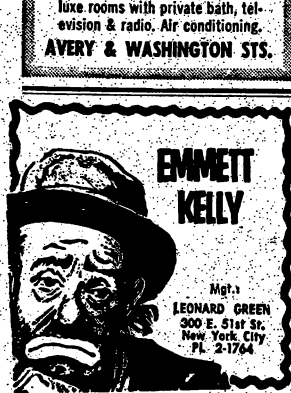
One calloused American opined, "Bad vaudeville acts don't die, they migrate to the Balkans."



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Playboy Execs

Continued from page 95

sometimes have to be subjimated for the greater good of the organization. It's essential that even a strong-willed person like Victor recognize this."

Playboy Club recently issued a preliminary prospectus for a $1,890,000 common stock offering to pay off the balance of the repurchase of the Miami franchise, and to apply toward the nearly completed clubs in St. Louis and New York. Playboy has also purchased the site of the old Mocambo in Los Angeles for a projected $6,000,000 club and motel.

Lownes said that if he could not reconcile his differences with Hefner he would take a year's hiatus. He said that he would sell his stock in Playboy, but only to the company.

Vaude, Cafe Dates

New York

Alan Mald, manager of El San Juan Hotel, Puerto Rico, in New York eyeing talent . . . Ditto **Harry Mufson** of the Eden Roc, Miami Beach . . . **Ritz Bros.** booked for the Town & Country Club, Brooklyn, for five weeks starting Oct. 11 . . . **Dave Madden** set for the Blue Angel, date not yet definite . . . **Jerry Lester** into the Holiday House, Milwaukee, Sept. 10 . . . **Anna Maria Alberghetti** preeming at the Desert Inn, Las Vegas Aug. 7 to be followed by the **McGuire Sisters.**

Chicago

Marion Colby and **Stu Allen** set for the Sherman House, Chi, July 31-Aug. 20, followed by the **Four Ink Spots** and **Toni Lee Scott** Aug. 21-Sept. 10; **Margaret Whiting** Sept. 11-Oct. 1, **Henny Youngman** Oct. 2-29, and **Evelyn Knight** Oct. 30-Nov. 13 . . . **Irwin Corey** into Mister Kelly's Oct. 15-Nov. 4 . . . **Kim Sisters** down for the Vapors Club, Hot Springs, Ark., Aug. 27-Sept. 3 and for the Palmer House, Chi, Oct. 2-29 . . . Fifth unit of "Hits of Broadway" started an eight week stint at the Park Lane, Denver, July 23 . . . **Dave Madden** plays the Southern Club, Hot Springs, Aug. 2 for a week, and the Playboy Club, N.O., Aug. 9 for a week.

Hollywood

June Christy booked by Lagoon, Salt Lake City, July 27-28 . . . **George Shearing** combo set for Dec. 3 gig at Fine Arts, Mexico City . . . **Lionel Hampton** orch skies to Japan Sept. 3 for eight solid weeks set up by Associated Booking Corp. . . . **Louis Armstrong** combo, following four frames at Las Vegas' Riviera starting Nov. 9, undertakes three-week trek of New Zealand and Australia . . . **Paul Gilbert** opens fortnight at Gaslight Club, San Diego, Aug. 14.

Mary Kaye Trio, currently in second of five stanzas at Harrah's Tahoe, set for additional 15 weeks in 1963 . . . Ventriloquist **Jay Nemeth** added to **Barry Ashton's** "Clip Off the Old Block" revue, opening July 26 at Statler-Hilton . . . **Big Tiny Little** opens at Harrah's, Reno, lounge, July 19 . . . **Mel Torme** into New Fack's Club, Frisco, July 20 . . . **Johnny Mathis** into Broadmoor, Colorado Springs, Aug. 27-Sept. 2 . . . **Ernie Shelby** swings to La Fiesta, Juarez, after two-week holdover at Ye Little Club.

DITSON-STEWART SPLIT

Lennie Ditson has opened his own personal management office. He recently split with Mike Stewart with whom he was partnered for several years.

In the Ditson stable now are the Four Lads, Robert Clary, Lillian Briggs and Jennie Smith.

North Maps First European Tour, N.Y. World's Fair Spec for Circus in '64

Frankfurt, July 24.

John Ringling North, now making his headquarters near Zurich, Switzerland, has two gigantic projects for his Barnum & Bailey Circus in the offing.

When the new circus premieres in Madison Square Garden, N. Y., pre-Easter, it will make its customary swing around America during 1963. And in December 1963, it will start its first grand European tour, which will extend throughout all of 1964. It is the first time that the world's largest circus has ever performed in Europe, and North representatives are now making plans for the European premiere, to be staged December 1964 in Paris.

"Surprisingly, we have found that there are at least 42 indoor arenas or covered fairgrounds in Euope lage enough to accommodate the circus," North noted here. "We need places with a minimum seating capacity of 5,000. The circus will book in for a week or more at each of these cities, and so spend a year playing Europe."

It is hoped to start this as a continuous project, originating a new circus every December in Madison Square Garden and keeping it on the road for two years instead of one, first playing a year in the U. S. and then a year in Europe.

A major problem—that of transporting equipment — is easily solved, North noted, because most of the acts originated in Europe and it's relatively easy to pick up the props they need here. Costumes will represent the bulk of the travelling gear.

"Moving the circus out of the tent has saved us at least a $1,000,000 a year," North noted. "It cuts down on manpower and tent maintenance." The full crew of the circus is now around 350.

North also plans to audition and hire new acts in Europe.

Second giant scheme for the circus is that it will do a "spectacular" at the N. Y. World's Fair in 1964. North is now working with Joshua Logan and Leland Hayward on the production and staging of this event.

Milw. Auditorium Manager Blasting Other Cities For Spoiling Convention Biz

Milwaukee, July 24.

Elmer A. Krahn, manager of the Milwaukee Auditorium-Arena, will blast other U.S. auditorium managers for their methods of operation, at the International Assn. of Auditorium Managers' convention, opening today (Wed.) in San Francisco. Krahn is president of this organization.

Krahn indicated marked displeasure at having to fight for conventions to come and use Milwaukee's Auditorium-Arena facilities, against other cities offering gratis space and service to these conventions.

Krahn will request some 200 auditorium managers to establish a set schedule of rates and charges to facilitate getting auditoriums "on a businesslike, competitive basis."

According to Krahn, certain cities operate their auditoriums practically completely at the expense of the taxpayer just to bring the conventions to such cities. In other words, Krahn says certain cities subsidize the operation of their auditoriums, with instances of the auditorium manager's position becoming a "political plum."

Krahn says the only city of Milwaukee subsidization, is a convention fund, permitting manager Krahn to allot some non-profit events free space, with approximately $45,000 alloted for such purpose this year. Krahn says all the rest-booth rentals, exhibit space and services furnished by the Auditorium are on a pay-as-you-go basis.

Krahn says such method of operation has kept the Milwaukee Auditorium-Arena in the black for 53 years.

For the fiscal year, ending Sept. 30, 1961, the Milwaukee Auditorium-Arena grossed $605,160, with the net of $95,108. Then, for the first eight months of 1961-'62 fiscal year, through May 31, the gross was $501,401 and net, $154,401. A part of the gross is used in retiring revenue bonds issued for construction of the Arena and part for depreciation. Krahn expects finishing this fiscal year ahead of last.

According to Krahn, a recent survey of 50 municipal auditoriums showed Milwaukee was ahead of all in profits, with nearly four times more profit registered than the nearest other city.

Krahn says $20,000,000 is brought to Milwaukee annually by conventions.

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At the ROOSEVELT HOTEL, BLUE ROOM



From the New Orleans States Item

"Don Tannen runs the gamut of ventriloquism, song impersonations, piano and comic banter to prove himself about as versatile as a young man can get in the business." Thomas Griffin

From the Times Picayune

"He's a comedian unassisted and he needed no assistance to bring laughs from the crowd. Patrons were impressed. In our books he's a witty one." Leo McLean

VARIETY

"Comedian Don Tannen draws yocks with his sly but sure, well conceived repertoire." Lluz.

Thank you SEYMOUR WEISS

Direction: GAC

Copacabana, N. Y.

Adam Wade, Jerry Shane, Dennis Bell & Lee Anne Morgan, Copa Girls (8), *Joseph Mele, Frank Marti Orchs; $5.50 minimum, $6.50 Saturday.*

Singer Adam Wade's appearance at the Copa is a particularly suitable summer event. In a satisfying hour set of standards, the sepia belter winds as cool as he started.

Wade has evolved a style that is smooth and musical enough to sustain without the orchestral and vocal-support gimmickry that so many vocalists necessarily carry these days. Only drawback to firmer success, including disks, is the lack of a significant individuality. Although he has worked out of it to a degree, Wade still brings to mind Johnny Mathis, and his projection is often remindful of other more famous singers.

Most successful with the Copa aud was his rendition of the melancholy evergreens, "April in Paris" and "I'll Be Seeing You." Notable that on these numbers the orchestrations seemed less Nelson Riddled than otherwise. Again this is a strong point for the singer when his voicings can draw solid response without the tricks.

Equally relaxed is young comedian Jerry Shane, whose routines are an excellent mix of the new school topicals and the old standup one-two stylings. His General Motors assembly line bit and Volkswagen representative (in phone routines) are especially effective. Along with the comedy, Shane projects a lot of charm and ease that swings the audience with him.

Copa production numbers, featuring Dennis Bell and Lee Anne Morgan and the eight-girl line, are per usual with the music and lyrics of a couple of Anka ditties. In the mood of the overall show, these are upbeat and frothy and absolutely strainless.

Backing for show and dancing are the Joseph Mele and Frank Marti bands. *Bill.*

Holiday House, Pitt.

Pittsburgh, July 16.

Leslie Uggams (with Nat Jones), Phil Sena & Tony Gyle, Al Morell's Organ Trio, Ralph DiStefano's Orch (10); *$1 cover.*

Leslie Uggams, on vacation from both the "Sing Along With Mitch" show and Julliard, is playing her second nitery date and already looks like a seasoned headliner ready for any room in the country. The 19-year old handles every song in her 40-minute turn with eclat and gave the enraptured audience a little from every area of pop singing except rock 'n' roll.

Her range, delivery and control gives her beauty and color to a well selected program that highlights such songs as "Once Upon a Time" from "All-American," "Rockabye," "Birth of the Blues," "Alexander's Ragtime Band" and "He's Got the Whole World in His Hands." Miss Uggams is excellently gowned, her stage manner is top drawer and her conductor, Nat Jones, gets a slick job on her arrangements from the Ralph DiStefano Orch.

Phil Sena & Tony Gyle open the show in a Jerry Lewis-Dean Martin stint that shows promise they throw away some of the act's dated material. They have a lot of good sight gags and score effectively with a puppet routine with marionettes looking exactly like the performers themselves.

Al Morell's Organ Trio play for the lulls and had the dance floor packed. Ralph DiStefano's orch play in a flawless show and share the dancing chores throughout the evening. Bill come out July 27 with the Everly Bros. opening the next night. *Lit.*

Cave, Vancouver

Vancouver, July 18.

Julie London, Bobby Troup Trio, Joey Forman, Cardette Dancers, Chris Gage Orch (7); *$2.50 admission.*

Classy Cave booking continues with Julie London and husband Bobby Troup in for split billing, and comic Joey Forman in a single debut to round out a potent package of entertainment.

Miss London's forte is the ability to create an atmosphere of intimacy for her catalog of ballads and blues. It's a highly distinctive style and is to this thrush's credit that she is able to overcome the limitations of space and noise level that prevail in the cavernous reaches of the room.

She makes her first turn in a stunning, rhinestone - embeaded white satin gown, with wide, flaring hem of ostrich feathers, and appears for her late show in a shocking pink creation with irregular hem flounces. Her husky notes make her choice of tunes a highly personal thing and she is at her best with material devoted to the many splendors and sadnesses of love.

Troup has the opening segment and comes through in fine style, with longtime guitarman Gray, and ex-Shelley Manne bassist Berghofer. The trio's session runs through a lively set that includes "That's My Baby," "Lady Is a Tramp," "Jamboree Jones" and Troup's own "Route 66." He vocalizes nicely with another original, "The Three Bears," and scores solidly with both musical interpretation and nifty lyrics for the old nursery rhyme. Jazz ensemble work by this group is a treat.

The two outings by the Cardette dancers are up to the usual high standard, and Chris Gage house orch backstops the show expertly. Bright stand up comedian Joey Forman is covered under New Acts.

Bill is in for two frames, with a return visit by singer Jimmie Rodgers next up. *Shaw.*

La Caveau, Pitt.

Pittsburgh, July 18.

Bobby Fife, Janie Allan, Bobby Knite, Bobby Karl's combo; no cover, no minimum.

New Pitt room (formerly the Copa) has oldtime Pitt fave, Bobby Fife, heading bill and while everything he does has a familiar ring, his material provides a pleasant evening with nostalgic gags, songs and bits. Here again is the drunken millworker who lost his pay, all the old hotel jokes and songs like "Dancing at the Moving Picture Ball."

Fife once played the now closed Allen's Cafe for 17 years without a layoff and he hasn't forgotten a line or a song since he first started there. He would be a natural for any Gay '90s room or an excellent source for material on post-speakeasy nitery days.

Former dancer Angel Ames is now an accomplished singer with a new handle, Janie Allan. The excellently proportioned thrush has an easy way with a song and holds her audience well. She winds up her act with vigorous five-minute Twist with an agile male customer, Bobby Knite, Dayton U. student, shows promise in a nicely paced routine of calypso and rock 'n' roll songs. Bobby Karl's combo (3) gives each act excellent support.

Bill is in for two weeks. *Lit.*

500 Club, A. C.

Atlantic City, July 21.

Pepper Davis & Tony Reese, Slappy White, Glorida Hudson, Joey Stevens, House Orch (5); *$5 minimum weekends, $4 weekdays.*

The combination of Pepper Davis & Tony Reese as headliners give the 500 Club the best show to come in so far this season. It is well balanced by Slappy White, for many years a summer favorite here, and thrush Gloria Hudson for an even 80 minutes of fast entertainment.

Pepper & Reese are for 40 minutes offering songs by Reese, who serves as the straight man for comic Davis throughout their stint. From moment Reese takes stage to sing oldie "Sometimes I'm Happy" and must stop because of extra loud drum effort of Davis, action is fast and furious.

Slappy White scores well with a variation of the neat patter which has registered with patrons in the past half dozen years as he has played in Club Harlem here. New bit has White donning a white and a black glove to be serious for a moment and declares that the white man and the black man should work hand in hand, clasping his hands as he speaks.

Gloria Hudson is a neat chick who shows ability to put over a number aside from physical assets, which of course help. She does a program of oldies and novelty numbers and a take-off on Bobby Darin. Joey Stevens is an okay emcee and house orch backs well. *Walk.*

Blue Angel, N. Y.

Barbra Streisand, Bob Lewis, Phoenix Singers (3), *Peter Daniels Trio; $2.50 cover.*

Max Gordon is doing a single in the operation of the Blue Angel, now that Herbert Jacoby was given a hefty tithe for his portion of the spread. There are no appreciable differences in the spot as yet, except for the fact that the summer closing, which was originally intended to be during the entire hot spell, has been cut short to a two-week vacation period. Gordon has substituted a $2.50 cover instead of the stiff $7 minimum, regarded as an economy for both patrons and bonifaces. With the high minimum, it meant a food instead of a liquor business during the late hours.

The premiere show comprises a bill tastefully selected. Barbra Streisand, doubling out of "I Can Get It For You Wholesale," tops the bill with strong support from comedian Bob Lewis and the Phoenix Singers, latter New Acts. It adds up to considerable entertainment which would do well here even at the height of the season.

Miss Streisand is a delightful and mercurial sprite. She takes an odd assortment of songs, gives them unusual delivery and makes it add up right. She seemingly looks for material under rocks and generally comes up with gems that only a few can handle. Such a number, for example is an oddball tune by Leonard Bernstein, "Much More." There is also a little song made up of disconnected items which when strung together makes a delightful precede to "Right as the Rain." Another of the unusual items is a dramatic rendition of "Happy Days are Here Again." And from this comes an act that is unusual, entertaining and a strong vehicle for her. She is amply appreciated.

Bob Lewis is a returner. The cornball slanted comic with a drawling Will Rogerish delivery is highly effective here. His cracks have the characteristic of sneaking up on the audience. He maintains a good flow of laughs, twangs a banjo in the manner of an old vaudevillian and he too gets the measure of the assemblage.

Peter Daniels, ex-Bon Soir, heads the instrumental delegation. *Jose.*

Crescendo, L. A.

Los Angeles, July 17.

Lenny Bruce, Ann Richards, Terry Gibbs Quartet, Chad Mitchell Trio; $2.50 cover, two-drink minimum.

Lenny Bruce has moved into Gene Norman's downstairs room for a fortnight atop a cramped and cluttered array of talented performers numbering Ann Richards, Terry Gibbs and the Chad Mitchell Trio. A few more acts and Norman will virtually have brought back vaudeville in a new environment. It's just too much show, as evidenced by the length of opening night entertainment, first show alone spanning nearly three hours.

What Sahl is to politics and Rickles to race relations, Bruce is, roughly speaking, to sex. To some he seems inspired—the Nabokov of the Niteries. To others, his wild, furious, acid, scatological wit produce acute discomfort. Beneath Bruce's bold comic distortion lurks one basic point: that society is more concerned with censoring sex expression than violence, though the first is an inseparable part of human nature and the latter an undesirable by-product. Unquestionably a point well taken—at least at face value—but whether it is fully valid in depth or a worthy topic for an unrestrained 60-minute comic dissertation in a nitery is another matter. Flashes of humorous brilliance illuminate Bruce's erratic, erotic act, but a great deal of the time his communication lines have a way of breaking down, leaving his audience high and dry.

Atlantic wax pactee Ann Richards, an accomplished warbler steeped in the frills, slides and glides of modern jazz styling, spanks home half a dozen ditties with precision and poise. Although pretty Miss Richards' partial sacrifice of lyric concern in favor of melodic invention may not be favored by most tourists from the hinterlands, it is apt to be appreciated by Coast buffs of vocal jazz, for whom the Crescendo long has served as an oasis in the spending circuit.

Mercury Records pactee Terry Gibbs and Quartet occupy the spotlight for several frenetic selections, featuring on vibes the gifted, though perhaps overly commercialistic Gibbs. Since there is trimming to be done on the show, this act figures to be the logical candidate. Thirty-minutes of instrumentals by a combo is not calculated to rivet the attention of a nitery throng.

Chad Mitchell Trio, a rising and talented folk tune group, holds over from the preceding booking. Sarah Vaughan moves in Aug. 1. *Tube.*

Liborio, N.Y.

Rosita Romero, Marina Montes, Gloria & Antonio, Alejandro Manzano, Pancho Cardenas, Roberto Gomez, Herman Lebataro; no cover, no minimum.

Perez Blanco, who is on his way to becoming the Mike Todd of the castanet circuit, recently took an abandoned Chinese restaurant and converted it to a major Latin nitery. An expatriate from Castroland, he has achieved the support not only of the Latin community but has apparently made this an assembly point for the aficionados.

The shows here have a Caribe-Madrid axis. The talent is predominantly from Spain and several points in the New World, and has the quality of a tightly-knit economy spec. Keystone of the present show is a duo of Latin singers. Newcomer here is Rosita Romero, who puts in sexy overtones in a rib of various kinds of singers.

Miss Romero, to those who comprendo, has the attributes of a comedienne who utilizes the frame of a sexy singer to provide a different facet to pops in various languages. She takes the standards that are seemingly devoid of any libidinous overtones and handles them with a saucy manner. She has the build for it, and the natives appreciate her efforts in a rather vocal way.

Other singer is Marina Montes, a longterm regular here. A pert looker, she essays a wide variety of tunes. She does well and seemingly has developed a following in his spot.

The dance team this occasion is Gloria & Antonio, a young duo who work in the flamenco area. The pair are spirited in their projection of a set of gypsy dances. Their efforts show a regard for traditional as well as an awareness of commercial needs, and they come out elegantly. The girl, incidentally, is the daughter of Carlos Montoya, one of the top flamenco guitarists. Guitarist Alejandro Manzano backs ably.

Pianist Pancho Cardenas backs for most of the show and Roberto Gomez does the ivorying relief. Dancing is by a six piece crew topped by Herman Lebataro. *Jose.*

Village Gate, N. Y.

Sonny Rollins Quartet, More Allison Trio; $2-$2.50 cover.

Tenor man Sonny Rollins, noted for his rich harmonic imagination and soloing of meticulous form, is in for a four-week stand at this vast Greenwich Village cellar.

Rollins, who has toured the country since his return from a two-year hiatus "to take stock of myself," has worked the foursome into a mellow groove. Despite the dissimilarity in instrumental setup, the studied and articulate scoring and execution are remindful of the Modern Jazz Quartet. There is a fanciful 25-minute rendition of "Gone With the Wind," and a flowing Jim Hall guitar solo on "I'm Old Fashioned."

The young drummer with the disarmingly subtle and steady progressive beat is Billy Higgins, who could be the best modern percussionist in this part of the world. He is in a return to the jazz scene here, being last heard giving a great rhythmic drive to the Ornette Coleman Quartet of 1959. Bassist Bob Cranshaw rounds the group to perfection.

Spelling Rollins is the Mose Allison three, with the leader on progressive piano, Eddie Blackwell on drums and Ted Kotick, bass. Allison is in such a ecstatic fix over his own sounds that it is virtually impossible to not go along with him. He backs bass and drum solos with keyboard stylings to match the instrument and sings fine jazz solos in a sort of ironed-out Hoagy Carmichael style. It all sets a nice mood, but would undoubtedly be even more effective in a more intimate atmosphere. *Bill.*

Downstairs at the Upstairs, N.Y.

Irving Haber presentation of Ben Bagley's "Seven Come Eleven" with Sudi Bond, Myra De Groot, Hal Buckley, Cy Young, Ralph Roberts, Arthur Siegel; staged & Choreographed by Jonathan Lucas; costumes Arni Krueger; writers, John Meyer, Jack Holmes, Bob Gould, Delores Clamen, Peter Myers, Robert Elliott, Lawrence Holofcener, Jerry Bock, Paul Rosner, Louis Botto, Arthur Siegel, Jack Johnson, Thomas Wagner, Ray Jessel, Stan Daniels, Michael Brown, Peter Myers, Ronald Cass; $5 minimum.

The duplex niteries operated by Irving Haber, passed their first major crisis with the new show. With Ben Bagley succeeding Julius Monk as producer, the Downstairs at the Upstairs has installed one of its more effervescent efforts. The revue, "Seven Come Eleven," is a gay, witty and highly entertaining confection graced with a quartet of ingratiating entertainers.

The show, as presented, contains five numbers of the show that had been playing the upper story which will get its own display in September. There are some tunes from another opus. However, the assembly is lithe, lively and geared for maximum response.

The new cast comprises Sudi Bond, Myra De Groot, Hal Buckley and Cy Young. All have a way in expressing the material at hand so that freshness and humor are the keynote. Bagley has assembled the works of a large contingent of material writers who have made some witty observations on current matters including the Billie Sol Estes affair with Buckley in the title role.

There is also the portrayal of a German duo by Buckley & Young who seem unable to do anything that doesn't betray their Nazi backgrounds. Other bits include a paean to the building of new New York hotels, the Method actor who projected so hard he became a toad and a controversial tune on the John Birch Society. Another excellent piece is "I Miss Ike," while "The Story of Alice" has a lot of charm.

There is much merit in this show, the tunes have been selected with taste, and staged and choreographed with a spirited gait by Jonathan Lucas of the cast of "Carnival." The backing is by Arthur Siegel at the piano and Ralph Roberts, drummer. *Jose.*

Tree Club, Dallas

Dallas, July 16.

"Crabgrass and Chicken Fat," revue produced by Norwood Balour; sketches, music and lyrics by Jimmie and Johnny Thompson; musical direction, John Farley; costumes, Joan Ross; lighting, Curt Hunsaker; staged by Tommy Hall; features Sue Erdman, Sharon Bunn, Bill Whitehead, Ryland Merkey; no cover or minimum.

New writing team of Jimmie and Johnny Thompson clicks with initial effort at this intimate privatery. Owner Norwood Ballow knows their talent and engaged the husband-and-wife pair to pen a revue for twice nightly shows. Jimmie, sister of Judy Garland and former member of the Gumm Sisters, and Johnny, ex-arranger for Goodman, James, Norvo and T. Dorsey, raided the headlines, added topical humor and put to music some highly risible sketches.

Smooth, fast paced bits give show biz a going over, with good results from tablers to the "inside" humor, though at times the punchlines are pretty broad. Sue Erdman's vocal, "It's a Gland World We Live In," spoofs Tuesday Weld; foursome kids film star fan clubs, Spyros Skouras, ad agency radio jingles, the Alamo, the Dallas Theatre Center and AGVA—"American Girls Vagrancy Assn."

The two young femmes, Misses Erdman and Sharon Bunn, get off a funny, costumed bit as two germs in chili flown to Rome for Elizabeth Taylor. Bill Whitehead and Ryland Merkey click in a Davy Crockett-Alamo sketch and the quartet rates lusty palming also for sock vocals, notably the opening and closing tunes, "We Bring a Show" and "Crabgrass and Chicken Fat."

The Thompson duo's fine writing is complemented by John Farley's musical arrangements and keyboarding, tricky lighting by Curt Hunsaker and Tommy Hall's functional staging. *Bark.*

Ciro's, L. A.

Los Angeles, July 18.

Donn Arden's "Sing Out!" $2.85-$3.50 *admission.*

Ciro's is Ciro's again—but in name only. It will take a lot more than a humdrum musical revue to restore the lustre and magnetism of the once glamorous Strip showplace. Donn Arden's "Sing Out!" shapes up as a commercial faux pas for impresario Frank Sennes, who's still looking for the elusive formula to relieve Ciro's of a protracted case of cirrhosis of the exchequer.

Arden's extravaganza exposes 18 performers, none of whom has the name stature or artistic dynamite to set the town talking—which is precisely what this Sennescapade needs to make the commercial grade. In concert, it is tantamount to an elaborate and expanded Vegas opening production number—without a headliner to follow. Musical material consists of a batch of tired pop standards, giving the revue the characteristic of a marathon echo. In fact, the show seems to spring right out of a reel of 30's musical celluloid. And the sharp and demanding L. A. spending colony won't turn out for such lukewarm stuff.

Stickout of the east is deadpan comedienne Barbara Heller, the world's most talented toothpick. Best of the beaucoup vocalists appears to be attractive Peggy Taylor. Top featured performers are Peggy Sands, an authoritative canary with a rather shrill set of tonsils; Gina Genardi, a diminutive pepperpot who belts as if volume is the only key to stardom; and Kiki Paige, an accomplished impressionist. Others of solo prominence are warblers Jeannine Adair and Bob Trevis and shapely cutie Teri Robinson, who's the outstanding hoofer on the premises. Rounding out the cast are Ilona Wilson, Patrice Sanford and the eight strictly mechanical members of the male chorus (Tom Allison, Howard Christian, Gordon Cornish, Jerry Madison, Barry Masters, Stephen Preston, Ken Remo and Richard Summers)—nearest thing to a line of robots.

Arden's staging, with Bonnie Hunt's assistance, lacks spirit, momentum or imagination—and most of the choreography is either incongruous or superfluous. Adequate musical direction is shared by pianist Rocky Cole and Ivan Lane, who head up the modest five-piece accompaniment. *Tube.*

Malibu Shore Club, L.I.

Lido Beach, L.I., July 18.

Sarah Vaughan, Davis & Reese, Denny Dinofer Orch; $7.50 minimum.

The Long Island sector is evolving into an extremely important talent centre. Gigantic entertainment operations are now dotting the Atlantic shoreline in that area, and it's likely that efforts will be extended to make this a year-round enterprise.

Probably the largest of the current crop of cafes is that operated by the Malibu Shore Club, a cabana centre which has become a jumping development. On weekends, for example, three rooms are swinging. On Mondays there is a teenage show on top of a regular nitery display. In most phases, the top names available are used.

The main room has started full-week name shows after a series of weekenders. This policy will continue throughout the summer and as catering increases there may be winter shows. Initial bill produces a full measure of entertainment with two acts, Sarah Vaughan and Davis Reese, a combination that kept the viewers extremely interested at show caught despite the fact that showtime was delayed an hour by Miss Vaughan's inability to find the place.

Miss Vaughan's singing is distinguished by lavish use of vocal colorations. Her style calls for controlled nuances and excursions into vocal areas generally left to her male contemporaries. Her low notes have the depth of a baritone, and she rides the scale up to the falsetto.

It's a lot of ground to cover, but Miss Vaughan uses these attributes not as the main part of her show but as an adjunct to a basically sound style of singing. The Negro songster came back for a pair of encores.

Davis & Reese are a rising comedy duo. They have a multitude of bits and characterizations which provide laughs with beltline regularity. Davis is expertly fed comedy situations by Reese and the duo works with precision and strong projection to get continued access to audience risibility. *Jose.*

Troubadour Cafe, L. A.

Los Angeles, July 18.

Randy Sparks & The Christy Minstrels (10); $1 *admission.*

The idea of 10 folksingers taking the stage together sounds downright forbidding but, fortunately every member of the Christy Minstrels has sufficient talent to work alone, and as a collection, they're great. They could easily become a big act.

Randy Sparks' group of two girls (Peggy Connelly and Jackie Miller) and seven males, besides himself (Art Podell, Larry Ramos, Clarence Treat, Barry McGuire, Barry Kane, Nick Woods and Dolan Ellis) not only sing but are just as able at playing seven guitars, mandolin, bass, caquinto, auto harp, banjo, and tambourine.

Their current nightly-except-Monday stint at the Troubadour is an excellent showcase for the appearances they have skedded for the Andy Williams fall shows and the Vic Damone shows on NBC next month, plus their upcoming p.a. with Williams at the Greek Theatre in September. With a Columbia album up for August release and a chain of college one-nighters on the agenda, group can look to plenty of exposure by year's end.

If there are any highlights in their current program (the numbers are that uniformly excellent), they are Peggy Connelly's poignant "Turnabout" or the group's haunting rendition of "I Know Where I'm Going." A request period which indicates the steady customers' knowledge of the ensemble's potential had them tackling everything from "Shenandoah" to the rousing Israeli "Hava Nagela."

The between-shows interim is given over to entr'acte music by various members of the group, spelling each other and, on occasion, by talented volunteers, some of whom may be auditioning for the group. Here, often, the offbeat is given its chance. Dolan Ellis' uproarious takeoff on "Tiptoe Through The Tulips" shouldn't be missed. *Robe.*

Sherman House, Chi

Chicago, July 17.

Van Dorn Sisters (3), *Eagle & Man, Frank Romaine Orch; $2 cover.*

A prime showroom in the 30s as the College Inn and a steakery since the end of World War II, the new Fountain Room of the Sherman House is a pleasant oasis in the Loop nitery desert. Decor is relaxing, if not dramatic, and prices are moderate in terms of the other Chi hotel supper clubs. Room should do well with the hotel's convention and tourist trade and as a convenient dinner spot for the downtown businessmen. Future bookings indicate a talent policy along the lines of the Drake Hotel and the Sheraton-Blackstone — Henny Youngman, Margaret Whiting, Evelyn Knight, et al.

The Van Dorn Sisters are a lissome trio with an excellently staged act and the vivacity and beauty to carry it off. Much of their special material has been written for them by lyricist Fred Ebb, and it is fresh and tailored to their cheerful demeanor. The three girls—Ollie, Marie and Lee—work together smoothly harmonically, and their arrangements are firstrate. Trio would seem to have a bright future in the tonier supper clubs. Teeoff number is an engagingly-arranged version of "Small World" with clever special lyrics. Girls also click handily with a bouncy rendition of April Showers," and a neatly scored medley from "The Wizard of Oz."

Comics (Jack) Eagle & (Frank) Man are relentless lambbetters. Their fast-paced turn includes a fresh array of sharp one-liners ("Care to contribute something to Indian relief, Mrs. Custer?"), a batch of facile impressions and some wild clowning with trumpet duets. Eagle is a rotund and mobile-faced mugger, and Man sets up the straight lines expertly. Pair garnered top yocks with a hilarious impresh of Keely Smith and Louis Prima.

Frank Romaine orch fiddles for dinner, backs the show ably and purveys a danceable beat between shows. Marion Colby and Stu Allen follow on July 31. *Mor.*



NELSON EDDY and GALE SHERWOOD

Now roaring in the Roaring Twenties Room of the Parkway Bowl in El Cajon, Cal. And the patrons are roaring, too. "Top flight professional turn done by two top-flight pros," said the Montreal Gazette when they—and the customers—roared at the Queen Elizabeth Hotel.

Sands, Las Vegas

Las Vegas, July 18.

Paul Anka, Phil Foster, DeCarlo, Remy & Kelly, Garr Nelson, Copa Girls (12), *Antonio Morelli Orch* (21); *produced by Jack Entratter; choreography by Renne Stuart; stage direction by Harold Dobrow; $4 minimum.*

Jack Entratter has summoned Paul Anka back for a reprise, and to make the program a real heavyweight, has added the comedy of Phil Foster.

There's no doubt about it—for a youngster of 21, Anka performs like a real pro. He's consistently at ease, moves well, and knows precisely how to project his unique song styling. A couple of years ago, he went overboard on the humility bit, later showed signs or arrogance. Now he's hit a happy medium: his self-assurance is no longer a handicap—it blends well with his natural talent.

Anka's arrangements are outstanding, especially on "Stardust," and he clicks handily with such offerings as "When I Take My Sugar To Tea." "Falling In Love With Love," "September In The Rain," and, of course, a rundown of his disclicks. He shows poise and savvy when he ad-libs with his audience during a community sing; he injects just enough comedy patter to keep the turn likeable. Jules Lavan expertly guides the Antonio Morelli orch for the star.

Foster, long absent from the Strip, proves himself a show-stealer and an act extremely difficult to follow. First-nighters were warmed up by his opening line, and he brought lofty yocks with his stories of the difference between married and single men, impressions of a wolf on the make, and his thoughts on modern football and baseball compared to the past.

Terp team of DeCarlo, Remy & Kelly consist of two handsome males and a shapely brunette. Trio, following a holdover Renne Stuart production number curtain-raiser, does smooth routines involving clever costume changes and top level staging.

Next: Peter Lind Hayes and Mary Healy, Aug. 1. *Duke.*

Basin St. East, N. Y.

Ahmad Jamal (3), *Lambert, Hendricks & Bavan, Stan Getz Quartet; $3.50 cover.*

Ralph Watkins is trying the weekend policy for the summer with the same kind of bills that he uses at the top of the season. Using the Thursday, Friday and Saturday as the time for operations, he naturally skims off the top of the new, and it looks like he can come out ahead on a part-time basis.

The new bill is topped by Ahmad Jamal, the bearded Negro pianist, backed by bass and drum. Jamal is the master of the meaningful pause and is liberal with lucid moments of melody. He seems to convey a joy in playing in a style that can please the conservative and progressive tastes. Jamal takes comparatively popular and recognizable pieces, generally, and gives them only a mild workover that creates a restful atmosphere. He can dish out excitement too with excursions off his normal beat. He gets a good quota of accolades here.

The refurbishes team of Lambert Hendricks & Bavan, is a highly interesting group. The new member of this vocal junta is Yolande Bavan, late of Ceylon, who appears here in a sari and who, it's announced, learned her jazz through records played by American informational services. Miss Bevan has learned her homework well and makes a charming addition to this group. She retains her native flavor and accent to color the proceedings. In the oriental manner, the hands are as vital a form of expression as the body or voice. She seems to unconsciously indulge in the digital choreography for an added measure of charm. The group, of course, handles its assignment admirably and walks off a winner.

The Stan Getz Quartet, with Getz at the tenor sax, seems to be popular around New York. Getz has been playing the jazz club circuit here and seems to achieve added lustre with every hearing. His bow here was no exception. *Jose.*

Luigi's Gondola Room, A. C.

Atlantic City, July 21.

Ginny Tiu & the Happy Tius (Vicky, Elizabeth, Alexander), Sonny Rose Orch (5); $3-5 *minimums.*

It has always been the policy of Pinky Kravis, who manages this mid-city Italian-American spot, to book the unusual. In bringing in Ginny Tiu and the other three Tiu's he has an attraction which should mean boff business for this week.

From the time eight-and-a-half-year-old Ginny comes on to play a precise bit of longhair and then go into the "12th Street Rag" on the piano until she and her two sisters, Vicky (5) and Elizabeth (4) and brother Alexander (9) go off with "God Bless America" sung with audience participation, they are rewarded with well-deserved mitting.

The four have an act which delights all. Ginny and her group play piano, sing and dance, tap and softshoe. They go off the first time after the old hymn, "Praise Thee the Lord," something unique in a saloon spot.

Alexander and Ginny neatly do "Do Re Mi" and follow with oldie "Bye Bye Blackbird." All sing and tap to the "Sidewalks of New York." Elizabeth gives with a bit of Bach as a piano solo. Ginny carbons Jimmy Durante to be followed by Elizabeth who imitates her older sister's bit.

Father Eddie Tiu is the accompanist for the unit. In for a week, Fisher & Marks plus Lillian Briggs are in July 27 through Aug. 2. *Walk.*

Bob Alexander's (East Hampton)

East Hampton, July 14.

Bob Alexander, Bobby Hackett, Bab Haggart, Bob Haggart, Jr., Buddy Weed, Peanuts Hucko, Jimmy Lyons; $3 minimum Fri. & Sat.

In what was formerly the Harbor Club on Three Mile Harbor Road, trombonist Bob Alexander (a regular on NBC's Perry Como Show) has established an attractive Dixieland home for his fellow-musicians and patrons, giving East Hampton its first taste of live jazz. The night caught, the big rouser was the oldtime "Saints Go Marching In" with the group managing to give this old chestnut a real lift to thunderous handclapping for the blowing of Bobby Hackett's trumpet and Peanuts Hucko's driving clarinet. Bassist Bob Haggart and his son on the drums provided a well-sustained percussion beat though Junior seemed a wee bit rusty when caught. Varying the Dixie diet were such tunes as Ellington's "Satin Doll" and a real swinging fingersnapping, "Just In Time". Pianist Jimmy Lyons, ex of the Blue Angel, turns in a masterful in-between-sessions keyboard turn. He has since joined the band as regular pianist. Only positions due to change each week are clarinet and drums.

Though music is more Eddie Condon, the cuisine has an Embers flavor and leans toward charcoal-broiling. Food prices are moderate, with beverages at normal bar prices. Mrs. Peanuts Hucko knows how to move the patrons in and out with speed and charm. *Doro.*

Nugget, Sparks

Sparks, Nec., July 18.

"International Follies" with Rowan & Martin, Neopolitan Sextet, Eddie Peabody, Sons of Morocco (8), *Moro-Landis Singers and Dancers* (20), *Foster Edwards Orch* (10); *produced, staged and directed by George Moro; lighting, John L. Sullivan; sound, Jack DuMars; stage manager, Russ Byloff; $4 minimum.*

At this point it's unquestioned that Nugget boss John Ascuaga had the right idea when he decided to combine a plush showroom with his casino operation in this "bedroom" city to Reno. Room opened late last month to capacity houses and biz is ditto for the new segment of the "International Follies." Tagged the Circus Room — and the smart Moro-Landis productions follow the theme (complete with elephant) — the new facility is the only room in the immediate Reno area that can qualify as a theatre-restaurant. And the salooners' reaction proves they'll follow the names, despite a club's location, in this case three miles east of Reno.

Heading the current bill are Rowan & Martin, who've played the area since team formed almost 10 years ago. Turnout is again proving the duo has a faithful local following. Reason is obvious: they command a lot of laughs.

Although basic format is little changed (and for good reason: it's tried and tested and proved), two constantly are adding new lines, deleting old, and keeping routine as topical as today's headlines. The frequent local exposure has also given two good knowledge of the area, and it is put to good use in the act. Much of the material suggests an ad lib freshness, and the boys have the timing and presentation to perfection. Routines include their trademarked night-club heckler, charades game, and medic interview. All win heavy tabler approval.

The Neopolitan Sextet, making their local debut, essay several operatic numbers, with each allowed to showcase individual talents for good audience reaction. Despite the fact the act fails to fit the circus theme, six receive much attention with their concert style and class presentation.

Back with the circus accent, the Sons of Morocco turn in a threering performance with a dazzling and rapid-paced display of acrobatics and pyramiding, at one point four high with top man partially obscured by ceiling drops. Eight display top endurance and strength for this altitude.

Eddie Peabody, held over from last show, holds the spot—for 20 minutes with a catalog of the old and new. He remains an artist on the banjo in any tempo, and continues to win fans from on stage with his infectious personality and unlimited energy. Part of the titles are offered on an electric banjo of player's invention.

Curtain opener is an impressive and colorful George Moro production that alone could qualify for entire nitery show. Cast of 20 in "The Big Parade" includes clowns, bareback riders, tightrope walkers, balloon girls, butterflies, trained poodles, and animal trainers with one of the troupe (Beth Wagner) in the part of a panther. Particularly effective are 10 of the girls costumed as poodles executing precision routines from atop large wooden balls.

An elephant called Little Bertha is woven into the productions and offers some hard-to-believe performances, such as standing on front two feet on a small revolving pedestal about five feet high. Karen Wessler, production singer, also makes her entrance riding atop the pachyderm's head. Trainer Jenda Smaha remains off stage for part of the Bertha performance.

David Swain, as ringmaster, also handles the singing chores in capable manner. Final production returns the cast for "The Wild American Rose" with special and intriguing lighting effect for the closer. A balloon barrage is released as curtain drops.

George Moro can take credit for one of the best productions ever presented in the Reno-Tahoe area. Choreography is superlative, staffers were obviously picked for both beauty and talent, and arrangements are original.

Foster Edwards expertly batons his 10-man band in backstopping the entire show, timed this session for one hour and 30 minutes. *Long.*

CURRENT BILLS

WEEK OF JULY 25

NEW YORK CITY

MUSIC HALL—Michael Maule, Colleen Cokre, Lila Gaye, Conchita Clarke, Alan Cole, Militaires, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Edith Georges, Betty Pasco, O'Neill & Haigh, Avril Angers, Jacques Jordane, Raphael & Model, Dorene, Kilmer, Les Fred Iles, Alan Randall.

SYDNEY (Tivoli) — Sophie Tucker, Goofers, Campo & Marvell, Dick Luby, Dalbrets, Kon Tiki Quartet.

BRITAIN

BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Bronleys, Hugh Forgie & Co., Circus Williams' Lions, Two Carmenas, Circus Knie's Norwegian & Legion Animals, Diors Sisters, Circus Knie's Animal Carousel, Four Soranis, Two Dominicis, Willem Lenz & Chimpanzees, Tibor Alexander's Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagenham Girl Pipers, Our Sammy, Little Jimmy & Circusettes.

WINTER GARDENS PAVILION — Arthur Haynes, Nicholas Parsons, Morris & Cowage, Des Lane, Trio Rexros, Leslie Noyes, Johnny Hart, John Tiller Girls, Danny Williams.

OPERA HOUSE—Ken Dodd, Kaye Sisters, Eddie Calvert, Cullen, Raindrops, John Three Hunters, Barbara Law, Derek Taverner Singers, Malcolm Goddard Dancers, Jimmy Currie's Silver Cascade.

BRIGHTON (Hippodrome) — Max Bygraves, Eddie Gray, Benson, Dulay & Co., Two Tones, Delrinas, Harbin & Day, Anthony Bygraves, Cycling Kirks, Lynton Boys, Goldie Wonder Horse, Brighton Belles & Beaux.

GLASGOW (Empire) — Andy Stewart Ian Gordon & Band, Dixie Ingram, Sally Logan, James Urquart, Barry Sisters, Volants, Max Kay, Eric Burns, Trio Vitalites, Arthur Blake Singers, Rosemary Manic, Leslie Robert's Silhouettes, White Heather Dancers.

LONDON (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell, Fred Roby & Angela, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee.

MORECAMBE (Winter Gardens)—George Mitchell Minstrels, Stan Stennett, Penny Nicholls, Peter Crawford Trio, Two Pirates, Al Redding, Jeff Hudson, Eric Whitley, TV Dancers, Mitchell Maids.

VICTORIA (Palace) — George Mitchel Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Shaller Bros., TV Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean Johnns Barracuda, Larry, Bonito, Trade Winds.

BLUE ANGEL—Barbra Streisand, Bob Lewis, Phoenix Singers, Peter Daniel 3.

BON SOIR—Mel Martin, Three Times.

CHATEAU MADRID—Ximenez-Vargas Ballet, Pupi Campo Orc.

COPACABANA — Adam Wade, Jerry Shane, Joseph Mele Orc., Frank Marti Orc.

EMBERS—Jonah Jones Four, Harold Quinn.

HAWAIIAN ROOM — Little Joe Jr., Wahine, Keola Beamer, Ioaner, Hulihelles, Ted Auletta Orc., Sam Makia Islanders.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Joe Furst.

HOTEL PIERRE — Phil Wayne Trio, Kathy Preston, Stanley Melba Orc.

HOTEL PLAZA — Kitty Kallen, Milt Shaw Orc., Mark Monte Continentals.

HOTEL ST. REGIS—Jean Barleaza Orc., Chateau Gris.

HOTEL ROOSEVELT—Gunnar Hansen Orc.

HOTEL SAVOY HILTON—Louis Bannet Trio, Ray Hartley.

LATIN QUARTER—Jack Durant, L & P Sarnes, Fredsons, Bob De Vaye Dancers, Jackie Gibson, Winged Victory Chorus, Wallenda Ballet, Jeanne Piveteau, Tonelys, Jo Lombardi Orc., Irving Fields Orc.

LIVING ROOM — Matt Dennis, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & DeMio, Mare London.

SAHARA—Four Avalons, Esther Tobbi Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.

SQUARE EAST—"Second City," Alan Arkin, Howard Alk, Andrew Duncan, Lynda Segal, Eugene Troobnick.

UPSTAIRS & DOWNSTAIRS — Sudie Bond, Myra DeGroot, Cy Young, Hal Buckley, Arthur Siegel.

VILLAGE BARN—Ralph Pope, Perl & Ray, Tex Fletcher, Becker Bros., Lou Harold Orc., Joe Shay, Orc.

VILLAGE GATE—Sonny Rollins, Mose Allison.

VILLAGE VANGUARD — Milt Jackson Four, Ray Bryant Trio.

CHICAGO

BLUE ANGEL—Christian Lamont Twist-Up Revue, Joi Dar., Carmen Hylton, Lord Montego, Petita, Charlotte Rae, Lord Carlton, Tito Perez Orc.

EDGEWATER BEACH—Arthur Lyman Orc., Dan Davis Orc.

GATE OF HORN — Miriam Makeba, George Carlin, Peter, Paul & Mary.

LE BISTRO—Milt Trenier, Vic Cesaerio Trio.

LIVING ROOM — Dakota Staton, Pat Harrington Jr., Joe Parnello Trio, Sam DeStefano Trio.

LONDON HOUSE—Bob Newhart, Marilynn Lovell, John Frigo Trio.

MISTER KELLY'S—Eartha Kitt, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE—Wayne King Revue, Ben Arden Orc.

PLAYBOY — Larry Storch, Forbes & Villa, Jimmy Rushing, Carol Brent, Teri Thornton, Casey Anderson, Celeste Evans, Tony Smith Four, Harold Harris Trio, Jim Atlas Trio, Joe Iaco Trio, Hots Nichols.

SECOND CITY — "My Friend Art Is Dead," Bill Alton, Del Close, Severn Darden, Mina Kolb, Dick Schaal, Avery Schreiber.

SAHARA INN — Keely Smith, Frank York Orc. **Lounge:** Joy & The Boys, Danny Long Trio.

SHERMAN HOUSE—Van Dorn Sisters, Eagle & Man, David Romaine Orc.

SUTHERLAND LOUNGE—Arthur Prysock, Johnny Young Trio, Al Grey-Billy Mitchell Band.

LOS ANGELES

CIRO'S—Donn Arden Revue.

COCOANUT GROVE—"Can-Can." Freddy Martin Orc.

CRESCENDO — Lennie Bruce, Anne Richards, Chad Mitchell Trio.

DINO'S—Phyllis Williams, Jack Elton, Steve LaFever.

INTERLUDE—Troy Walker & Hustlers.

MOULIN ROUGE—"West Side Story."

SLATE BROS. — Kay Armen, Ray Hastings, Herb Dell Trio.

STATLER HOTEL — "Bring on the Girls" Revue, Skinnay Ennis Orc.

YE LITTLE CLUB — Ruth Olay, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Sonny Paul.

DESERT INN—Jimmy Durante, Helen Traubel, Eddie Jackson, Sonny King, Donn Arden Dancers, Carlton Hayes rc. **Lounge:** Johnny Puleo, Dave Apollon, Les Femmes, Michael Kent.

DUNES — George Burns, Carol Channing, Earl Barton Dancers, Bill Reddie Orc. **Lounge:** Lancers, "Vive Les Girls."

EL CORTEZ — Sunny Spencer, Bill Hasley & Comets.

FLAMINGO—Peggy Lee, Myron Cohen, Nat Brandwynne Orc. **Lounge:** Billy Eckstine, Harry James.

FREMONT—Gents, Newton Bros. Lads, Fables.

GOLDEN NUGGET — Bob Wills, Cut Ups, Ralph Lintz Trio, Ann Edwards.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Gaylor Shore Trio.

MINT—Pat Moreno's "Artists & Models of '62." Bill Bird, Gil Lamb.

NEVADA—Jay Orlando, King Henry 4.

NEW FRONTIER — "Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Stunning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Briscoe, Jack Mann, Dick Rice Orc. **Lounge:** Bob Crosby Ink Spots.

RIVIERA—"Bye Bye Birdie," Elaine Dunn, Pete Marshall, Kay Medford. **Lounge:** Sammy Kaye, Pep-Tones.

SAHARA—Shelley Berman, Mills Bros. **Lounge:** Don Rickles, Characters, Geo. Rock, Chuy Reyes.

SANDS—Red Skelton, Saverio Sridis, Garr Nelson, Copa Girls, Antonio Morelli Orc. **Lounge:** Dave Burton, Danny Costello, Morry King, Ernie Stewart.

SHOWBOAT — Skeets Minton, Muggsy Spanier, Ken Linley, Rusty Isabel.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Margie Elizarde, Slipperettes, Geo. Redman Orc. **Lounge:** Chas. Teagarden Orc., Jack Prince, Johnny LaMont.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** Kim Sisters, Tune-toppers, Bourbon St. Six, Nalani Kele, Apollos.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. **Lounge:** Kirby Stone Four, Gaylords, Dick Stabile, Teddy Randazzo.

TROPICANA—"Folies Bergere of '62," Nay Sinatra Orc. **Lounge:** Shecky Greene, Sylvia & Guido, Duhonnet Trio, Landis 3.

RENO-TAHOE

CAL-NEVA LODGE (Tahoe) — Victor Borge, Cal-Neva Lovelies, Mativ Maineck Orc. **Lounge:** Buddy Greco, Donnie Brooks, Linda Leigh, Kelli Greene Trio.

CRYSTAL BAY (Tahoe)—Marie Wilson Revue, Novelites, Andrini Brothers.

HAROLDS—"Riverboat Follies," with Russ Draper, Johnny Mann Singers, Eddie Marot's Co., Delta Queens, Don Cann Orc.

HARRAH'S (Reno)—Louis Prima, Jude Lynn, Interludes, Norm Dygon, Tunemen, Cagettes, Red Coty, Twin Tunes.

HARRAH'S — South Shore Room: Matt Gaynor, Volantes, Durben Singers and Dancers, Leighton Noble Orc. **Lounge:** Mary Kaye Trio, Jack Ross Sextet, Biz Taw Little, Dusty & Sylvia, George Young Revue, Del Martins, King Sisters, John Buzon Trio.

HOLIDAY — Four Coins, We Four, Harry Stevens, Charles Gould.

MAPES — Vagabonds, Buddy Lester, Lobito Dancers, Joe Karnes.

NEVADA LODGE (Tahoe)—Jad Paul, Et Sacey Revue, Bel-Aires.

NEW CHINA — Eagle Eye Shields, Patience Valentine.

NORTH SHORE (Tahoe)—Murray Arnold, Cloris Tracy, Manny Lopez Orc.

RIVERSIDE — Frankie Fannelli with Ree Burnell, Billy André, Paul Jones.

SPARKS NUGGET—Circus Room: "International Follies" with Rowan & Martin, Morey-Landis Productions, Foster Edwards Orc. **Lounge:** Pat Yankee and Singers, Sawyer Sisters, Anita and Vodkettes.

WAGON WHEEL (Tahoe)—Stage Bar: Red Norvo with Mercis Rivers, Chuck Rio, Bobby Page, Showmen, Esquires, Bob Kuve Quintet, Modernisians, Ron Rye, Pavilion: Juan Esquivel Orc., Mexic Violins of Mexico, Steven Rose and Bobby Stevenson, Lloyd Lindroth.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Artists and Models On Ice," Nicky Powers, Joan Dave, Phil Richards, Johnny Flanagan, Flinn McDonnell, Mal Mikin Orc.

BALMORAL—The Accents, The Voyagers.

CARILLON — Lou Walters "Scandales de Paree," Julius LaRosa, Harry Mimmo, Elissa Jayne, Ralph Young, George Dorris, Roger Stefani Ballet, Jacques Donnet Orc., Line (16).

CASTAWAYS—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

DESAUVILLE — Ashton's "Vive Les Girls," Arnauts, Paris & Claire, Martha King, Vespia Bros., Line, Les Rhode Orc., Mel Greene.

EL LIDO — "Too Hot To Handle," Tura Tura, Abby Rios, Dario & Van, Leonor Montes, Sacasas Orc.

DIPLOMAT — Gene McDaniels, Mandy Camon Orc., Can Smith Orc.

EDEN ROC—Devlin & Premiers, Luis Varona Orc., Monroe Kasse Orc., Art Freeman Orc., Toni Steele Twisters.

FONTAINEBLEAU—Jack Young's International Follies, Marsh & Adams, Tanya & Biagi, Napoleon Reed, Line (16), Les Dawson Orc., Larry Boyd Trio; Chero's Del Prado Orc., Frank Natale Trio, Ziggy Lane, Leonardo's Tropical Twisters, Buddy Boyer Trio.

MURRAY FRANKLIN'S—Gina Wilson, Johnny Bachemin & Co., Tommy (Moe) Raft, Eddie Bernard.

PLAYBOY—Joe Conti, Randy Brown, Margee McGlory, Irene Kral, Zeniths, John Gary, Sir Julian Trio, Chico Randall Trio, Norm Geller Trio.

RONEY PLAZA — Hi Lads.

THUNDERBIRD — Frankie Scott, Berj Vaughan Quartet, Sue Lawton.

SAN FRANCISCO

BLACKHAWK—Gerry Mulligan Orc.

BLACK SHEEP—Earl Hines Orc.

EARTHQUAKE McGOON'S—Turk Murphy's Orc.

GAY 90'S—Ray K. Goman, Bee & Ray Gorman, Carol-Jean Thompson, Dik Keegan Orc.

FAIRMONT—Roberta Sherwood, Ernie Heckscher Orc.

HUNGRY I — Irwin Corey, Grandison Singers, Roberta Dave.

JAZZ WORKSHOP — Chico Hamilton Orc.

NEW FACK'S—Miriam Makeba.

PURPLE ONION — Smothers Bros., J. Kennedy.

SUGAR HILL — Helen Humes, Sam Hopkins.

365 CLUB—French Follies Revue.

SAN JUAN

CLUB CARIBE — Alfredo Sadel, Mitsuoki & Roberto, Miguelito Mirando Orc.

LA CONCHA—Arturo Gallica, Esmeralda Roy Singers, Noro Morales Orc., Nestor Torres Five, Les Georges.

LE CARROUSEL — Beatrice Grandet.

EL CONVENTO — Pepe Lara Orc., Rodriguez Olivo Five.

FIESTA ROOM—Lila Guizar, Pepito Torres Orc., Barletta-Queralt Five.

OCHO PUERTAS—Jose Aponte, Mari Pacheco, Joe Valiente.

'Runaways' Live

Continued from page 3

lems was finding his way through the legal complications, as the deal with U-I involved seven attorneys in Hollywood, New York, London and Belgrade who, between them, prepared 21 documents to cover the financing, production and distribution arrangements.

With Universal involved in the financing with the Bank of America, and the completion bond set with Film Finances in London, plus the location lensing in Yugoslavia, Luber discovered that communications could be a major problem, and cable and telephone charges a major overhead.

Before deciding to film in London and Yugoslavia, Luber and Wilde considered other possible locales, such as France, Italy and Spain, but they had to be eliminated because of serious disadvantages. The terrain, they felt was wrong, they would have been obliged to use local artists and technicians, and substantial deferments were not available. Yugoslavia, on the other hand, was prepared to offer large deferments to be recouped out of eventual gross, and the choice of location would not affect the British quota ticket. Additionally, extras and horses were cheaper than anywhere else in Europe; there was no objection to a completely British cast and unit, and as the Yugoslavs did not demand any distribution facilities, U-I would be able to retain world releasing rights.

"The Yugoslav deal," Luber asserts, "was the most advantageous we could have made, but all along the line problems came up that looked like wrecking the negotiations. One of the biggest difficulties was in dealing with foreign lawyers brought up in a different legal tradition to ours. They often have a different approach to a problem, and though the objective may be the same, there is frequent misunderstanding."

Aside from the legal headaches, Luber encountered trick financial problems. His deal with the Yugoslav permitted payment in either American or British currencys but as the dollar and pound exchange rates fluctuated from day to day, he found it essential to keep a hawk eye on the exchange, and occasionally anticipating it.

Essential tools of the indie abroad, Luber says from his experiences, are a knowledge of local film laws, customs problems, union regulations, financial practices and their relation to American banking, the international appeal of local artists, and languages. The producer who has to do all his business through interpreters is at a disadvantage from the start, and is unlikely to strike up the sort of personal relationship that is the oil that makes the machinery work. And that, Luber believes, is a vital prerequisite for the indie film maker.

Marilyn Monroe

Continued from page 3

paid $125,000 to inject into the old script, is being eliminated.

Idea is to have screenplay ready to go with a top comedienne other than MM. She's definitely out of the running although the rep. attorney Milton Rudin, had been trying to iron out the stalemate with Levathes a few weeks ago.

Henry T. Weinstein, second and last producer on the project, doesn't intend to get involved again on it. He's got other plans. David Brown preceded him as producer when Frank Tashlin was set as director.

New Acts

JERRY COLLINS
Comedy
30 Mins.
Frolic, Revere

Jerry Collins, formerly of the Blackburn Twins and Jerry Collins, is essaying a single now. Out for only a few months, he is here breaking in a new act directed by Milton Berle. Opening with a strong series of one-liners, he establishes immediate rapport with ringsiders with a reverse approach in which he puts the audience at ease with a "you're not required to laugh" routine. From one liners, he segues into difference between working with a trio and a single, with much inventive material. His delivery is crisp and assured, and when he delivers punch lines, response is sock.

Collins takes advantage of every situation in the room carrying on confab with ringsiders, bringing him to big bit of fractured language re "Frick and Frack" which develops into an expanding routine of tongue-twisting names and places. Collins studies his audience for little things that give rise to his spontaneous humor, and never does the same show twice. All in all, a slick pro who's not averse to mugging too. Opening night's stint won him return engagement at Frolic. *Guy.*

PHOENIX SINGERS
Songs
20 Mins.
Blue Angels, N. Y.

The Phoenix Singers comprise a vocal trio (with help from the same number of musicians) who were with Belafonte Singers. They have been drilled and routined in a highly disciplined manner hitting a vigorous and meaningful sound that commands attention. This Negro group, naturally, draws mainly on Negro themes. It's an act that with time will hit the one-nighter and concert trail, and gather plaudits in that medium as well.

The trio, dressed in V-necked shirts, have a fullbodied style. It's a round sound that can come only through excellent solo voices. All get a chance to demonstrate this facet individually. Some of their tunes do not seem to be fitting night club fodder but in toto the act goes over excellently.

The catalog covers a wide range of themes. There is some humor and tunes displaying strength.

They also go into Haitian music with "Yellow Bird," which incidentally is delightfully done. *Jose.*

FRAN WARREN & GEORGE AULD & CO (5)
Vocal, Instrumental
30 Mins.
500 Club, Atlantic City

Fran Warren and bandleader George Auld have teamed in a vocal-instrumental unit called "The Troublemakers" which is breaking in here and scheduled to go into the Riviera, Las Vegas, for a four-week stand next month. It seems primed as a Prima-Kelly Smith idea.

The Troublemakers are led by Auld and his sax supported by piano, drums, tenor sax, trumpet and bass as caught here. They back Miss Warren through her routine of oldies and continue as a unit when she takes a breather.

Their pace is fast throughout with never a letup through the half hour on stage. Unit presently is much too brassy and should be more effective when it irons out the kinks, tones down, cuts and adds material.

Miss Warren was suffering a bad cold night show was caught and went on at her own insistence when management, with near sell-out, suggested that opening be put off. Despite this she offered a group of high scoring oldies opening with "Get Happy" and ending with "Swinging Down the Lane." This is a test group which will be switched to audience response.

(Miss Warren recovered her voice after the Sunday show and got solid mitting.) *Wall.*

PHYLLIS WILLIAMS
Songs
20 Mins.
Dino's, Los Angeles

A vivacious redhead with a classically chiselled torso, Phyllis Williams is also a song stylist of considerable promise, but needs to refine some superfluous performing mannerisms that, at this juncture in her career, distract from her better vocal resources. Exposure and experience will probably do the trick, and there are few better proving grounds for a rising gal vocalist than Dino's.

Miss Williams doesn't have an especially distinctive voice, but it's certainly capable enough for the pop field, and she employs it to special advantage in the rhythm area, tackling the vocalisthenics of the modern jazz idiom with obvious zeal and some assurance. However, and this is more damaging on her attempts at ballads and slower offerings, she tends to rely too heavily on mechanical gestures—handwaving, neck-cranking, headbobbing and other such visual maneuvers—unwisely shifting emphasis from her lyric story and melodic approach. A little showmanship can go a long way, but too much attention to visual effect can result, as in Miss Williams' current performing style, in a loss of warmth, sincerity and intimacy. She should allow her pure vocal expression to carry more of the load.

Among selections she renders are "Come Fly With Me," "Fly Me To The Moon," "Out of This World" and "Just In Time."

That superb Dino's duo of Jack Elton (piano) and Steve LaFever (base) continues to fashion sensitive backing and exceptionally listenable and inventive between-show offerings. *Tube.*

Unit Review

Moscow State Variety Theatre
Melbourne, July 11

Presentation by J. C. Williamson Theatres Ltd., Edgley & Dawe and Azoff Services Pty. Ltd., by arrangement with Goskoncert, Moscow and Eric Edgley. Features Aready Talvazov, Ella Kasterina, Georgy Farmakiantz, Tamara Liasgina, Evgeny Arvantiev, Valentina Tretiakova, Nina Parlenko & Neill But, Medeia Amiraiashvili, Maria Maltzeva & Vitaly Izmodenov, Dorian Britkevich, Alexander Artamonov, Margarita Stebakova, Ella Kaserina, Vera Patronshera & Lidia Semionova, Khalima Kamilova, Sofia Mao & Andrey Bart, Mikhail Moiseev, Phillip Edgley, emcee. Opened St. Kilda Palais, Melbourne July 10.

Shows from the Soviet Union seem always to do well at the Aussie box office and the Moscow State Variety Theatre is certainly no exception.

The acts are reported to have come from such groups as the Bolshoi Ballet Co, Moscow State Variety and Circus, Leningrad Conservatorium and Variety and to be the top in their respective classes. All are linked together by an unobstrusive compere, Phillip Edgely, who introduces each with the minimum of words.

There certainly are some top liners amongst the acts, with no weaknesses discernable except that some tend to go on for too long. One can never hope to see more lifelike puppets than those presented by Sofia May & Andrei Bart, illusionist Mikhail Moisevc is suitably mysifying and the contortions of Tamara Liazgina are quite fantastic.

There is much in the program which is alien to modern style Western variety and is more suited to the concert platform.

The deficiencies of presenting such a foreign company are blatantly obvious. Most of the acts are visual—and there can be no joke-cracking or sketches. And beyond the compere there is no integration for the cast, except at the very end when baritone Arcady Talmazov leads the rest of the Russians in a rather stiff rendering of "Waltzing Matilda" with one verse in Russian.

The lack of an orchestra too was much apparent, with a great deal of the musical accompaniment being provided solely by pianist Margarita Stebakova. *Stan.*

Ticket Sale Insufficient for Arts: Fogarty Argues for Subsidy Bill

Washington, July 24.

In dropping the latest in a series of culture aid bills in the hopper, Rep. John E. Fogarty (D-R.I.) had some cogent things to say about the state of the arts in America.

Fogarty's bill would create a National Institute for the Arts & Humanities under the Health, Education & Welfare Dept. armed with six weapons for cultivating culture:

1) Broad probe power; 2) a Cultural Service Center as a national clearinghouse; 3) research and development authority; 4) fellowships for teachers and students; 5) matching arts and humanities grants for public and nonprofit projects; and 6) cooperation with state and local bodies.

The overall problem, Fogarty told the House in a speech, is "the arts need basis support that is simply not provided by ticket sales and other forms of income. We are dealing here with something that is vital to society which cannot sustain itself without help."

Getting specific, Fogarty went on: "Among the performing arts, whether it be symphony orchestra, chorus, quartet, ballet, opera or drama, attendance has almost tripled in the past ten years.

"Last year alone, there were more paid admissions to these cultural performances than to baseball and basketball games. Yet the increase in ticket sales did not produce enough income to cover production costs."

Another problem enunciated by Fogarty involves illness of the arts, which, he said, could be cured "if some factors were in better adjustment."

"For example," he added, "the latest figures issued by the American Federation of Musicians show that in 1960 the average player in one of our 26 major symphonies was employed only 27 weeks that year and earned a mere $3,900 before taxes. Nobody can live decently on that income."

Fogarty was all inclusive in his peroration. He said he considers the arts to be architecture, ballet, opera, the theatre, drawing, painting, poetry, music, sculpture. Humanities consist of the languages, creative writing, philosophy and history. He also dragged in libraries, universities and museums.

Mormons Will Present Hill Cumorah Pageant Next Week, Palmyra, N.Y.

The Mormon Church will present its annual Hill Cumorah Pageant in Palmyra, N.Y., next Wednesday-Saturday (1-4). It'll be the 20th enactment of the Palmyra spectacle which has been put on each year since 1937 with the exception of five years during and immediately after World War II.

A cast of over 300 young Mormons, mostly from the Rocky Mountain and Pacific coast states, will appear on 25 stages used for the offering on the western slope of the hill. Around 100,000 are expected to attend the cuffo-admission four nightly performances of the presentation. Each performance will be preceded by a one-hour concert of recorded music by the Mormom Tabernacle Choir.

The original script for the pageant, adapted from the Book of Mormom, was written by the late Dr. H. Wayne Driggs, of New York Univ. It was later revised by Dr. Harold I. Hansen, of Brigham Young Univ., who's directed the pageant since its inception. Gerald G. Smith, who recently concluded three years as president of the Eastern States Mission of the Mormom Church, is in overall charge of arrangements for the presentation.

Recorded music for the production, written by Dr. Crawford Gates, chairman of the music department of Brigham Young, is performed by the 80-member Utah Symphony Orchestra, the 300-voice combined choirs of the college, and the Mormom Tabernacle Organ of 11,000 pipes.

A sidelight to the history of the pageant involves the appearance in the 1940-41 presentations as an extra of Stewart L. Udall, present Secretary of the Interior. At that time, he was a Mormom missionary assigned to New York State.

Catholic Theatre Group Joins Cultural Project

Washington, July 24.

At the invitation of the White House, the National Catholic Theatre Conference has climbed aboard as an associate organization of the National Cultural Center. That makes 13 show business groups affiliated with the projected home for the performing arts in the national capital.

Sister Mary Immaculate Spires, of the Sisters of St. Joseph, in Wheeling, W. Va., will be the Conference's representative on the Cultural Center Advisory Committee for The Arts. She'll sit in for all the Conference's educational and community groups involved in theatrical activities.

Atlanta Heaves Marvin McDonald

Atlanta, July 24.

After 28 years as manager of the Atlanta Music Club, Marvin McDonald has gotten the boot via a telephone call from its president, Mrs. Paul Grigsby. The town is buzzing and New York concert circles are expected to echo, with speculations of the how-come. As usual, there is a cloak of secrecy by localites in the know. However, McDonald has admitted that his dismissal came as a shock to him.

McDonald has been in Manhattan, presumably about contracts he signed for next season on behalf of the club. He intends to present various entertainments under his own name. He's operated locally some 32 years. His successor at the Music Club, J. Lee Friedman, has 16 years experience in the same line.

DENVER POST OFFERS 'MUSIC MAN' FOR FREE

Denver, July 24.

Meredith Wilsons' "The Music Man" was presented for seven performances as the annual Denver Post cuffo entertainment. The show cost publisher Helen Bonfils about $100,000, according to A.G. Birch producer, who has staged the annual event for 15 of its 29 consecutive years.

About tihis time each summer since 1934, the newspaper founded by Miss Bonfils late father, has virtually taken over the huge Chessman Park in the center of the posh Capitol Hill residential section and converted the big marble Greek theatre into a working stage, complete with overhead and footlights, scenery and props for the production of an operatta. It's always offered it free to the public.

The annual Post show is only a minor phase of Miss Bonfils theatrical activity. On a regular basis she is partnered with actress Haila Stoddard and attorney Donald Seawell in Bonard Productions, which has presented such shows as "A Thurber Carnival" and Noel Coward's "Sail Away," and will this fall offer the London drama, "The Affair."

American Bard Fest To Sponsor Cultural Show

The benefit dinner Nov. 29 at the Americana Hotel, N. Y., for the National Cultural Center in Washington will be sponsored by the American Shakespeare Festival, Stratford, Conn. The dinner will coincide with the two-hour closed circuit telecast of "An American Pageant of the Arts," designed to help raise the $30,000,000 needed for the Center.

More than 100 cities across the country will participate in the fund-raising telecast, to be produced by Robert Saudek. Tax-deductible admissions will be $100 a plate at dinners or $5 and $10 for seats in auditoriums and theatres. In each city, the local sponsor will split the proceeds equally wiht the center. Cornelia Otis Skinner is chairman of the N. Y. Dinner Committee.

Book Another Ice Show In Balto's Civic Center

Baltimore, July 24.

"The Ice Follies" has been booked into Civic Center, which is still under construction. The skating show will appear Feb. 26-March 4. The downtown arena is due for completion in October or early November.

The rival skating production, "Ice Capades," will play the Civic House Nov. 27-Dec. 9. Ice shows used to play the Fifth Regiment Armory, but Baltimore town hasn't seen one in about a decade.

Lucille Lortel's Barn Shuttering Over Equity Rule

Lucille Lortel's decision to vacation abroad this summer instead of reopening her White Barn Theatre for its 16th year of operation in Westport, Conn., followed the introduction by Actors Equity of a special contract covering the operation. The establishment of provisions for the employment of Equity performers at the cuffo-admission theatre stemmed from the report of a Special Grievance Committee set up by the union to study administrative charges made at a membership meeting last year by actor Felix Munso.

In complaining about Equity's handling of certain matters in which he was involved, Munso also attacked the integrity of some officials of the union. One of his beefs concerned conditions for Equity performers at the White Barn.

In its report on Munso's charges, the Grievance Committee unanimously decided that he be reprimanded for exceeding the boundaries of "fair comment." However, the committee made certain recommendations to the Equity council in regard to some of the complaints.

One of the proposals was that a proper contract be negotiated with the White Barn. In the past, actors who participated in the presentations at the privately-supported Westport spot had rehearsed in New York for two weeks, in some cases, perhaps longer, and then were transported to the theatre for one or two weekend performances of generally experimental works.

For their participation, the performers received board and lodging in Westport, plus $10 for incidental expenses. In addition, Miss Lortel contributed $125 to the Equity Library Theatre for each weekend of performances. The conditions of employment for the performers had been agreed to by Equity and no contract was actually required.

For its newly-established White Barn formula, Equity does not require a standard contract because of the theatres small capacity of 100-125 seats and because there's no admission charge. A letter form of contract is to be used. The conditions include limitation of rehearsal and performance to one week, and a minimum payment of $50 to actors for both rehearsal and performance.

Also, overtime rehearsal pay at the rate of $1.25 per hour, meals, lodging and transportation to be provided by the management when rehearsals and performances are outside of New York, and that any charitable donations by Miss Lortel will in no way be considered to have any bearing on her obligation for payment to actors appearing at the barn.

Miss Lortel reportedly plans reopening the theatre in 1963.

Slezak-'Fanny' Holdover At Chicago Melody Top

Chicago, July 24.

The Chicago Melody Top is extending the run of Walter Slezak in "Fanny" as result of the heavy advance sale. Slezak has agreed to a third week, and the show will run from Aug. 27 through Sept. 16 as the tunetent's final entry of the season.

The added week will give the theatre a 15-week season, just as it had last year. The current production is "Kiss Me Kate," with Jane Morgan and Earl Wrightson. "Wonderful Town," with Phyllis Diller, opens July 30.

Who, Me? Says Philly's Mayor Tate, After 'Censorship' of 'Opera,' 'Sunday'; Playhouse Manager Was 'Misquoted'

Philadelphia, July 24.

Reports that Mayor James H. J. Tate had set himself up a censor for plays at the John B. Kelly Playhouse in the Park, a municipal operation, resulted last week in a welter of accusations and denials and a reportorial field day for the Philadelphia Inquirer. The story was given added color by the Park Playhouse's cancellation of two shows for later in the season, "Threepenny Opera" and Norman Krasna's "Sunday in New York."

The Kurt Weill-Bertolt Brecht musical happened to be running at St. John Terrell's Music Circus, at surburan Lambertville, N. J., and the producer got into the act with a lengthy interview in the Inquirer and ads running in all the dailies heralding the show as "Banned in Philadelphia — Welcomed in Lambertville." Three local art houses promptly re-ran the film "Threepenny Opera" and took out big ad space, and a little theatre (Society Hill Playhouse) added the musical to its schedule.

The original story, under the byline of Donald A. McDonough quoted, Mrs. Ethelyn Thrasher, managing director of the Playhouse as confirming reports that "Opera" and "Sunday" had been called off as a result of the Mayor's intervention. Tate's objections were reportedly transmitted to her through Thomas J. LaBrum, general manager and publicity director of the Playhouse and close personal friend of the Mayor.

In interviews with the other dailies, however, Mrs. Thrasher claimed she had been "misquoted." "I have had no directives from the Mayor and never had. We have never even talked about Playhouse policies. I don't know what's behind it. I'm not involved in politics. I just run a theatre."

Mayor Tate asserted at a press conference that he wasn't acquainted with either "Threepenny Opera" or "Sunday in New York," and denied talking to LaBrum about the type plays to be presented. "I am probably the most ardent playgoer among city officials," the Mayor said.

"I have my own ideas," he continued, "but I am no more critical than anybody else. If a play were dirty, I wouldn't go. Or if it turned out to be dirty I would walk out." He exhibited a lengthy telegram from Mrs. Thrasher in which she denied the reports that the Mayor had censored plays and stated "I have never at any time made such a statement."

The Inquirer also gave a spread to Spencer Coxe, executive director of the American Civil Liberties Union of Greater Philadelphia. An Inquirer editorial summed up the matter of charges and denials caustically after three days of new stories under the caption "Who Threw That Knife?"

Eyes of Texas to Glom San Jose Mission Story

San Antonio, July 24.

The Texas Historical Theatre Society will preem a new pageant at its outdoor theatre at San Jose Mission next Aug. 3-25. The offering, titled "San Jose Story," deals with the Mission Jan Jose de Aguayo. It was written by Mrs. Ethel W. Harris and Frank Duane.

Current at the outdoor theatre is Ramsey Yelvington's "A Cloud of Witnesses," a drama of the Alamo, being presented for its fifth season. It opened July 10 and runs through next Saturday (28).

So 'Poor Richard' Won't Be Burton

Although Jean Kerr has done no work for nearly three months on her new comedy, "Poor Richard," she hasn't abandoned it. For many weeks prior to her departure on her current European holiday with her husband, N. Y. Herald Tribune drama critic Walter Kerr, she was occupied with confabs on the casting of the regular touring company, the bus-and-truck edition and the forthcoming London production of her longrun hit, "Mary, Mary," as well as consulting on replacements and summer substitutes for the original Broadway troupe of the play.

She hopes to get back to work on the new script in the fall. Meanwhile, however, she's no longer thinking of Richard Burton for the leading role in the comedy, although she started it with him in mind. The hitch is that the plot of the play is too closely parallel to the recent Burton-Elizabeth Taylor episode during the filming of "Cleopatra" in Rome, and Mrs. Kerr believes that it would be assumed that she had written the script in order to capitalize on the situation.

So although "Richard" if it works out as the playwright-novelist plans, would be exactly right for Burton, it will be suitable for various other star comedy-leading men. Mrs. Kerr has no idea when the script will be completed. It's assumed, however, that Roger L. Stevens, producer of "Mary, Mary," will get first look at it.

GRUNDGENS RETIRES, SCHUH TO SUCCEED

Hamburg, July 24.

Close to a sensation broke when the doyen of the German stage, Gustaf Grundgens, disclosed that he does not intend renewing his contract as general director of Hamburg's Deutsches Schauspielhaus when it expires July 31, 1963. Grundgens, 62, explained that he would not forsake the Schauspielhaus completely.

He will remain in Hamburg and divide his time between staging and acting in plays. He has done this during his years as director, but not to the extent he would have liked, for there is a vast amount of purely administration work connected with the position of General Director of a big state-supported theatre in such a city as Hamburg.

Grundgens has been boss for the past seven years. The group has given performances in New York, Moscow and Leningrad, and many European centres.

Famous for his classical stagings which are free from the dust and cobwebs of the centuries this "Hamlet" is often spoken of in company of that of Guilgud and Oliver). Grundgens is also noted for his go-ahead, experimental stage work. Last year he produced the world-premiere of Lawrence Durrell's new work "Acte" in German.

Grundgens has helped choose his successor. It is to be Oscar Fritz Schuh, 58, at present the general director of the Cologne City Stages.

Old Vic Raises Prices, Sets 'Peer Gynt,' 'Othello,' 'Measure' and 'Alchemist'

London, July 24

Some front stalls (orchestra seats) and dress circle locations at Old Vic Theatre will be hiked from $2.12 to $2.95 when the new season opens Sept. 26. The schedule will start with a new translation by Michael Meyer of Ibsen's "Peer Gynt."

That will be followed by "The Merchant of Venice," Ben Jonson's "The Alchemist," "Othello" and "Measure For Measure." A sixth play is to be announced.

The company will include Leo McKern, Mogens Wieth, Wilfred Lawson, Catharine Lacey, Lee Montague, Adrienne Corri, Esmond Knight, Dilys Hamlett, Sheila Allen and Fulton Mackay.

McKern will play the title part in "Peer Gynt," while Montagu will portray Shylock in "Merchant," with Miss Allen as Portia. Mogens Wieth will play Othello to McKern's Iago and Miss Corri's Desdemona.

Michael Elliott, new artistic director of the Old Vic, will stage three of the plays and Tyrone Guthrie and Caspere Wrede will direct the others.

Moppet and Teener Legit Groups Operating Own Strawhat Theatres

By JESSE GROSS

Tots and teens are carrying the ball at two summer theatres in the eastern area. In New Brunswick, N.J., there's The Children's Summer Theatre and in Rochester, N.Y., the Teen Summer Theatre. The names of the showcases identify the performing contingents at each spot.

The New Brunswick operation, now in its second season at the Little Theatre, uses children from eight to 16 years of age for its productions. The kids perform in plays for moppet audiences, and also construct and paint scenery, help sew costumes, usher and handle other theatre-related chores. Staging, set and costume designing and technical work are handled by adults.

The juve setup is sponsored by the Dept. of Speech & Dramatic Art of Douglass College, the women's division of Rutgers, the state university in New Brunswick. Mrs. Nancy Foell Swortzell, instructor of speech and dramatic arts, directs the summer shows with her husband, Lowell Swortzell, an assistant professor at Hofstra College, Hempstead, N.Y. The theatre, in which the children involved pay $150 tuition for a six-week period encompassing day camp activities, also evolved from a Saturday morning drama class established in the winter of 1961 by Mrs. Swortzell.

"Rip Van Winkle," performed July 12-13 and last Thursday-Friday (19-20), was the opening bill of the season. A children's version of Chaucer's "The Canterbury Tales," adapted by Swortzell, will be presented for two successive days beginning tomorrow (Thurs.) and again Aug. 2-3. The final offering of the season, with performances scheduled for Aug. 9-11, will be a musical, "Christopher Columbus." Tickets for the productions, generally presented in the morning, are priced at 75c except for special group rates.

In Rochester, the Teen Summer Theatre, a branch of the city's Community Players, began a season of three productions with a July 5-7 presentation of "Teahouse of the August Moon." "Dark of the Moon," was presented last Wednesday-Saturday (18-21) by the teen-age group and upcoming, with the date to be announced, is a double-bill of "The Breaking of Bread" and "The Wonder Hat."

The only adult connected with the Teen Players is the director, Thomas D. Avery. The performers and production staff are all teen-agers. An admission tab of $1 is charged for evening performances and 75c for matinees.

Basle's Small Komoedie To Do Weightier Plays

Basle, July 24.

The Komoedie Theatre, a 600-seat house which opened last December, will accent more substantial plays hereafter, even in the comedy vein. Poor boxoffice last season for boulevard comedies, considered too featherweight by the ticket-buying public here, led to the decision.

The local 1962-63 legit season opens Aug. 13 with an al fresco presentation in a local park theatre of Shakespeare's "Midsummer Night's Dream." Other plays will include Bertolt Brecht's "Saint Joan of the Slaughterhouses," Sept. 2; Albert Camus' "Caligula," Gerhart Hauptmann's "Rose Bernd," the Swiss premieres of Millard Lampell's "The Wall," Tennessee Williams' "Period of Adjustment," Jean Anouilh's "Poor Bitos," Somerset Maugham's "Lady Frederick" and Andre Roussin's "School for Marriage."

The remainder of the fall-winter repertory will be devoted to new productions of Carl Zuckmayer's "Devil's General," a Christmas holiday engagement of G. B. Shaw's "Arms and the Man," Friedrich Duerrenmatt's "The Physicists," Eugene O'Neill's "Ah, Wilderness!", Ferenc Molnar's "The Swan," as well as plays by Curt Goetz, Goethe, Hugo von Hofmannsthal and Christian Dietrich Grabbe.

The Komoedie will also offer a series of workshop performances of unusual plays by Max Frisch, Samuel Beckett, Brecht and others.

June to Sub for Gypsy For Chi Strawhat Date

Chicago, July 24.

Gypsy Rose Lee, a victim of exhaustion after making the picture "A Woman In July," has asked out of her scheduled appearance July 31 in the stock production of "In Any Language," at the Drury Lane theatre here.

Carl Stohn Jr., producer of the spot, immediately phoned the comedienne—author's sister, June Havic, and got her to fill in for the three weeks in the same play.

Legit Followup

A Man for All Seasons

(ANTA THEATRE, N.Y.)

Those fortunate actors who owe fat parts and long runs to him no doubt mention playwright Robert Bolt in their prayers. They may raise thanks, too, that the title role has been substituted so intelligently by Emlyn Williams. The more so, since Paul Scofield became an American "star" on the strength of his origination of the role, and there is often some tendency to expect, or think, that the takeover, in these circumstances, is not quite up to the original.

Comparisons may be invidious, though also fascinating discussion, but there is not much point to any Scofield-Williams juxtaposing. Each is his own man, each a strong presence, and little details of difference are not necessarily significant. It could be argued that Scofield, a taller man, fits the robes somewhat better. Against that, Williams may be the greater rhetorician.

Few plays nowadays have rhetoric. Fine speeches finely delivered are of the essence in "A Man for All Seasons." Here the reading of the Welsh actor-playwright is a beautiful demonstration of flawless diction. How this man has matured his stagemanship in the past 30 years! Each line, each phrase, the very syllables are enunciated with a mastery that would send some of the modern scratching actors back to their psychoanalysts for reassurance that rhetoric is really unimportant.

The point of Williams' exquisite clarity is that Sir Thomas More was just this sort of man—lawyer, logician, temperate statesman. His torment and his strength are cerebral, and Williams makes him a convincingly noble 16th century intellectual, with the attributes of saintliness.

The inner poise and the outer eloquence come together in a fine performance. It would be acclaimed more, no doubt, if the publicity cow had not been so exhaustively milked during Scofield's long tenure.

Most of the original N.Y. cast surrounds Williams. The performances seem, in retrospective check, fairly the mixture as before. "Seasons" is a long play, breaking around 11:15 and still drawing many Catholic priests in its audience. With the case for diction led by Williams, it may be said that nearly all the support is not far behind—notably Thomas Gomez, George Rose, Albert Dekker, Douglas Watson and David J. Stewart as the Spanish ambassador, pure olive oil. It is a delight to attend a play of such rich substance in which every line is given to the audience, not kept private among the players. *Land.*

Australian Shows

(Week Ended July 21)

(Figures denote opening dates)

BRISBANE

Opera Rep. Her Majesty's (7-5-62).

MELBOURNE

All Summer Long, Little (7-5-62).
Ballad Angel's Alley, Russell (7-9-62).
Man All Seasons, Comedy (7-11-62).
My Fair Lady, Her Majesty's (4-21-62).
Sound of Music, Princess (10-20-61).

PERTH

Merry Widow, Capitol (6-28-62).

SYDNEY

Billy Liar, Ensemble (7-10-62).
Bolshoi Ballet, Elizabethan (7-18-62).
Gondoliers, Her Majesty's (6-22-62).
Grotto, Independent (6-13-62).
Ham Funeral, Palace (7-11-62).
Sentimental Bloke, Royal (6-20-62).
What's New, Phillip (7-6-62).



JONATHAN FRID

Who won critical acclaim as Phillip II in last season's Off-Broadway "Don Carlos." Plays leading roles at the Corning Sumer Theatre, N. Y. during August in "Under The Yum Yum Tree," "The Best Man" and "Toys In The Attic."

Mgt. **TED MEYER**
200 West 57th St., New York
JU 6-7255

Ethics Code For Equity Elections

A code of ethics for campaigning in elections of Actors Equity has been adopted by the union's council. It's designed to discourage a repeat of the partisan political agitation that erupted during the association's last election when certain candidates were attacked in campaign literature on the grounds of alleged leftist leanings.

Although the political issue had little effect on the outcome of the election, it drew criticism from a number of members in the union. There were those who labelled the action a "smear" tactic and others who simply felt the politics of the candidates were an extraneous matter. The complaints were referred to the union's Committee to Review Election Procedures with a request that it come up with a rule defining the scope an election campaign should encompass.

The committee's recommendations were passed on to the council. The ruling group subsequently adopted a resolution providing that the first notice of each annual election carry the following statement:

"While members are free to voice any comment in support of, or in opposition to, candidates in election campaigns, Council believes that all electioneering should be confined to Equity matters, and should remain within the boundaries of fairness and good taste. No member should be subjected to scurrilous attacks which may harm his professional career and established reputation, (which) the member's rights to which Equity, as an association, is dedicated to protect."

Equity's elections, for reasons other than partisan politics, were also the subject of criticism by Lotraine MacMartin at the union's quarterly meeting in New York last month. Miss MacMartin, who had served on the nominating committee for this year's union election, rapped the "improper and unfair" method by which the nominating committee is chosen, the "inadequate" amount of time allotted to the nominating body to perform its functions and the relatively small number of candidates considered.

Her motion, unanimously adopted by the members at the meeting, called for the recommendation to council "that a strong campaign of reeducation of us all as members should be made before the next election, so that there will be a proper response of candidates presented to the nominating committee for its consideration, in order that we may see whether this system will work as it should."

The council has referred the resolution to the Committee for the Education of the Membership. The procedure by which the nominating committee is selected has been under study for some time now by the Elections Procedures Committee.

VARIETY was rushing things when it stated in a recent story that a music tent, to be called the Melody Circus, was slated to open this summer in Grand Rapids. The opening is planned for June, 1963.

INGENUE-STUDYING-TO-BE-CHARACTER ACTRESS

Or My Non-Career on Broadway

By MILLIE TAGGART

(Author of the following feelings is a 22-year-old from the midwest who "invaded" Broadway not too long ago.—Ed).

To a newcomer from the sticks anxious to crash the legit, New York is an incomprehensibly designed mosaic of a million places, personalities and psychoses. I suppose you have to push aside cliches like "teeming masses" and "surging humanity" to get at the New York of us neophytes in from Sioux Falls, Iowa, Topeka, Kansas, Ottawa, Illinois.

When I arrived my first impulse was to race madly up Broadway kissing the pavement, genuflecting in front of George M. Cohan's statue, and gazing dreamily at the theatre marquees, naturally visualizing my name in neon. But I also noticed that Times Square was full of clerks rather than actors. And the most prominent signs were places to eat like Nedick's.

I started at a "moderately priced" hotel in the vicinity of Times Square. I immediately was seen carrying "trade papers" so that anyone could tell at a glance that I was with it. In a few weeks I realized that the hotel wasn't nearly moderate enough, and the proper attitude toward trade papers is to sneak out in the dead of night, in your dark glasses, of course, ask for them with a Viennese accent, slip them in the gigantic combination brief case-purse-dance bag-cosmetic case you have by then acquired, and, with many a nervous glance over your shoulder, slither back to your furnished room in the west 70s, six flights up, where you will frantically rip them from your bag and peruse every page, including the ads.

Making The Rounds

In addition to the trade papers you study the yellow pages for agents and managers; you collect tips from "old-timers" (meaning actors with six months' or more experience). You discover the CBS coffeeshop and Whelan's Drugstore. But Sardi's you just dream about. You "make the rounds."

Making the rounds is much discussed. You are warned to expect humiliation, rejection, seduction, blisters, and worn out shoes, to say nothing of the depleted enthusiasm. Your big disillusionment is discovering that the fact that you've played Antigone, Blanche DuBois and Lady Windemere with "astounding versatility" (the preceding a direct quote from the Aurora Beacon, or the Daily Republican Times) mans nothing, because in New York casting is done according to so-called types. You are either the Paula Prentiss type, the Marilyn Monroe type, the Joanne Woodward type, or the Lucretia Borgia type. Versatility only means that you can sing, dance, act, play the harmonica, and speak sundry dialects within your "type." If you are not a type, you mess up the files.

You hear a producer is looking for an ingenue type, so you find a mirror, usually located, embarrassingly enough, in the lobby of a busy building (washrooms seem to be non-existent near casting offices), you fluff up your hair, put on your best small-midwestern-teacher's-college-grad look with Rebecca-of-Sunnybrook-Farm overtones, and shrouded with your most accomplished Fanny Brice speech sashay into the office. First thud—the room is naturally jammed.

You next call on a tv producer who is looking for a voluptuous sexpot type. You throw your shoulders back so far that you look like a yogi expert with a slipped disk, plaster on lipstick up to your nostrils, paste on your false eyelashes, half close your eyes (this is easy because the false lashes weigh a lot), catch a quick case of laryngitis, and slither in the door complete with undulating hips, lips, and moral tone. The most important performance a young actress gives is offstage in an attempt to get on.

After a few months of this pavement-pounding, you begin to unravel the formula for theatrical success—be tremendously wealthy, beautiful and slightly talented; be all things to all people, be in all the right places all the time so when the right time comes you'll be there, be uncannily lucky, courageous, and above all, be insane.

You go back to your "temporary" office position, which has become pretty permanent. You hold the right thought about David Merrick, Leland Hayward or Roger Stevens and other deities. Meanwhile you are referred to a good dentist to keep your teeth capped. Teeth are vital to an actress. There's always a chance that by the time you get noticed on Broadway you'll have matured into the "character type" they were looking for when you were an ingenue.

And, of course, there's the problem of your arch supporters.

But don't misunderstand. My heart belongs to Broadway.

Agnes de Mille for Dancers' Subsidy

Her Recent Book Gets Total Silence From Terp Profession—Advocates Support

Agnes de Mille, commenting on the American dance on "Today," NBC-TV, called it "a very luxurious art, which should be supported like the symphony orchestra . . ." Not many classical dancers have made money, although television pays well. Perhaps "25 dancers" are comfortably off, financially, "and a great many of them are Europeans . . . they are subsidized and can look forward to a pension."

Miss de Mille continued, "Not enough men have seen good dancers. They are dragged to performances by their wives. It seems idiotic to men to see a man posturing, in tights." Incidentally, to her the late Bill Robinson, "the tap dancer," was a great artist.

When the m.c. suggested that she is "the grandmistress of the dance in America," Miss de Mille replied, "I don't object, but some others may." As to the reception of her book, "To a Dancer," she said it has received a lot of public appreciation, "but so far from the dancers, there has been a deathly hush."

Serious dancing suffers, pointed out Miss de Mille, from the fact "the Church" turned its back, from 1100 to 1400, on entertainment (professional). The theatre was "completely" left out. "The actors were considered vagabonds," Miss de Mille observed. The Church, she continued, lifted the ban (in effect) "on music," but "was afraid" to see the return of dancing, because it had the suggestion of "pagan rituals."

Bits of London

London, July 24.

Memorial services for Frank Freeman, who was head of the Royal General Theatrical Fund, will be held Friday (27) at the Actor's Church, St. Paul's, Covent Garden.

Harry Kurnitz is writing the book for a musical version of **Terence Rattigan's** comedy, "The Sleeping Prince," for which **Noel Coward** will compose the songs.

"Guilty Party", which closed recently at the St. Martin's Theatre, will tour the provinces with **Donald Sinden** in his original role.

"The Premise", due Thursday (26) at the Comedy Theatre, is being kiddingly billed as America's answer to London's "Beyond The Fringe."

Michael Codron is to stage **Charles Dyer's** comedy, "Rattle of a Simple Man," with **Sheila Hancock** and **Edward Woodward** as leads.

Stock: Burnett $89,321 (7), Dallas; Parks 79G, Seattle; 'Drum' 58G, Pitt.

The "Carol Burnett Show" did it again last week, registering a record take for the State Fair Music Hall, Dallas, in the first stanza of a fortnight's engagement. A record gross for a musical was also established last week at the Aqua Theatre, Seattle, by "Music Man," costarring Bert Parks and Barbara Williams.

Business at the other spots covered below varied from weak to sturdy.

Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS

State Fair Music Hall ($4-$5; 4,120; $84,000). **Carol Burnett Show** (1st wk), $89,321 for seven performances, a record for the spot with nightly use of extra chairs pushing take above normal capacity.

Previous week, **Carousel** (John Raitt) (2d wk), $48,793 for seven performances.

Current, second week of **Carol Burnett Show.**

KANSAS CITY

Starlight Theatre ($1-$3.50; 7,600; $105,000). **Mexican Holiday,** around $73,000 for seven performances.

Previous week, **Carol Burnett Show,** $111,400 for seven performances.

Current, **Around the World in 80 Days** (Cyril Ritchard).

PHILADELPHIA

John B. Kelly Playhouse in the Park ($3-$3.50; 1,437; $27,044). **Winterkill** (Richard Carlson, Larry Gates) (1st wk), $9,844.

Previous week, **Rhinoceros** (Walter Slezak), $24,503.

Current, second week of **Winterkill.**

PITTSBURGH

Auditorium ($1.6-$4.95; 6,629; $125,000). **Flower Drum Song** (Tim Herbert), over $58,000 for seven performances under Civic Light Opera Assn. banner.

Previous week, **Jerry Lewis Show,** $92,753 for seven performances.

Current, **Can-Can** (Genevieve, Norwood Smith).

SEATTLE

Aqua Theatre (5,500 seats) Music Man (Bert Parks, Barbara Williams), about $79,000 for six performances, a record for a musical at the theatre.

Annual **Aqua Follies** opens three-week run tomorrow (Thurs.).

STRATFORD, CONN.

Shakespeare Festival ($6.25; 1,449; $56,700). **Shakespeare Revisited** (Helen Hayes, Maurice Evans) **—King Richard II** (Richard Basehart, Hal Holbrook)-**Henry IV, Part I** (Hal Holbrook, Eric Berry) (5th wk), $40,784 for first three regular performances of "Revisited," plus three performances of "Richard" and two of "Henry."

Previous week, $39,024 for four performances each of "Richard" and "Henry," plus three previews of "Revisited."

Current, same repertory.

STRATFORD, ONT.

Avon Theatre ($1-$4; 1,123; $24,325) Gondoliers (3d wk), $19,854 for seven performances.

Previous week, $18,887 for seven performances.

Current, same show.

Shakespeare Festival ($5; 2,258; $67,176). **Macbeth-The Taming of the Shrew-The Tempest** (5th wk), $61,205 for three performances each of "Shrew," "Tempest" and "Macbeth."

Previous week, $60,892 for three performances each of "Shrew" and "Tempest" and two of "Macbeth."

Current, same repertory.

TORONTO

O'Keefe Centre ($3.75; 3,211; $60,102). **Most Happy Fella** (1st wk), $25,496.

Previous week, **Bob Newhart Show,** $22,461 for seven performances.

Current, second week of **Most Happy Fella.**

WALLINGFORD, CONN.

Oakdale Musical Theatre ($5; 2,300; $53,000). **Pal Joey** (Steve Lawrence), about $29,200 for six performances. The Saturday (21) matinee was cancelled by the tent because of storm damage.

Previous week, **Music Man** (Van Johnson), $52,593.

Current, **Bells Are Ringing** (Gordon and Sheila MacRae).

WINNIPEG

Rainbow Stage (3,000 seats) **Music Man,** around $41,700 for 11 performances.

Current, **Student Prince** (Lila Page, Christopher Lachona).

Headliners Wow Boxoffice Draws Of Stock Season

Boxoffice pull of variety headliners on the summer circuits is more pronounced this year in situations throughout the country. In some instances, the headliners are outdrawing some of the top musicals and establishing new records.

The grosses of Carol Burnett and Jerry Lewis, for example (see separate story), the continued pull of such headliners as Harry Belafonte, and the not-yet fully explained boxoffice resurgence of Tony Bennett in outdoor situations are among the recent manifestations of the demand for headliners in spots where only top musicals would formerly be played. Bennett, for example, last week pulled a wow $9,400 at the Oakdale Musical Tent, Wallingford, on a one-niter.

Miss Burnett, backed by Allen & Rossi, are the sleepers of the current summer season. She not only pulled top coin in Pittsburgh and Kansas City, but is also hitting the jackpot in Dallas and will probably do so elsewhere.

Miss Burnett is a fresh talent on the personal circuit. She has been the featured comedienne on the Garry Moore show, and was helped considerably in her telespec with Julie Andrews. Also considered to be helpful to her were Allen & Rossi, who are rising on the nitery popularity charts.

The search for the summer operators is for freshness whether it be headliners or musicals. The al fresco impresarios have been fearful of taking chances on shows that have been around for many years. Too many new musicals haven't come up, and they have been afraid of repeating the old warhorses too often.

Consequently, they have been taking to headliners, and thus far, the results in many instances have been surprising. It's also pointed out that in booking the variety shows, the expenses are generally lower. Not as much rehearsal time is needed, and casts are generally smaller, albeit more expensive.

The Carter Barron Amphitheatre, in Washington, and Forest Hills Tennis Stadium, in Forest Hills, are among those that have been hitting it off well with variety shows. Displaying the possibilities of combining legit and variety was the current stand by Dan Dailey in "Guys & Dolls" at the Westchester Dinner Theatre at Yonkers, at the conclusion of each show. Dailey brought out two girls who were not in the regular show and did a 30-minute variety act, presumably practicing for the regular cafe season. He was illustrating one of the purposes of the summer jobs, which has been the perfecting of acts and routines for the plush cafes in the regular orbit.

Stock Items

George Eckert, production manager for the Civic Light Opera Assn.'s Coast revival of "Song of Norway," doubled recently as an Army Reserve Captain during a 15-day tour of active duty with the Special Services Section, U.S. Sixth Army, at the Presidio of San Francisco.

Fritz Weaver succeeded **Walter Matthau** in "Shot in the Dark" last Thursday night (19).

Ed Douglass is the new house manager at the Paper Mill Playhouse, Millburn, N.J., having succeeded **Tom Quillan,** who exited the post to produce at the Sombrero Playhouse, Phoenix.

Jill Harmon, the 17-year-old daughter of Broadway pressagent **Lewis Harmon** and former summer stock producer **Charlotte Harmon,** appeared recently in "Gypsy" at the Cape Cod Melody Tent, Hyannis, Mass. She's in the musical this week at the South Shore Music Circus, Cohasset, Mass.

Carmen Alvarez who was standby for **Chita Rivera** in the Broadway production of "Bye Bye Birdie," is appearing with **Andy Williams** in a stock tour of the musical.

Beulah Garrick withdrew from off-Broadway production of "The Hostage" last Saturday (21) for a role in "Has Anyone Here Seen Kelly?" which begins a summer theatre tryout tour Aug. 13 at the Falmouth (Mass.) Playhouse.

Henry Velez is director and **Ron Tassone** choreographer of the "Gypsy" package, which opened last night (Tues.) in Warren, O., with **Betty Hutton** starred.

The Weston (Vt.) Playhouse and an adjacent clubhouse and workshop have been destroyed by fire with the damage estimated at $50,000.

Donna Lynn, who's playing the role of Baby June in the current production of "Gypsy" at the David Garmel Playhouse, Salem, N.H., will appear there Aug. 11-23 in "The Miracle Worker."

Roger Franklin, stage manager for "The Sound of Music" in Chicago, has taken a leave of absence this week to play opposite **Ginger Rogers** in "Annie Get Your Gun," at the Starlight Musicals, Indianapolis. When he returns he'll replace **Larry Swanson** as Herr Zeller in the "Sound" cast.

Willoughby Goddard will play Mr. Bumble and **Helena Carroll** Mrs. Sowerberry in a Broadway production of "Oliver."

B'way Mostly Up; 'Camelot' $46,751, 'Wholesale' $37,191, 'Honey' $40,578, 'Seasons' $29,198, 'Carnival' $25,517

Business was up again last week for most Broadway shows. The climb, although generally slight, was a reversal for the second successive stanza of the severe slugging suffered by virtually all entries early this month. There were some exceptions to the overall boxoffice swing, however.

"How to Succeed in Business Without Really Trying" remained the sole sellout, while "A Funny Thing Happened on the Way to the Forum" continued to edge capacity. As usual for this time of the year, the list of shows with discount tickets in circulation is expanding. "My Fair Lady" has postponed its closing again, this time from Aug. 4 to Sept. 1.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Camelot, Majestic (MC) (85th wk; 681 p) ($9.40; 1,626; $84,000) (William Squire, Janet Pavek, Robert Goulet). Previous week, $44,868.

Last week, $46,751. Understudy Robert Peterson subbed for Goulet, who returned to the cast last Monday night after a week of tv taping in London.

Carnival, Imperial (MC) (67th wk; 532 p) ($8.60; 1,428; $68,299). Previous week, $33,468.

Last week, $25,517.

***Come Blow Your Horn,** Atkinson (C) (74th wk; 589 p) ($6.90-$7.50; 1,090; $42,522). Previous week, $16,445.

Last week, $17,014.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (11th wk; 87 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week $64,014.

Last week, $64,884.

How to Succeed in Business Without Really Trying, 46th St. (MC) (41st wk; 321 p) ($6.90; 1,342; $66,615). Previous week, $67,528.

Last week, $67,496.

***I Can Get It For You Wholesale,** Shubert (MC) (18th wk; 140 p) ($8.60; 1,461; $60,000) (Lillian Roth). Previous week, $34,775.

Last week, $37,191.

Man for All Seasons, ANTA (D) (35th wk; 277 p) ($6.90-$7.50; 1,214; $49,600). (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $31,133.

Last week, $29,198.

Mary, Mary, Hayes (C) (72d wk; 572 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $28,602.

Last week, $29,513. Julia Meade began three weeks of pinchhitting for Miss Bel Geddes last Monday (23) prior to taking over for Teresa Wright in the touring company, now in San Francisco.

Milk and Honey, Beck (MC) (41st wk; 327 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon). Previous week, $40,136.

Last week, $40,578.

***My Fair Lady,** Broadway (MC) (331st wk; 2,633 p) ($8.05; 1,900; $72,311) (Michael Allinson, Margot Moser). Previous week, $32,385.

Last week, $35,262.

***Night of the Iguana,** Royale (D) (30th wk; 236 p) ($6.90-$7.50; 999; $42,000) (Margaret Leighton, Shelley Winters, Alan Webb). Previous week, $15,804.

Last week, about $19,000. Leo Lucker succeeded Webb last Monday night (23).

No Strings, 54th St. (MC) (19th wk; 148 p) ($9.20; 1,434; $66,700). Previous week, $58,749.

Last week, $58,994.

***Shot in the Dark,** Booth (C) (40th wk; 317 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $15,503.

Last week, $17,252. Now on two-fers.

***Sound of Music,** Lunt-Fontanne (MD) (134th wk; 1,068 p) ($9.60; 1,407; $75,000) (Jeannie Carson). Previous week, $49,150.

Last week, $47,915.

Take Her, She's Mine, Biltmore (C) (31st wk; 244 p) ($6.90-$7.50; 936; $40,180) (Art Carney, Phyllis Thaxter). Previous week, $18,677.

Last week, $19,701.

Thousand Clowns, O'Neill (C) (16th wk; 124 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards, Jr.). Previous week, $24,122.

Last week, $24,541.

Road: 'Unsinkable' $41,823 (7), Det.; 'Irma' $18,927, L.A.; 'Horn' $14,801, D.C.

Continuing sturdy on the road last week were "Carnival" and "Song of Norway," the respective Civic Light Opera offerings in Los Angeles and San Francisco.

Business for the other shows ranged from slim to satisfactory.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

Sound of Music, Shubert (MD-RS; 36th wk) ($5.95-$6.50; 2,100; $72,000) (Barbara Meister, John Myhers). Previous week, $48,875.

Last week, $47,380.

DETROIT

Unsinkable Molly Brown, Fisher (MC-RS) ($6.50-$6.95; 2,081; $65,000). Previous week, $48,318 for seven performances, Auditorium, Denver.

Last week, $41,823 for seven performancese.

EDMONTON

My Fair Lady, Jubilee (MC-RS) Ronald Drake, Caroline Dixon). Previous week, $29,340 for six performances, Jubilee, Calgary.

Last week, $34,769.

LOS ANGELES

Carnival, Philharmonic (MC-RS) (6th wk) ($5.90-$6.75; 2,670; $83,400) (Anna Maria Alberghetti). Previous week, $80,250 with Civic Light Opera subscription.

Last week, $80,642 with CLO subscription.

Irma La Douce, Biltmore (MC-RS) (1st wk) ($5.50-$6; 1,636; $55,000) (Taina Elg, Denis Quilley). Previous week, $32,857, Geary, San Francisco.

Last week, $18,927.

SAN FRANCISCO

Mary, Mary, Geary (C-RS) (1st wk) ($5.95-$6.50; 1,483; $40,000) (Teresa Wright, Scott McKay, Tom Helmore). Previous week, $48,403, Biltmore, Los Angeles.

Opened here July 16 to three affirmative notices (Eichelbaum, Examiner; Knickerbocker, Chronicle; Speegle, News Call Bulletin).

Last week, $33,162 with Theatre Guild-American Theatre Society subscription.

Song of Norway, Curran (MC-RS) (6th wk) ($6.25-$6.90; 1,758; $65,000) (Patrice Munsel). Previous week, $62,124 with CLO subscription.

Last week, $62,935 with CLO subscription.

WASHINGTON

Come Blow Your Horn, National (C-RS) (1st wk) ($4.95-$5.75; 1,673; $48,398) (Keefe Brasselle, Fred Clark, Benay Venuta). Previous week, $19,921, Fisher, Detroit.

Opened here July 16 to two endorsements (Coe, Post; Carmody, Star) and one inconclusive (Donelly, News).

Last week, $14,801.

Guthrie's 'Pinafore' 102G At Greek Theatre in L.A.

Los Angeles, July 24.

The Tyrone Guthrie version of "H.M.S. Pinafore" played to a sellout gross of about $102,000 in seven performances last week at the Greek Theatre here. The attendance was over 30,000.

Danny Kaye, appearing with The Dunhills and Sammy Prager at the piano, began a 13-performance stand last night (Mon.).

'Tiger' Will Open Season At Fred Miller, M'waukee

Milwaukee, July 24.

The Fred Miller Theatre, will open its 1962-'63 season of seven plays Oct. 17 with the Jean Giraudoux drama, "Tiger at the Gates," staged by William Ball. The resident company will include several members of last season's group.

General manager Jack McQuiggan of the Fred Miller says that the subscription goal is 8,000 season tickets, at $17.50 for the seven play schedule.

Singer's Backstage Warmup Room

Among Many Technical Novelty Innovations in New Civic Theatre of South African Capital

By EVELYN LEVISON

Johannesburg, July 24.

With Aug. 27 the scheduled date for the most important entertainment preem in this city's history, builders are busy putting finishing touches to Johannesburg's new Civic Theatre. Forming the nucleus of a comprehensive Civic Center, for which plans are currently being finalized, the building is situated amidst spacious grounds on the Braamfontein Hill, and commands one of the finest views in the city.

Designed by architect Manfred Hermer, whose Alexander Theatre has been a popular playhouse for several years, the Civic Theatre has been erected at a cost of $840,000. The auditorium seats 1,033 — which can be increased to 1,120 when the orchestra pit is raised to floor level.

Stage is 172 feet wide and 60 feet deep, the stage tower 80 feet high. Two mobile stages can be fully mounted in the wings, which extend 48 feet each side of the acting area. They can then be moved on to this area, which varies from 25 ft. to 60 ft. as required, and hydraulically lowered to stage level. The orchestra pit accommodates 75 musicians. Lighting is controlled by a 96-way two-scene panel; the lighting control room, constructed at the back of the auditorium, has a perfect view of the stage. Wiring for broadcasts and for telecasts is built in.

Backstage facilities include showers and bathrooms, also a Green Room with adjoining kitchenette for artists and theatre staff. An innovation is a special warm-up room for singers, soundproof and acoustically identical to the theatre.

Front of house includes foyers on two levels, where general manager Michal Grobelaar intends to hold exhibitions of painting and sculpture, and other displays of public interest, a restaurant off the main foyer overlooks the theatre gardens and city, and will be open to the public even when the theatre itself is closed.

A four-month inaugural festival of all the performing arts has been organized to launch the theatre, starting with an opera season for which conductor Josef Witt and South African prima donna Mimi Coertse will come from Vienna and conductor Franco Patane from Italy. This will be followed by an English and Afrikaans drama season; for the first, Robert Bolt's "A Man For All Seasons," with an as yet unnamed star from abroad in the role of Sir Thomas More, will be presented by the Kushlick-Gluckman management and directed by Margaret Webster. The Afrikaans play will be a translation of Friedrich Durrenmatt's "The Visit."

Johannesburg Operatic and Dramatic Society will stage Frank Loesser's "The Most Happy Fella" as the next attraction, and here again negotiations are under way to import stars for the leads. A season of ballet presented by the Johannesburg City Ballet, and directed by Dudley Davies, formerly of the Royal Ballet and now of Cape Town, will bring Royal Ballet dancers Maryon Lane and David Blair from England to take leading roles in "Coppelia." The South African Broadcasting Corp. will introduce its new conductor Jos Cleber from Holland in "A Festival Of Light Music" which will conclude the opening celebrations, and will feature the South African variety star Eve Boswell as the solo artist.

Peninsula Players Set 2 Tryouts This Summer

Milwaukee, July 17.

The Peninsula Players, a summer stock group at Fish Creek, Wis., has scheduled two tryouts this season. "The Armored Dove," by Nord Riley, will be tested tonight (Tues.) through Sunday (29), and "Garden in the Sea," by Michael Dyne, is set for Aug. 14-19.

"Mister Roberts," opened the season July 7 for the Attic Theatre, at Appleton. Other plays scheduled at the spot include "Majority of One," "Picnic," and "Wonderful Town."

Chi Auditorium Group To Sponsor Culturecast

Chicago, July 24.

The committee seeking to raise funds to restore the old Auditorium Theatre here will be the local sponsor of the closed circuit telecast Nov. 29 of "An American Pageant of the Arts", which Robert Saudek will produce for the National Cultural Center in Washington. The Auditorium Theatre Council has booked the 5,000-seat Arie Crown Theatre for the telecast and will share the proceeds with the National Center.

While the anticipated receipts from both the closed circuit showing and the $100-a-plate dinner to be held in conjunction with it will not nearly fulfill the estimated $3,000,000 needed to restore the Auditorium, ATC expects that the association with the National Cultural Center's cause will give the Auditorium Theatre's fund-raising drive considerable impetus.

The local pitch takes the form that a restored Auditorium would give Chicago and the midwest a cultural showplace of comparable significance to the one in Washington. The house, which is noted for its fine accousties has been dark since 1940.

As reported elsewhere in this issue, the American Shakespeare Festival Stratford, Conn., will sponsor the "American Pageant of the Arts" closed-circuit telecast in the New York area.

D.C. Kids Dance Theatre Starts Tour Next Week

Washington, July 24.

The local Children's Dance Theatre will begin its sixth annual tour next Sunday (29) with two afternoon performances at the New Forum Theatre, Rockaway Beach, N.Y. Thirty performances at 15 summer theatres are scheduled to be played by the troupe, which will end its trek with an Aug. 25 matinee at the Gretna Playhouse, Mt. Gretna, Pa.

The terp operation, of which Erika Thimey is director, is one of the country's few professional dance theatres for children. The program to be offered on tour will run 75 minutes and will feature Rudyard Kipling's "Just So Stories." The company of professional dancers and actors consists of Bonnie Card, Phyllis Distler, Laurie Libkin, Lois Limbert, Robert Tilroe and Gail Waterman.

Original music for the presentation was composed by Evelyn Loehoeffer and the costumes and scenery were designed by children's book illustrator Dagmar Wilson.

London Shows

(Figures denote opening dates)

Affair Strand (9-21-61).
Beyond Fringe, Fortune (5-10-62).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Brush With Body, St. Mart (7-19-62).
Chips With, Vaudeville (4-27-62).
Every Night, Palladium (6-1-62).
Lock Daughters, Mermaid (5-17-62); transfers Aug. 16 to Her Majesty's.
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Midnight, Westm'r (5-4-62).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
Period Adjustment, Wynd. (6-13-62).
Photo Finish, Saville (4-25-62).
Plays for England, Royal Ct. (7-19-62).
Private Public, Globe (5-10-62).
Repertory, Aldywich (12-15-60.
Sail Away, Savoy (6-21-62).
Sixpost, Cambridge (2-9-62).
School for Scandal, Haymarket (4-5-62).
Sound of Music, Palace (3-18-61).
Stop the World, Globe (7-20-61).
Two Stars, Garrick (4-4-62).
War & Peace, Phoenix (6-27-62).
Voice Shem, Royal Strat. E. (7-24-62).
Women, Beware Women, Arts (7-4-62).
Write Me a Murder, Lyric (3-28-62).

CLOSED

Gimmick, Criterion (7-11-62); closed last Saturday (21) after 14 performances.
Jungle Cities, Royal E. (6-14-62); closed June 23 after 12 performances.

SCHEDULED OPENINGS

Fit to Print, Duke of York's (7-25-62).
Premise, Comedy (7-26-62).
Empire Builders, Arts (7-31-62).
Marcel Marceau, Piccadilly (6-13-62).
Say Nothing, Royal E. (8-13-62).
Purple Dust, Mermaid (8-15-62).
Red Roses for Me, Mermaid (9-4-62).
New Man, Strand (9-5-62).
Plough & Stars, Mermaid (9-25-62).

Carol Burnett Panics Fellow Texan Audiences At Dallas Music Hall

By BILL BARKER

Dallas, July 24.

Carol Burnett, playing her native state, continued her record breaking pace last week at the State Fair Music Hall, with seven performances grosisng $89,321, an all-time high for one week in the State Fair Musicals' 21-year history.

The current, second week was an advance sellout by last Friday (20). The Dallas date is the only fortnight stand for the show in its five-city tour, it plays one week each in Detroit and Indianapolis before opening Aug. 22 at the Sands, Las Vegas.

An opening night attendance record was set July 16, with 3,700 fans in the Music Hall, and the San Antonio-born girl received a standing ovation at the curtain of the 120-minute show. Patrons eschewing cheaper balcony seats for higher priced folding chairs on the lower floor boosted the receipts. The average weekly potential capacity take for the 4,120 seats is $84,000 at $4 top and $5 weekend nights.

The "Carol Burnett Show" was produced by Bob Banner Associates, in conjunction with the star's own company, Burngood, Inc., wherein she's partnered with her personal manager, Martin Goodman. Banner, born at nearby Ennis, Tex., and graduated from Southern Methodist Univ. here, is executive producer, with Joe Hamilton the producer.

The comedienne credits State Fair Musicals managing director Tom Hughes with getting this show on the road. The originally planned Julie Andrews-Carol Burnett tour was cancelled because of the former's pregnancy. Hughes contacted Banner and asked that Miss Burnett come here and do a book show if she wouldn't headline alone on the touring show. At his insistence that Miss Burnett perform here this summer, the package was formed.

As smoothly staged here, the performances are an uproar of risible sketches, songs and dances. Miss Burnett racks up a personal score with her various talents: To regular viewers of the "Garry Moore Show" her amusing stints are reprises of her bits on that tv'er—"Princess of Morovia," "The Charwoman" and from the tv special, "Julie and Carol at Carnegie Hall," there are "Meantime," "The Nauseyev Dancers" and "Big D."

The top comics, too, Allen & Rossi, register with fine sketches which they've exposed in tv guestints, such as "The Lion Tamer" and "Peace Corps." A fine supporting assist in the well balanced outing comes from the George Becker Singers and Ernie Flatt Dancers.

Miss Burnett is no stranger here. She played her second (and last) nitery date here in 1957, with a fortnight at the Tree Club, a small privatery. Owner Norwood Ballow had seen her nitery bow at the Blue Angel in N.Y., and signed her for his Dallas spot.

Jack Entratter, entertainment director of the Sands, Las Vegas, catches the Burnett performance here this week, with the problem of cutting the 120-minute click down to an 80-minute show for the Sands run.

Touring Shows

(Figures cover July 22-Aug. 5)

Carnival (2d Co.)—Philharmonic, L. A. (23-28); Auditorium, Denver (31-4).
Come Blow Your Horn (2d Co.)—National, Wash. (23-4).
Irma La Douce—Biltmore, L. A. (23-4).
Mary, Mary (2d Co.)—Geary, S. F. (23-4).
My Fair Lady (2d Co.)—Queen Elizabeth, Vancouver (24-28); Auditorium, Portland (30-4).
Sons of Norway—Curran, S. F. (23-4).
Sound of Music (2d Co.)—Shubert, Chi (23-4).
Unsinkable Molly Brown—Fisher, Det. (23-4).

Scheduled B'way Preems

La Belle, Plymouth (9-18-62).
Affair, Miller's (9-20-62).
There Must Be a Pony, Cort (9-27-62).
Banderol, Music Box (10-9-62).
Virginia Woolf, Rose (10-13-62).
Seldom and Son, Belasco (10-15-62).
Mr. President, St James (10-20-62).
Night Life, Atkinson (wk. 10-21-62).
Fun Couple, Lyceum (10-22-62).
Beyond Fringe, Fortune (5-10-61).
Calculated Risk, Ambass. (10-31-62).
Step on a Crack, Barrymore (11-8-62).
Nowhere to Go, Winter Gard. (11-10-62).
D'Oyly Carte, Center (11-13-62).
Little Me, Lunt-Fontanne (11-17-62).
Lord Pengo, Royale (11-19-62).
Harel-Lonsdale, Plymouth (11-29-62).
Counting House, Biltmore (12-12-62).
School Scandal, Majestic (wk. 1-21-63).

Asides and Ad Libs

Phyllis Thaxter, who withdraws July 28 as costar of "Take Her, She's Mine," will vacation the rest of the summer at her mother's home in Portland, Me., but will spend some time in nearby Ogunquit, where her 16-year-old daughter **Susan Aubrey** is an apprentice at the Playhouse . . . **Mike Linz,** who's partnered with **Stan Fuchs** in the Lobster Restaurant, N.Y., is back on the job after a week's vacation in the Adirondacks, but he'll be off again next week . . . Broadway producer **Alexander H. Cohen** is back in town after a quick trip to London.

Legit-tv comedian **Billy De Wolfe,** who recently starred in "Bye Bye Birdie" at the Lakes Region Playhouse, Gilford, N.H. revealed that after a New England vacation he will go to London to direct the West End production of "How to Succeed in Business Without Really Trying" . . . **Hugh Walker,** managing director of the O'Keefe Center, Toronto, is motoring to the Coast to attend the annual convention of the Arena Managers Assn. in Seattle. His wife and three daughters are accompanying him on the combination vacation trip of three-four weeks.

Former production assistant **Jeanette Kamins** and her brother **James Kamins** are full-timing the authorship bit. Miss Kamins has a novel, "Everything But a Husband," due for fall publication by St. Martins Press. Her brother's play, "A Bag Full of Cripples," was presented July 7 through last Saturday (21) by the Playwrights Showcase Theatre, New Orleans . . . The souvenir program for "A Funny Thing Happened on the Way to the Forum" features photos of the six nifty looking showgirls on the back cover, so program publisher **Kal Efron** has the boy selling the books in lobby hold them up with the reverse side displayed. The show is at the Alvin Theatre, N.Y.

Broadway pressagent **Walter Alford,** attending the opening July 10-11 of the Festival of Two Worlds at Spoleto, Italy, spotted legit manager **William Liebling** and his agent-wife **Audrey Wood,** Actors Studio director **Lee Strasberg** and producer **Lyn Austin** at the preem of the new **Tennessee Williams** play, "The Milk Train Doesn't Stop Here Any More," and actors **Elizabeth Taylor, Richard Burton, Roddy McDowall, Zachary Scott** and **Ruth Ford** (**Mrs. Scott**), and CBS executive **Hubbell Robinson** and film-tv producer **Martin Manulis** among the first-nighters at the production of the Rossini opera, "Comte Ory."

Nathan Cohen, entertainment editor-drama critic of the Toronto Star, is covering the Vancouver Arts Festival, after which he'll attend the Seattle Fair and then go to San Francisco and Los Angeles. He's due back in Toronto in six weeks. After 10 years on the air, Cohen's tv series, "Fighting Words," ended last week . . . The Samuel French agency has just published paperback editions of "Handbook for Theatrical Apprentices," sub-billed "A Practical Guide in All Phases of the Theatre," by **Dorothy Lee Tompkins,** at $1.75, and acting editions of "Take Her, She's Mine," by **Phoebe** and **Henry Ephron;** "Advise and Consent," **Loring Mandel's** dramatization of **Allen Drury's** novel; "Purlie Victorious," by **Ossie Davis;** "Daughter of Silence," by **Morris L. West,** and "A Cook for Mr. General," by **Steven Gethers,** at $1.25 each.

Shows Abroad

The Gimmick

London, July 12.

Charles Ross & Ryck Rydon in association with Louis Ellimann, presentation of a comedy in three acts (six scenes) by Joseph Julian. Staged by Charles Ross; decor, Neil Hobson; lighting, Robert Clinton. Stars Dave King, Ursula Howells, Tsai Chinn. Opened July 11, '62, at the Criterion Theatre, London; $3 top.

Alva Newton	Dave King
Gaby Lee	Tsai Chinn
Katie Newton	Ursula Howells
Mrs. Martini	Pamela Manson
Mailman	Cyril Wheeler
Policeman	Denzil Ellis
Police Sergeant	Patrick Parnell
Del Rio	Donald Sutherland
Mr. Zoller	David Lander
Visitor	David Lawton

Written by an American, with a Fifth Avenue setting, "The Gimmick" has come to the West End some considerable time after it first went on tour. Presumably some work has been done on this farcical comedy in the interval, but to little avail. It is a sad, contrived and witless piece.

The title refers to an advertisement placed in a New York paper by an advertising man turned would-be playwright after his wife has complained because there's no money left to pay the bills. "Send me a dollar," he demands in his ad, and thousands of impulsive people obey the command.

Instead of happiness, however, the newly-found wealth leads to a trail of complications. The wife considers it dishonest and wants him to take another job in advertising. The attractive Chinese girl renting a room in the apartment feels that he needs a mistress as a status symbol, and the landlady calls the police.

The author, Joseph Julian, has taken a slim basic idea and tried to extend it to a full length comedy by introducing contrived and trival nonsense. It just doesn't work, for a three-act show needs more substance.

Not even a talented comedian like Dave King, a charming actress like Ursula Howells or the provocative Tsai Chinn can help much. As stager, Charles Ross has tried to gloss over the deficiencies of the script by speeding up the action, but that doesn't work, either. An adequate apartment set has been designed by Neil Hobson, with enough doors to facilitate the comings and goings required for the farcical plot. *Myro.*

Himmelrikets Nyckiar (Keys to the Kingdom of Heaven)

Uppsala, Sweden, June 25

Slottsspelen presentation of five-act (36 scenes) drama by August Strindberg. Staged by Stig Ossian Ericson; sets, Vanja Brunnell. Stars Bengt Eklund, Olof Bergstrom, Sture Ericson, Pia Baeskstrom, Sven Magnusson, Haakan Serner. Opened June 21, '62 at Slottspelen, Uppsala, Sweden; $2.50 top.

"The Keys to the Kingdom of Heaven," a previously unperformed Strindberg play, has just been premiered on the soft hillside of the 16th century castle that overlooks the university town of Uppsala, less than 50 miles north of Stockholm.

The five acts of "The Keys to the Kingdom of Heaven" are divided into 36 scenes and require numerous changes of scenery. The play also calls for a large cast. These are two of the main reasons why the play has never been performed earlier. Not only does it require the many changes of scenery, but these changes are often difficult to carry out. Strindberg conceived them as transformations rather than changes.

The drama centers on the wanderings of a locksmith who meets the aged St. Peter. The holy man has misplaced the keys to heaven. When the locksmith says he cannot make new keys until he finds the lock, the two go off in search of the gates of heaven. They meet Don Quixote and Sancho Panza, as well as Bluebeard, who has married Lady Macbeth, and an aged Romeo and Juliet, Hamlet and Ophelia, Tom Thumb and Cinderella among others. In the end the locksmith learns that there is no easy road to heaven.

Unlike most of Strindberg's works "The Keys to the Kingdom of Heaven" reveals the author's imagination and burlesque humor. It also illustrates his search for new dramatic forms that would reveal a subjective, inner world. But it lacks his normal concentration.

The drama is not one of Strindberg's better works, but is primarily interesting as a link in his development as a playwright. *Fred.*

Leon Ames and **Mercedes McCambridge** will costar in "Black Eyed Susan," opening Aug. 7 at Music Box Theatre, Hollywood.

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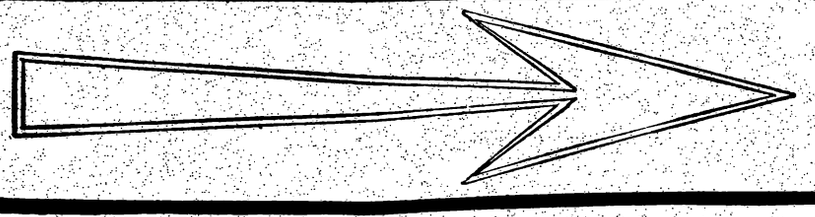
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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos. Contact Linda Otto above number.

"Hot Spot" (MC) Producers, Robert Fryer & Lawrence Carr with John Herman; production associate Robert Linden (400 E. 59th St., N.Y. 22, N.Y.; Apt 9-D. Available parts: leading man; middle 30's ruggedly handsome, cynical with dry sense of humor and comedy, must sing; man late 20's, native houseboy, sing-dance. Caucasian features, boasting but likeable, comedian; femme, middle 20's, native with Caucasian features, attractive, intelligent, bossy, singdance; man, small, shy, sympathetic, sings; man comic Russian diplomat, large, blustering, singdance; man, middle 20's, intellectual, Boy Scout leader type, worrier, sing-dance; Congressman, middle aged, pompous, Mass. accent, broad comedy role; man, leading tv commentator; man, middle 40's, distinguished; man, middle aged, "take charge" type, comedy actor. Preliminary casting at present, mail photos and resumes to producers, c/o production associate, at above address; do not phone or visit.

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5555). Available parts: femme, 60's, Ann Southern type, legit voice; femme, 60's, Sophie Tucker type, must sing. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Michael Kasdan, through agents only.

"Moon Besieged" (D). Producer, Lorin E. Price (152 W. 42d St., N.Y., LA 4-6666). Available parts for men, late teens-early twenties, who can play the guitar, recorder or bango and can act. Casting thru agents and accepting photos and resumes by mail ony. Do not phone or visit. Mail to producer at above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Widow Paris" (MD). Producer Melvin Parks (1429 Madison Ave., N.Y.). Casting to begin in November. A mixed cast of Negro and white singers-dancers-actors. Accepting photos and resumes by mail only. Do not phone or visit.

OFF-BROADWAY

"Lady Killer" (MC). Producer, Lance Barklie (154 Bleecker St., N.Y. 12; OR 6-2623). Available parts: corpulent, lusty, actor-singer, move well; femme, a serving wench, cockney; actress to play six different femmes, must be proficient in dialects; court fool, dancer-actor, tenor; actor to play several different men, proficient in dialects. Mail photos and resumes to producer at above address, Do not phone.

"Sitting Ducks" (MC). Producer, Lance Barklie (154 Bleecker St., N.Y. 12; OR 6-2623). Available parts for three actors and three actresses, age 25-35, must sing-act-dance, have good timing, good sense of comedy and broad farce. Mail photos and resume to producer at above address, do not phone.

"South of Heaven" (MD). Producer, Lance Barklie (154 Bleecker St., N.Y. 12; OR 6-2623). All Negro cast. Available parts: leading lady, 40's, Ethel Waters type, strong legit voice; leading man, early 20's, young Belafonte or Poitier type; femme, comedy lead, 30's, Butterfly McQueen type; man, 40's, likeable villain; boy, 12-16, wild precocious; ingenue, soprano, pretty. Mail photos and resumes to producer at above address. Do not phone.

"We're Civilized" (MC). Producers, Rendell Productions (1545 Broadway, N. Y.; CI 6-7140). Available parts: man, Negro, old, withered, fanatic; femme, Negro, withered, repulsive; man, Negro, active, intelligent, mute; femme, white, late teens; man, 30-40, white, tall, distinguished Bostonian, movie director; femme, white, good natured actress, likes men, sings well; femme, white, leading lady replacement, self centered, good singer-dancer; man, white, pilot, Harvard football star; man, rangy Texan, outdoor virile type, good singer, drawl; man, co-pilot, amateur magician, young, good-natured, sings; several native dancers-singers. Mail photo and resumes to Dave Lipsky c/o producers at above address. Do not phone.

TOURING

"Carnival" (MC) Producer, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Bus and Truck tour to open in October. All parts available. Mail photos and resumes to producers at above address. Do not phone or visit.

Music Fairs. Producers, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Available parts for male and femme singer-dancers as replacements in various stock tuners. Mail photos and resumes to producers at above address. Do not phone or visit.

"Musical Theatre—USA" (MC). Producer-director Jack O. Brooks (Musical Theatre—USA, c/o National Publicity Associates, 1545 Broadway, N. Y., 36, N. Y.). Equity and AGVA. Seeking performers who can double on musical instruments, including piano. Available parts: male and femme dancers; tenor and mezzo-contralto with strong chest voice. Producer is accepting photos and resumes at room 409 c/o above address, do not phone.

National Repertory Theatre Foundation (322 E. 50th St., N. Y.; PL 2-5640. Producers, Michael Dewell & Frances Ann Hersey; director, Jack Sydow. Auditions in early September for actors with training in classic theatre, speech and movement. No one need apply whose work is known to the producers and director. Tours under the auspices of ANTA. Mail photos and resumes to casting director, c/o theatre, at above address.

Overseas Tour. Producer, Harry Hirsch for American National Theatre & Academy (1545 Broadway, N.Y. 36, N.Y.). Available part for pop singer, preferably femme, must speak and sing French fluently, to perform and M.C. a musical show to tour Africa under State Dept. sponsorship. Contact producer at above address.

"Thousand Clowns" (C). Producers, Fred Coe & Arthur Cantor. Stage manager, George Thorn (Eugene O'Neill Theatre, 230 W. 49th St., N.Y.; OX 5-9262). Available part for boy, 10-12, to play the nephew in a touring company. Contact the stage manager at above number or write him c/o the theatre for an appointment.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

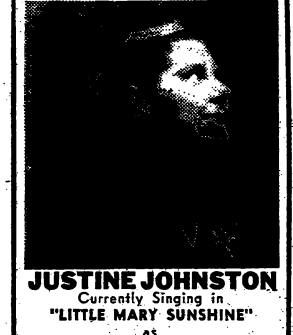
Cabaret

Latin Quarter. (200 W. 48th St., N.Y.; CI 6-1735). Showgirls, with or without experience, currently being sought. Interviews are being held afternoons daily at the club.

Miscellaneous

Dell Publications. (750 Third Ave., N.Y.; YU 6-6300 ext. 319). Available parts: femme, 16-25, attractive, expressive faces; men, 20-35, actors, rugged physically, husky. Both parts for magazine illustrations. Phone Barbara Marks for appointment at above number.

"This Was Burlesque" (R). Producer Michael P. Iannucci (c/o Casino East Theatre; 12th St. & 2d Ave., N.Y.; YU 2-6611). Auditions Wednesdays for experienced femme dancers: 5 p.m. for jazz, ballet and tap dancers; 5:30 p.m. for tall, pretty showgirls with sexy figures; 6 p.m. for strippers, also well-proportioned. All applicants bring bathing suit and contact Ann Corio at the theatre.



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Subsidy for Concert-Opera

Using the new foundation chi-chi term of "internship" to signify subsidized on-job training, the Ford Foundaton revealed last week that it has put 22 future concert-operatic management candidates on the cuff for a year. Each student manager gets $5,000, plus $500 for each dependent child, plus travel to the job. Here are the recipients and their sites of learning:

Paolo A. D'Alessandro	Providence	Lyric Opera, Chicago
Charles L. Burns	Chicago	New York Philharmonic
Bryan E. Clark	Centeraach, N. Y.	Arena Stage, Washington
Lyle Dye	New York	U. of California (Los Angeles)
David Tausig Frank	Harrisburg, Pa.	Mummers Theatre, Oklahoma City
Robert E. Gustavson	Minneapolis	San Diego Old Globe Theatre
Edward C. Hankenson	Magee, Miss.	San Francisco Opera
Ruth Marie Hider	Binghamton, N. Y.	Washington Opera Society
Ellen C. Kaplan	Kansas City	Alley Theatre, Houston
Charles L. Kephart	Salina, Kan.	Mummers Theatre, Oklahoma City
Laurence Maloy	New York	Metropolitan Opera
Leslie A. McAllister	New York	Cleveland Play House
H. G. McNally	Houston	Alley Theatre, Houston
K. Millard Myers	Boston	Actor's Workshop, San Francisco
Styrk Orwoll	Chicago	Cincinnati Summer Opera
Robert C. Pasolli	Glen Rock	Tyrone Guthrie Theatre, Minneapolis
William Stewart	Miami	American Shakespeare Festival Stratford, Conn.
Ian Strasfogel	New York	New York City Opera
Arnold W. Walker	Minneapolis	Minneapolis Symphony
James E. Walsh	New York	Metropolitan Opera
Albert K. Webster	Cambridge,	Baltimore Symphony
J. Wesley Ziegler	Hamden, Conn.	Arena Stage, Washington

Wants Scot Theatre Subsidy

Sees Stage Activity in Hamburg, Denmark and Sweden As Evidence How Gov't Support Helps Nat'l Art

Glasgow, July 17.

Subsidizing of municipal theatres in both Edinburgh and Glasgow, with resident companies that could produce performances of high quality by international standards, has been suggested here by Douglas Young, author and Scot nationalist, as a solution to the problem of a national theatre. He argued that the city of Hamburg, not very different in population and wealth from Glasgow, last year put on some 50 operas, half a dozen of them new productions, and all by a municipal effort.

"In theory, a municipal theatre in Glasgow and another in Edinburgh, with a noble emulation between them, might provide a richer feast of drama for the Scottish people than one national body operating in the two cities," said Young. He called for the provision of theatres flexible both in their auditoriums and staging arrangements. Houses expansible from around 800 seats to perhaps 1,200 would be reasonable, he suggested.

In a survey of the theatre scene, he suggested, the provision of theatres for plays ought not to be mixed up in the long-term policy with the erection of much larger multi-purpose auditoriums that could stage operas during the season and be available for the greater part of the year for conferences, exhibitions, etc.

Denmark, he noted has such large-scale multi-purpose structures in places no bigger than Aalborg, Aarhus and Odense. In Copenhagen, private enterprise had recently built the Falkoner theatre, with maximum seating for 2,139, reducible to 1,511.

As examples of Continental enterprise, Young recalled how Denmark had had a national theatre since 1722, and Sweden for almost as long. He added: "The Swedes have also had for a generation a State Touring Theatre, Riksteatern, which goes to all parts of the country, having a government subsidy of some $360,000. It employs about 250 actors to give 2,000 performances a year in 400 places to 60,000 persons."

For Scotland, he said, a national theatrical policy might parallel to some extent the activity of the Scottish National Orch, to which public response had increased in the past three years by 24% until, in the current season, attendances were reported to be running at about 86% of hall capacity.

In drama there was a growth of interest in schools and universities. At St. Andrews University there was a plan to build a theatre when re-housing the Arts Faculty.

According to Young, if one thought of a Scottish National Theatre as a splendid up-to-date building, complete with restaurants, car parks and helicopter stations, and if there was to be only one such building ever, there is a good case, on demographic grounds, for having it sited in Glasgow.

Scotland, he suggested, might learn something from the Australian Elizabethan Theatre Trust, which sponsors trial productions of new plays by Australian authors in stages the best of them through its small independent theatres and two permanent professional repertory companies, one of which was jointly sponsored by the University of Melbourne.

Just as their National Gallery had its Raeburns and Mactaggarts beside its Grecos and Vermeers, so theatre in Scotland should have a healthy national infusion in the international amalgam.

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Anything Goes, Orpheum (8-15-62).
Blacks, St. Marks (3-4-61).
Brecht on Brecht, de Lys (1-3-62).
Fantasticks, Sullivan St. (5-3-60).
Hostage, One Sheridan Sq. (12-12-61).
Little Mary, Players (11-18-59).
Oh Dad, Poor Dad, Phoenix (2-26-62).
Portrait-Monks, Martinique (3-28-62).
Premise, Premise (11-22-60).
Wilder Plays, Circle in Sq. (1-11-62).

CLOSED

Rosmersholm, 4th St. (4-11-62); closed last Sunday (22) after 119 performances.

SCHEDULED OPENINGS

Connection, Living Theatre (7-31-62).
Gilbert & Sullivan, Actors (8-7-62).
Streets Confusion, Rodale (9-5-62).
Man Is Man, Living Theatre, (9-6-62).
B. Fenstermaker, Sher. Sq. (9-17-62).
Man's a Man, Masque (9-18-62).
Harlot's House, 41st St. (wk. 9-30-62).
Ten Nights in Barrom, Mews (10-1-62).
We're Civilized, Jan Hus (11-8-62).



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The Judson Poets' Theatre will hold casting for male roles in C.V.J. Andersons play **"THE EXECUTIVES"** A Satire on Madison Avenue On Thurs., July 26; Fri., July 27; Sat., July 28 8:30 P.M. at Judson Memorial Church 59 Washington Square So., New York For further information call GR 7-0351 There will be no remuneration.

Legit Bits

Sam Zolotow, recovering at home from surgery for the removal of a kidney stone, is due back on the legit beat for the N.Y. Times sometime next month.

British comedienne **Anna Quayle**, lead femme in the London production of "Stop the World—I Want to Get Off," will repeat that assignment in the Broadway production of the musical, in which **Jennifer** and **Susan Baker**, 17-year-old British twins, will also appear.

Walter Kelvin and his wife, **Mary-Alice Wunderle**, are appearing with **Dan Dailey** in "Guys and Dolls" at the Westchester Town House Dinner Theatre, Yonkers, N. Y.

Leesa Troy, understudy for the role of Morgan Le Fey in "Camelot," is also again covering the lead femme role of Guenevere, taken over recently by **Janet Pavek**.

Clive Revill will portray Fagin in the Broadway production of "Oliver."

Frank Schofield is touring the summer theatre circuit with **Nancy Walker** in "Everybody Loves Opal."

Plans for the new Actors Studio Theatre to produce **Edward Albee's** "Who's Afraid of Virginia Woolf?" have been scrapped and the play is now scheduled for Broadway presentation by **Richard Barr** and **Clinton Wilder**, who intend opening it Oct. 13 at the Billy Rose Theatre, N.Y. The production, which **Alan Schneider** will direct, is to be designed by **William Ritman**.

Broadway producer-pressagent **Arthur Cantor** and legit general manager **Joseph Harris** will present the **Bill** and **Cora Baird** Marionettes on Broadway this year in a Christmas week presentation of a full-length puppet show, "A Trip to the Moon."

Kay Medford will appear in the Broadway production of "In the Counting House."

The New Repertory Theatre Co. has "Off Shore Island," a new play by British novelist **Marghanita Laski**, scheduled for inclusion in its upcoming repertory season at the Masque Theatre, N. Y.

Warner LeRoy, operator of the York Theatre, N.Y., denies reports that the off-Broadway showcase is switching from legit to films.

The Ohio Community Theatre Assn. will hold its 10th annual convention in Columbus next Sept. 22 and 23.

Andre Goulston will be associated with **Jay Julien** in producing "The Fun Couple" on Broadway.

J. I. Rodale, author, playwright, publisher, producer and now theatre owner, has established the Rodale School of Theatre Arts at his new off-Broadway Rodale Theatre as a cuffo-admission center where actors can train, work and experiment.

Bruce Gordon, the Frank Nitti of "The Untouchables" television series, has been set for a featured mobster role in the upcoming Broadway musical, "Nowhere to Go But Up," for which **Ronald Field** will be choreographer.

Israeli rights to **Esther Kaufman's** "A Worm in Horseradish," have been optioned by **Meir Selzer**, who intends translating the play for a September opening in Tel Aviv.

David Hays is set designer for "In the Counting House."

Donald Madden will have a featured role in "Step on a Crack."

Agnes Moorehead will be one of the femme leads in "Lord Pengo."

Keith Baxter will appear in the Broadway production of "The Affair."

Uta Hagen has been set for a starring role in "Who's Afraid of Virginia Woolf?"

Janet Frank has replaced **Liz Lemkin** in "Camelot."

Paul Gregory's J-Bell Productions has acquired the U. S. rights to the "War and Peace" adaptation, which opened recently at the Phoenix Theatre, London. Gregory plans producing the play for a 40-week tour beginning in the fall of 1963.

Robert Alvin will direct "Ten Nights in a Barroom," which **John Savoca** and **Marcia Taradash** are producing for a scheduled Oct. 1 opening at the Greenwich Mews Theatre, N. Y.

A simultaneous Broadway and off-Broadway opening of **Milton Erskine's** "A Turn of the Key" has been announced for next October with the Main Stem presentation to be produced by **Maude Franchot** on a budget of $80,000 and the other edition to be produced on a budget of $15,000 by **Gigi Cascio**, co-owner of the Sheridan Square Playhouse in Greenwich Village.

Glenda Farrell will costar opposite **Bert Wheeler** in The Gift Horse."

Anthony Quinn and **Margaret Leighton** will costar in **David Merrick's** Broadway presentation of "Tchin-Tchin," adapted by **Sidney Michaels** from the French play of the same title by **Francois Billetdoux**. The play, which Merrick intends opening on Broadway in October, will be staged by **Warner LeRoy**, an off-Broadway producer-director and owner of the York Theatre, N. Y. Another adaptation of the work by Willis Hall has been presented in London.

Gordon Barry is production stage manager at the Happy Medium Theatre Club, Chicago, for "Put It in Writing," for which **Danny Newman** is local press-agent, **Arthur Cantor** national p.a., **M. J. Boyer** assistant to producer **Robert Weiner**, and **Micki Kobb** assistant to costume designer **Bill Belew**.

The television-to-stock talent roster this summer includes **Allen Ludden** and **Betty White**, costarring in a package of "Critic's Choice."

"Toys in the Attic" will open Aug. 14 for a six-week run at Players' Ring Theatre, Los Angeles.

Vermont Okays Caravan

Montpelier, Vt., July 24.

The Caravan Theatre, Inc., of Dorset, has been granted a charter by Secretary of State Howard E. Armstrong to produce stage plays, pageants and present concerts.

The incorporators were listed as Fred Carmichael, Patricia R. Carmichael and Susan M. Richardson, of New York City, and Sidney J. Meachem and Robert T. Wrisley, of Dorset.

'Murder' Script Contest Cued to Strawhat Show

A "Write Us a Murder" playwriting contest is being conducted by the Penisula Players, Fish Creek, Wis. The contest, which ends next Aug. 15, was launched as a tie-in with the summer theatre's recent production of "Write Me a Murder."

Murder-mystery plays submitted in the competition to the Peninsula Players will be forwarded by the spot to the Laurence Henry Co., of which Penninsula producer James B. McKenzie is executive vice-president. The Laurence (Feldman) Henry (Weinstein) firm operates the Westport (Conn.) Country Playhouse with McKenzie as coproducer, the Paper Mill Playhouse, Millburn, N.J., and the Mineola (L.I.) Playhouse.

McKenzie, whose actress-wife, Jeanne Bolan, is associated with him in the operation of the Fish Creek theatre, will supervise the judging of the scripts and those selected are to be optioned for future production.

Off-Broadway Review

The Tempest

N. Y. Shakespeare Festival presentation of Joseph Papp revival of a drama in two acts by William Shakespeare. Staged by Gerald Freedman; scenery and lighting, Ming Cho Lee; costumes, Theoni V. Aldredge; music and songs, David Amram; choreography, Donald McKayle. Opened July 16, '62, at the Delacorte Theatre, Central Park, N.Y.; free admission.

Cast: Mart Hulswit, Jack Delmonte, Ted D'Arms, Abe Vigoda, Mitchell Ryan, Lou Gilbert, Michael Baselon, Kathleen Widdoes, Paul Stevens, Robin Gammell, James Earl Jones, Richard Jordan, Mitchell, Nestor, Ken Jenkins, John Heffernan, Charles Durning, Karen Black, Shirley Chester, Tamie Laurance, John Battista, Alan Becker, Art Berwick, Raymond Carlso, Willia, Devane, Harry Kaiserlian, William O'Smith, Takako Asakawa, Harriet Clifford, Esta McKayle, Don Martin, Charles Moore, Thelma Oliver, Pearl Reynolds, Ella Thompson, Sylvia Waters, Dudley Williams.

Visually, the N. Y. Shakespeare Festival's "The Tempest" is dazzling. The tricks of stagecraft have been employed to delight audiences. Balls of fire fly overhead, representing Ariel, while Miranda sleeps three feet off the ground, and actors appear and disappear through trap-doors as if by magic. But gimmicks alone do not make a satisfying evening of Shakespeare, and they cannot conceal the fact that the play itself is inadequately performed.

Under Gerald Freedman's direction, the meaning and beauty of Shakespeare's poetry take second-place to the vigorous staging. The production is loud, imaginative and athletic, but the vitality is excessive. Often the lines cannot even be heard, let alone savored. And the actors are so concerned with the innumerable bits of business and theatrical gimmicks that they fail to do justice to the text.

Only Kathleen Widdoes as Miranda and Richard Jordan as Ferdinand are successful. Their scenes together, despite the too-cute staging, are winning and enchanting. James Earl Jones, is palpably wrong as Caliban. He does little but slobber and stick out his tongue. Caliban is certainly a repulsive creature, but there is also both humor and pathos in his lines, aspects that are lacking in Jones' performance.

Paul Stevens, as Prospero, suffers most from the raucous staging. Although he is effective at times, he cannot hold the audience's attention when others on stage are yelling, writhing or mugging.

Ariel, as played by Robin Gammel, is always an earthbound mortal rather than a supernatural sprite. Lou Gilbert is an inept Gonzalo, and although John Heffernan and Charles Durning are occasionally amusing as Trinculo and Stephano, their performances become tedious.

The evening's chief assets are the costumes by Theoni V. Aldredge and the sets by Ming Cho Lee, which evoke audible enthusiasm from the spectators. The elaborate production is one that children would probably enjoy, but this "Tempest" is more glitter than gold. *Kenn.*



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Triangle's Own Distrib

Formation of a Triangle Circulation Co. to handle distribution of TV Guide, Seventeen and Official Detective magazines, was announced with headquarters to be set up in Radnor, Pa.

The circulation field staffs of the three mags will be combined under the direction of David Lichtenberg, TV Guide circulation director. William Golden, circulation manager of Seventeen and O. cial Detective, and Joseph M. Scully, circulation manager of TV Guide, will continue in those posts.

Albany Times-Union Posts

Mrs. Cathryn McCune, sister of Inez Robb, nationally-syndicated columnist, and formerly on the staff of the Memphis Commercial Appeal and of the Press-Scimitar, has been appointed women's editor of the Albany Times-Union. She succeeds Mrs. Joan Thompson, who resigned due to ill health.

Coincident with the appointment of Mrs. McCune, managing editor Jack Leary revealed two promotions. Stan Levine, 41, a member of the Times-Union for 21 years, was named news editor, and Tom Cunningham, 32, who started as a copy boy in 1953, was advanced to sports editor.

Apache...weekly

Jicarilla Apache Indian Tribe of New Mexico recently introduced a biweekly tabloid for tribal members living on the 7,000-acre reservation.

Tribal council subsidizes the sheet, which is printed in Pagosa Springs, Colo., and distributed cuffo every other Monday to 630 families on the reservation.

Publication covers activities on the reservation, and hopes are that it'll eventually become a weekly. Redmen also figure there will soon be enough revenue for the sheet to be self-supporting, through advertising.

Mary Lynch of Dulce, N. M., a Jicarillo Apache Indian, is editor, reporter, photographer, advertising manager and circulation director for paper called Jicarilla Chieftain. She graduated from Santa Fe Indian School in 1956 and is a native of the reservation.

The Wall St. Breaks

Among the literati postmortems on that recent "black Monday" are two pleasant footnotes, from divergent viewpoints.

Richard Baron, president of Dial Press, was reading a financial book manuscript for fall publication and was so impressed with his author's predictions of the potentially thin market that he sold out all his common stocks before the debacle.

Hawthorn Books' prexy Ken Giniger sold out a block of his holdings for another reason—he's buying an expensive co-op apartment in Manhattan and needed a quick bundle.

Robert Frost's Doubletalk

Robert Frost, the 88-year-old poet, told students at Middlebury (Vt.) College's Bread Loaf School of English that he had been doing some space research lately.

"Someone in Washington," he said, "wants me to do something about glorifying America — something about the Space Age.

"The glory of it is that we're making promethean defiance against the unknowable — space. That's glorious — and that's as far as I go."

More New Books

Number of books released in West Germany, including West Berlin, climbed in 1961 to a new high of 23,132, which is 608 titles more than in the previous year.

Percent of books in the various categories remained just about the same, according to the German Book Industry Assn. Books about law, medicine and nature dropped slightly, while percentage-wise a few more publications appeared in the categories of school books, atlases, and charts.

Belles-lettres, a category which comprised 5,296 titles, also was up 1.2% over the previous year.

Newspapermen Books

Will Fowler titles his memoir of his father, Gene Fowler, "The Young Man From Denver," which Doubleday is bringing out in November.

"The Autobiography of Jack Woodford" is that newspaperman's tag for his book, for Doubleday, which also has on its roster Joe (American Weekly) McCarthy's "In One Ear"; "The Grantland Rice Award Prize Story Sports Stories," edited by Robert Smith; Lucius Beebe and Charles Clegg's "When Beauty Rode The Rails," another book on their pet subject of early railroading; the James D. Horan (asst. m.e. of the N.Y. Journal-American) book on "Desperate Men"; Burton K. Wheeler's autobiog, "Yankee From The West," in collaboration with Paul F. Healy, of the Washington Bureau of the N.Y. Daily News.

Anne Bernays' Novel

Anne Bernays, daughter of the paterfamilias of public relations, Edward L., is the author of a novel due out Sept. 7 via Doubleday. "Short Pleasures" tells in first person of an overprivileged childhood and drift toward betrothal to an amiable jerk.

Meanwhile the author, now Mrs. Justin D. Kaplan, has just become mother of a daughter in Cambridge, Mass.

$60 for 'Honorary' Tag

From Lindau, West Germany, there comes to writers and professors in the United States occasional "invitations" to become Life Fellows at $60 in the International Institute of Arts and Letters. Nobody has been able to discover what person or persons is behind the group. Incorporation in Switzerland is claimed but the Swiss Government disclaims all knowledge but has been forced to handle the volume of inquiries from the U. S. via mimeograph handout.

Meanwhile the Authors Society in Britain, the Authors Guild here, the American Assn. of University Professors and other organizations have issued warnings to their memberships against these invitations to "honorary titles." For the $60 the individual is granted the right to append after his name the initials: F.I.A.L.

Nothing 'Scotch' Here!

The publication of the Scottish National Dictionary has now reached the half-way mark, but rising costs have made it necessary to raise $240,000 to complete it. The dictionary, whose compilation was begun in 1929, has now been raised in price three times. Its original cost of $45 was upped to $60, then $90, and is now $120.

The issue of Part 1 of Volume 6 has brought the record of the Scot language to letter "M."

The new price will just cover costs. Salaries of the staff and general running expenses will still have to be met from grants and donations.

Play on 'Sensational' Press

Alastair MacTavish Dunnett, editor of The Scotsman, Edinburgh, is author of a new play, "Fit to Print," opening with Sir Donald Wolfit in the lead at the Duke of York's Theatre, London, July 25. Play concerns a fictitious situation which Dunnett experienced in real life, having been editor of the Daily Record, Glasgow, when it was taken over by the Daily Mirror organization. In the play a respectable daily newspaper of integrity is suddenly taken over by a group who deal in sex and sensation. The new owners find that news may not make circulation, but that bosoms do, and the methods of the sensational British Press are dramatically exposed.

Sir Donald Wolfit plays the man who has to reorganize the paper. Others in the cast include Basil Henson, Ewan Roberts, Charmian Eyre and Valerie Bell. Play will be directed by Norman Marshall, with setting by Reece Pemberton.

Galaxy's Expansion

In the first step of an expansion program, Galaxy Pub. Corp. prexy Robert M. Guinn has appointed Sol Cohen publisher of Galaxy and If. Both science fiction magazines are now 12 years old.

Cohen was assistant to the president of Ace Books and before that with Hillman, as v.p. and publisher of the Hillman paperback line, and v.p. and circulation director of Avon Books.

'The 8th Art'

Saturday Review's Robert Lewis Shayon has edited "The 8th Art: 22 Views of Television Today" which Holt will publish in October.

Among the contributors to this anthology are Leo Rosten (audiences), Marya Mannes (pro-tv), Rowland Evans Jr. (tv as a tool of politics), Igor Stravinsky, Tyrone Guthrie and George Balanchine on tv's pro-music impact; Eugene Burdick, Alan Pryce-Jones (British tv), Frank Gifford (sports), Walter Cronkite (news), Gilbert Seldes (critical appraisal), etc.

Publishing Stocks

(As of July 24, closing)

Allyn & Bacon (OC)	22½	—1½
American Book (AS)	45	—1½
American Heritage (OC)	8¾	— ¼
Book of Month (N.Y.)	22½	— ½
Conde Nast (N.Y.)	9⅝	+ ⅝
Crowell Collier (N.Y.)	23	+1¼
Curtis Pub. (N.Y.)	7⅝	— ¼
Ginn & Co. (N.Y.)	19¾	+1½
Grolier (OC)	27½	—1
Grossett & Dunlap (OC)	10	— ½
Harcourt Brace (N.Y.)	22¾	+1
Hayden Pub. (OC)	5¼	— ¼
Hearst (OC)	26	+1
Holt, R&W (N.Y.)	22½	—1
L.A. Times Mirror (OC)	28	
Macfadden Bartell (AS)	2¼	+ ¼
McCall (N.Y.)	18⅛	— ⅛
McGraw-Hill (N.Y.)	23	— ⅛
Nat'l Per. Pub. (OC)	9¼	
New Yorker (OC)	78	—1
Pocket Books (OC)	8¾	— ⅛
Prentice Hall (AS)	29⅝	— ⅞
Ran'm House (N.Y.)	13⅛	— ⅜
Scott Foresman (OC)	16	
H. W. Sams (OC)	30	—1½
Time Inc. (OC)	60½	—1
Western Pub. (OC)	29	—3
World Pub. (M)	10¾	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
M—Midwest
(Supplied by Bache & Co.)

RH Acquires Chi Pub

Random House has acquired a majority stock interest in Library Publishers Inc., of Chicago. The arrangement includes a buyout formula by which RH will acquire 100% ownership in five years' time.

LP owns 20% in Accelerated Instruction Methods Corp. (AIM) which publishes programmed learning materials for schools and has an exclusive worldwide contract for sale of these materials.

Library Publishers becomes a subsidiary of Random House but will be operated autonomously though in close association with the L. W. Singer Co. of Syracuse. The activities of Library Publishers, Random House's newest affiliate, will be directed by the present Library Publishers management and RH.

Aquatic Authorship

Attorney General Robert F. Kennedy has written a book, "Just Friends and Brave Enemies," based on his recent world tour and due for publication Aug. 24 by Harper's.

An early initial reaction by a local politician was: "I didn't know he had a typewriter that wrote underwater."

On the same subject, Sen. Barry Goldwater (R-Ariz.) quipped that there's a sign on the bottom of the Attorney General's swimming pool giving the proper dress for party guests: "Blackfin and Snorkel."

Fuzzy Geography

A while back, a battery of governmental and other "brass" from Great Britain, including a British labor newspaper's editor Alec Spoor (Public Service is the newspaper) were Milwaukee visitors. The group was touring the U.S.

Spoor in a bylined piece expounded on the merits of Milwaukee (pop. 750,000) on the shores of Lake Michigan. Spoor gave nods to Milwaukee's good schools, excellent paved streets and outstanding governmental services, suggesting Milwaukee was the best governed city in the U.S.

But Spoor datelined his story "Milwaukee, Mass."

49th State Rhubarb

Arthur Hailey's novel, "In High Places," concerns a fictionized dissatisfaction with U.S. statehood by Alaska, the 49th state, and an imaginary demand by the Canadian prime minister that Alaska be deeded to Canada. This situation has considerably upset U.S. Senator E. L. Bartlett of Alaska who read extended remarks in the Congressional Record of July 9.

Work (Michael Joseph & Souvenir Press) will be issued in paperback by Bantam next year. Maeve Southgate is Hailey's literary agent.

'Tropic' Now OK in Mass.

The Massachusetts Supreme Court decided that "Tropic of Cancer" is not obscene. The seven justices were split 4-3.

"We rest our decision squarely on the First Amendment, so that if review of our decision is sought," Justice R. Ammi Cutter wrote in a 13-page opinion for the majority, "there may be no doubt that this case has been decided solely upon the Federal issue."

The justices declaration that the "book is entitled to the protection of the First Amendment and cannot be held to be obscene" overturned the ban placed on its sale Nov. 13, 1961 by Superior Court Judge Lewis Goldberg.

Sgt. Gerald Crowley of the State Police Bureau of Pornography urged the commission to recommend that the state court's ruling be appealed to the U. S. Supreme Court.

CHATTER

Dr. Albert E. Burke, conductor of his own tv show, "A Way of Thinking," has put some of this topics into book form for World under the title "Enough Good Men: A Way of Thinking." Same pub is bringing out Art Buchwald's new anthology of Paris humor pieces in November titled "Is It Safe To Drink The Water?" and will also publish Ludwig Bemelmans' Paris-backgrounded novel, "The Street Where My Heart Lies," a month later.

New Yorker jazz critic Whitney Balliett's "Dinosaurs In The Morning (46 Pieces on Jazz)" will be published in September by Lippincott which also has Janet Kern's personal memoir, "Yesterday's Child," on its October list. Miss Kern was for 12 years tv-radio critic for Chicago's American until retiring recently.

David Ewen's "Book of European Light Opera" will be published by Holt in September, a companion to his "Complete Book of the American Musical Theatre." Traditional French, German, Austrian, Italian and British light and comic operas are covered in this appraisal of 167 works by 81 composers.

Sport mag editor Al Silverman has edited "The World of Sport" for Holt, culling the best pieces from that mag as bylined by Budd Schulberg, Roger Kahn, Paul Gallico, Red Smith, John Lardner, W. C. Heinz, Jack Sherr, among others.

"Songs Belafonte Sings" is a kingsize volume by Harry Belafonte which Duell, Sloan & Pearce will publish in October at $7.95.

San Francisco Chronicle music and art critic Alfred Frankenstein's "A Modern Concert Guide" is on the Appleton-Century-Crofts list for November.

Racket-probing Sen. John L. McClellan (D.-Ark.), in limelight most recently with the AGVA investigation, has a book titled "Crime Without Punishment" slated for October publication via Duell, Sloan & Pearce.

John H. Lerch, Asst. Prof. of Broadcasting, Boston Univ., has edited "Careers in Broadcasting," with answers supplied by Robert W. Sarnoff, Leonard H. Goldenson, Steve Allen, Pat Boone, Curt Gowdy, the "voice" of the Boston Red Sox, and others. Appleton will publish.

Upcoming theatre books under the Oxford Univ. Press imprint will be 18th century playwright Carlo Gozzi's "The Useless Memoirs of Carlo Gozzi," said to be most informative and not "useless" despite the cynical title; Austin Clarke's "Collected Plays," 11 of them, as produced at Dublin's Abbey Theatre and elsewhere in Ireland; "The Live Theatre" by Hugh Hunt, first holder of the chair of Drama at the Univ. of Manchester and producer-director of the Bristol and London Old Vic companies; and "On Aristotle and Greek and Tragedy," by John Jones, senior lecturer in English literature at the Univ. of Oxford.

Thomas C. Wallace, an editor for G. P. Putnam's Sons, married Lois M. Kahn in New York.

Arthur J. La Fave, heading the newspaper syndicate bearing his name, died at his Shaker Heights (Cleveland) home at 61.

Editorial Revisions Inc., doing editorial work for World Scope Publishers Inc., of Lynbrook, L.I., filed under Chapter XI of the Bankruptcy Act in Brooklyn Federal Court, listing $46,357 liabilities and $993 in assets.

Stanley Green's "The World of Musical Comedy," originally published by Ziff-Davis in 1960, has been updated to "No Strings" and "All American" and republished at $4.95 by Grosset & Dunlap.

Hank Osborne, former city editor of defunct Los Angeles Mirror, succeeds Smoky Hale as city editor of L. A. Times, moving up from assistant night editor. Hale moves to editorial board.

Expense Accounts

Continued from page 1

another major attack on expense accounts next year with more vigor and politics in the effort then.

A general tax cut is promised for next year (or possibly later this year). White House sources say that the tax reduction measure, when actually proposed, will also include several proposed revisions in tax law designed to offset some of the loss in revenue which would otherwise be involved in scaling down tax rates.

One such revision is certain to be another attempt to limit sharply the kind of "business expenses" which can be deducted from income tax. Kennedy tax planners want all "good will entertainment" coin outlawed and would actually like to see a specific dollar figure placed on the maximum daily expenses a businessman can deduct while on a business trip, regardless of what he may actually have to spend.

Offset Of Tabs

A straightjacket on expense account deductions would open a new horn of plenty in tax revenues, possibly collecting as much as an extra $125,000,000 a year in income tax, Treasury Dept. experts figure. This would, they say, be many times more than the federal tax loss in night club tabs, theatre tickets, etc., involved in expense account entertaining.

A real Senate fight still looms on the expense account issue. The Senate Finance Committee Friday (20) approved the 1962 tax revision bill after writing into it, by an 8-to-6 vote, a provision allowing expense account deductions which are in line with those "incurred by a prudent man."

Tax lawyers said this language would leave expense account deductions wide open or, rather, as wide open as they have ever been.

There will be an effort when the Senate debates the bill soon to put more restrictive language in the bill as far as expense accounts are concerned. But informed observers doubt that the Senate will be any more harsh with expense accounts than the House was when it passed the bill. The House allowed such deductions if they are directly related to the active conduct of trade or business. This presumably would disallow some business entertaining but certainly not all of it.

Chances are the "prudent man" language of the Senate Finance Committee will survive the Senate. In the committee, two Democratic Senators who normally support New Frontier legislation, Eugene McCarthy of Minnesota and Vance Hartke of Indiana, bolted to vote for more liberal expense account deductions. The break in the New Frontier forces may save the language in the Senate.

Language

Should that happen, a House-Senate conference committee would have to settle on expense account language acceptable to both houses. There is no reason to believe it would be unduly restrictive.

The atmosphere can change, however, when the Kennedy Administration brings in its general tax cut bill. Ways will have to be found to give the tax break without creating any larger federal treasury deficit than necessary.

Lush expense account living has long been widely and critically publicized and is considered a disgusting matter by millions of voters without access to expense accounts. The Kennedy Administration believes there is a lot of voter appeal in cracking down on expense accounts, while giving everyone a little reduction in income taxes.

Broadway

Bill Perlberg in and out after visiting his ailing 90-year-old mother.

Aubrey Michaels, publicist for Columbia Concerts on holiday in Bermuda.

Ellen Hess Duke, former managing editor of McCall's, now a resident of Phoenix, off for two months in Europe.

JF Film Editing & Sound Co. Inc., 45 West 45th St., filed in voluntary bankruptcy, with $33,790 in debts and $5,264 assets.

Atty. Donald O'Donnell, top counsel for the McClellan Senate investigating subcommittee in Washington, was once an usher at the State Theatre, Manchester, N.H.

Hattie Tuch, hatcheck at the Lobster, has been promised a 17-day all-expenses-paid European vacation in October, as a gift from a couple who dine regularly at the restaurant.

Jan Mitchell, boniface of Luchow's and the Longchamps chain, has taken over another eatery, Albert French Restaurant, in Greenwich Village, which he will operate as a class Gallic bistro.

Playwright Howard M. Teichmann's daughter, Judith Robin, married Roger Alan Steckler of Young & Rubicam. Teichmann, when not playwriting, is Prof. of English at Barnard College.

After one of his longest scouting trips in Europe, Chairman Andre Mertens of CAMI, back in Manhattan. He criss-crossed continent by plane, hitting Berlin, Munich, Paris and other spots three times each. He scouted two spots beyond Iron Curtain — East Berlin and Budapest.

Bob Reud back yesterday on the SS Queen Mary, after two months of Paris and London show-seeing. He also witnessed the world preem of Tennessee Williams' newest, "Milk Train," at Spoleto. Reud last season handled the advance on David Merrick's national company of "Taste of Honey."

Librettist-lyricist Howard Dietz's daughter, Liza Bulkeley Dietz, married London p.r. man Christopher J. H. M. Shaw in London last week. Her mother was Mrs. Tanis Guinness Dietz, now Mrs. Edward Phillips of Biarritz, France and London, and member of the Guinness' Stout family. Bridegroom's father, Rev. Cyril P. Shaw, retired vicar of St. Mary Magdalene, London, coofficiated at the ceremony.

Oscar Seagle Opera Guild Colony, at Schroon Lake, N. Y., will give an early-August world premiere of John Duke's operetta, "The Yankee Peddler." Duke has been on the staff of Smith College, in Northampton, Mass., for almost 30 years, a large part of this time as chairman of the Music Department. Seagle, pupil as well as assistant to Jean de Reszke, founded the Colony 45 years ago. After his death in 1946, his son, John, assumed control.

Ex-schoolteacher Sam Hoffman's 86th birthday was marked by a Mitch Miller recording of the special "Sam The Man" song which Irving Berlin wrote for him four years ago. Berlin updated it. Hoffman's publicist - newspapermen sons, Irving and Leonard, have kindred closeup greetings and cheesecake shots of their dad taken with Elizabeth Taylor and other celebs. Lindy's sturgeon-general, Hy Heller, is devoting the window for display of the Miller-Berlin tribute to the Old Boy.

Click of the midtown motels has the regular hostelries worried especially as old clients come around, chat with their previous management friends, even have a meal or a drink there, but at the same time cheer for the in-hotel parking convenience, and the saving on parking charges. New Howard Johnson Motel (Loew's), on 8th Ave., for example, permits ready walking to theatres, restaurants but, if necessary, the guest can pull in and out as often as necessary, whereas elsewhere it means $1 or more parking each time.

Frisco

By W. WINCHELL
(Formerly of First-Nights)

Top O' Mark (Mark Hopkins Hotel) still No. 1 for tourists. View of city at sunset eyefilling. Golden Gate, the bridge, Alcatraz, Treasure Island (naval base) and the "New York"-looking city.

Rendezvous for stayups is The New Joe's. Frisco sleuths showing this VARIETY cub-mugg *their* Broadway (a Frisco street) introduced us to salami, New York's Stage delly, Lindy's, Reuben's, etc. cannot match. It's called "Cookie's."

Nightlife more exciting (to this fugitive from 46th St.) than N.Y.'s nightclub arena. Every joint jumps. Many have standees on pavement waiting. Waitresses in opera-length hosiery and low-cut outfits the floorshow. Purple Onion, Hungry i, Finochio's (swishy spot), Black Cat (ditto) all pets of locals.

Roberta Sherwood's three sons are on their way in show biz. Don Lanning Jr. is at Hwood Studio Drama School. Jerry (second eldest) opened at Sacramento in summer stock. Bobby (the "baby") visiting mama, handled the skins (like a Gene Krupa-Buddy Rich for her "gitaway" number "Bill Bailey") at Venetian Room in Fairmont Hotel where she belts out 20 songs sans gab.

"Roaring 20s" spot in Barbary Coast area) doing hefty biz. The Hotsy-Totsy stages oldtime cowboy stickup as patrons howl. Gold Street (a gay place) features murals of completely undraped femmes on walls. "All are," reports the landlord, "from long-ago brothels here." Gold Street on which it is located) recently laid a "gold" carpet in the gutter a block long. Great for color camera fiends.

We rushed to SF from LA to keep rendezvous with "Mr. Smith," who phoned frantically from NY to help get him break from the law and Bache brokerage insurance people. In return for info about gang of thieves who hoodled many millions in negotiable stocks, bonds, etc. Five hours in ex-Prez H. Hoover's Presidential suite at Hopkins Hotel hearing his melodramatics (a real ham). We had G-Man Hoover's go-light to "proceed!" Eighteen feds (male and femmes) surrounded us, using "tapsky." We convinced him to tell it to G-Man Frank Price and his triffic crew of G-whizzes. Tipster's info led G-men to 11 of the gang and some of the loot. Hearst's News-Call-Bulletin exec editor Tom Eastham (recently promoted) knew real reason for our visit. G-men confirmed it. But he didn't run our exclusive on 5-hour chat with "Mr. Smith." "Why?" we fretted. "I asked N.Y. Journal-American what to do about it," said personable Mr. Eastham, "and was told D. A. Hogan says you had nothing to do with it." After 36 sleepless hours! ! ! At 10 p.m. we delivered copy on story (after "go" signal from J. E. Hoover) to Hearst's Herald-Examiner in L.A. It appeared 17 hours later (3 p.m. edish).

Mexico City

By Emil Zubryn
(Apartado 540, Cuernavaca; Phone 2-4132)

Bob Lerner readying a Portuguese version of "My Fair Lady" for Brazilian preem.

Augusto Breton, scriptwriter for the "Rififi" series, expected here for his next, "Rififi in Mexico."

Pedro Armendariz slated to make second stage appearance of his career in Paddy Chayefsky's "Gideon."

Caterina Valente, who refused to appear before the Mexican public on former visits, is appearing in a local night club.

A bid will be made to get Betty Davis to accept lead role in "Night of the Iguana," in Mexican version to be presented later this year.

Sara Montiel, Spanish actress who has been away from Mexico for about five years, is expected here in September for a nightclub date.

John Wayne, coming to Mexico to picker a new picture deal, will also try to dispose of an Acapulco hotel in which he has a half interest.

Jay Fletcher, American dancer doing nightclub turns and pacted to dance on the Virma Gonzalez tele show, holding classes in the modern primitive dance.

Alicia del Lago, exotic beauty, said she will seek U.S. engagements "because I am a very Mexican type woman I have been unable to make a hit in Mexico."

Mimi France, owner of the Paris Moulin Rouge, in Mexico as a tourist, also looking into possibilities of mounting a Mexican version of her club, either here or in Acapulco.

"The Blue Bells Girls," contracted in Paris by Mexican night club impressario Felix Cervantes, debut here this month, with group earning $6,000 a week for nightclub, tele and theatre stints, with a two-day engagement in Acapulco also in contract.

London

(HYDe Park 4561/2/3)

Pan Wan Ching, currently topper at the Hungaria, held over for indefinite run.

Sir James Barrie as the best Peter Pan, who died last March, left almost $18,000.

Royal Variety gala, to be attended by the Queen and the Duke of Edinburgh, set for Oct. 29.

Anna Russell to make her British stage bow in "Spoof," which opens a tryout in Nottingham, Aug. 27.

Jill Day starring in the new Pigalle revue, "The Roaring Twenties," which opened a 10-week run Monday (23).

Frankie Vaughan follows Lisa Kirk into the Talk of the Town, starting a season on July 30. It will be his West End cabaret debut.

Ron Randell and his actress wife Lava Raki, and screenwriter Milo R. Frank, and his wife Sally Forrest, in from N.Y. on the Queen Mary.

Actor Guy Belmore and his scriptwriter wife awarded $14,000 damages in the High Court for injuries they received when knocked down by a car.

J. M. Whittle, previously personal assistant to general manager of the Rank Organization's theatre division, named exec in charge of the group's ballroom operation.

Actress Pauline Chase, rated by American International toppers James H. Nicholson and Sam Arkoff in for production and distribution confabs with Nat Cohen and Stuart Levy of Anglo-Amalgamated.

W. H. (Jamie) Jamieson, Rank distribution topper in Latin America, hosted a dinner party last Monday (23), at which he introduced his branch managers from Colombia (Malcolm Billington), Trinidad (Peter Pawsey) and Venezuela (Dudley Sutton).

Philadelphia

By Jerry Gaghan
319 N. 18th St.; Locust 4-4843)

Bandleader Tony Cortese badly banged up in auto accident.

Brooks Odell, local vocalist, now touring Europe with Carl Holmes Orchestra.

Demand for tickets for Susan Starr concert at Robin Hood Dell was greatest in history of outdoor concert series.

Latin Casino has set Mitzi Gaynor Sept. 20) for another three-week run in the fall, adding up to longest total run of any star at the spot.

Van Joyce, booker Jolly Joyce's son, promoting a new theatre here, to be patterned after off-Broadway's Phoenix, for next summer.

Joe Greco, Buddy's brother, bassist and baseball player (Yankees farm chain) has axed his combo to turn personal manager. He has just set his young singer Frank Breen for a Capitol recording date (Aug. 3).

The Hamptons

By Dorothy Ross
(East Hampton 4-1888)

Fred Coe joins the swimming poolniks in East Hampton with excavation now underway.

Farley Granger has moved into a house on Bluff Road, Smagansett. Ditto Virginia Gilmore to Barns Lane.

Actor Sanford Meisner, agent Phyllis Rabb, and MCA'er Dick Seff are additions to East Hampton's theatre colony.

Bert Parks, Barry Nelson and William B. Williams plus their spouses talking show biz at the East Hampton House pool.

TV scripter Joe Liss back in Three Mile Harbor after completing a documentary film of Benny Goodman's jazz concert tour of the USSR.

Very social do given by the Andrew Fletchers of Southampton as a money audition for composer John Jennings who wrote the score for a new musical, "River Wind."

Theatrical producer Ed Padula added to his ever-growing art collection with a Charles Shaw abstract. Shaw's one-man show is now underway at the Southampton Art Gallery.

One of the paintings to be exhibited by Louis Schanker (husband of Libby Holman) the week of July 21 at Bleecker Gallery will be from the art collection of publicist Bob Ullman.

Chez Labbat, long an East Hampton landmark, gutted by fire and a total loss for the summer season. Owner-host Gene Labbat tried vainly to make arrangements with Henri Soule to take over his closed Hedges on a temporary basis.

Noel Wilman who directed "A Man For All Seasons" houseguesting with company manager Leonard Soloway in Amagansett. Wilman will direct Bert Lahr in S. J. Perelman's "The Beauty Part" this coming season, Mike Ellis producing.

Mrs. Wiley Buchanan sent an airplane to the East Hampton airport to pick up Southampton's Dick Ridgely and his musical sidekick Bud Smith to play for the gala fete in Newport she gave for French Ambassador Herve Alphand and Mrs. Alphand. Drummer Dick Ridgely played many a Washington ball when Wiley Buchanan was Chief of Protocol under Pres. Eisenhower.

Rome

By Robert F. Hawkins
(Stampa Estera; Tel. 675906)

U-1 Italian topper Orlando Calvo to US for vacation.

Anna Moffo drew raves for her "Traviata" stint at Florence Festival.

Lisa Gastoni settling in Italy for more film work, after completing "Teeners Under the Sun."

Glenn Ford vacationing at Portofino on the Italian Riviera after winding "Grandduke and Mr. Pimm" stint for Martin Poll.

Jack Palance finished role in "The Criminal" (Baltea Films), directed by Marcello Baldi, which Dino DeLaurentiis will release in Italy.

Richard Harrison due back here after winding work on "Seven Gladiators" (Film Columbus), and starts "Titan's Revolt" for Emo Bistolfi.

Gina Lollobrigida was honor guest aboard U.S. carrier Randolph in Naples, where she's locationing with "Venus Imperial" (Royal) unit.

Marlene Dietrich, Audrey Hepburn, Jayne Mansfield, Sylva Koscina and Dawn Addamis among first thesps expected at upcoming Taormina Festival, an exhib-sponsored event.

Susan Strasberg back to Rome from N.Y. to meet Jorge Grau, Spanish director who's directing actress' first Spanish-set pic, which starts next month in Barcelona. It's called "Il Peccato" (The Sin).

Venice

By Robert F. Hawkins

Ann Sothern and family in town.

Chaz Chase appearing at Excelsior Hotel Chez Vous nitery.

Mary Hemingway dined at Harry's Bar during brief local visit, her first since her husband's death.

Venice Film Fest topper Domenico Meccoli off to London and other European capitals to scout feature pix for August festival.

Eleanor Parker attended Venice Film Fest moppet event windup ceremony. Actress won acting kudo here some years back with "Caged."

Frankie Avalon, Dalida, Elsa and Waldo, Neil Sedaka, Chet Baker, Golden Gate Quartet, Peters Sisters, Helen Merrill and Romano Mussolino booked for series of summer season stints by Excelsior Hotel on the Lido.

Maurice Chevalier at the Gritti while shooting Ron Gorton's "Panic Button" for Warner Brothers-Seven Arts. Jayne Mansfield, Eleanor Parker, Mike Connors, Vince Barbi and Akim Tamiroff here for same stint.

Funds Via TNT

Continued from page 1

with one more to be picked. Producer-realtor Roger L. Stevens is chairman of the Center's board of trustees.

Sponsoring organizations in the participating cities will arrange showngs at dinners or in theatres with net receipts divided between the Center and local cultural groups. Slated to appear on the show are Pres. and Mrs. Kennedy. Leonard Bernstein will host and Robert Saudek will produce.

According to Nathan L. Halpern, TNT president, special equipment will be used in this telecast.

Hollywood

Dennis Kane hopped to Tokyo.

Arthur Krim and Arnold Picker in for UA huddles.

Wayne Davidson new head of commercial dept. at Talent Inc. Agency.

Gustavo Aguilar named operations manager of new KMEX-TV, starting this fall.

Abby Mann honored with Stephen S. Wise Award by American Jewish Congress.

"Miracle Worker" copped Coronado (Cal.) International Festival of Films' Corona de Ora Award.

Molly Bee heads Inglewood (Cal.) Police Show July 28 to raise funds for police charities.

Frank McCarthy hopped to London for confabs with Nunnally Johnson on "Take Her, She's Mine."

Clifford Guest takes his puppet elves, Ah and Oom, on 15-city tour to bally "Wonderful World of Bros. Grimm."

Chicago

(DElaware 7-4984)

Talent agent Harry Breyn moved to new offices on the near north side.

Van Johnson opened three weeks in "Music Man" at Music Theatre.

Jack Benny gives his concert with the Chi Synphony at Ravinia next Sunday (29).

Louis Armstrong comes in Aug. 1 for a concert in U. of Chicago's Lively Arts Festival.

Hugh Marlowe and K.T. Stevens costarring in "The Mousetrap" at Salt Creek Playhouse in Hinsdale.

Al Segal purchased the Living Room here from his brother Danny, who owns the Gotham edition.

Ellie Britt of the Encore Theatre company plucked a role in upcoming Broadway show, "Mr. President."

Shakespeare Festival in Oak Park winds with "Taming of the Shrew" which Val Bettin has staged.

Sam Honigberg came in a week ahead of Bob Newhart's opening at Mister Kelly's to revisit his cronies from his days as a Chi flack.

Ben Burns, partner in the Cooper, Burns & Golan publicity firm, pulls out to become editor of Daily Defender, Negro newspaper.

Bob Scobey and his Frisco Band, back from European tour with the Harlem Globtrotters, reopened at Scobey's own nitery on Bourbon Street.

Vic Taos, who opened at the Blue Angel this week on a bill with Billie Dale and Tina Paris, is a discovery of boniface Jean Fardulli who found the singer in an opera class he's been teaching at Cosmopolitan School of Music.

Paris

By Gene Moskowitz
(66 Ave. Breteuil; SUF 5920)

Jonathan Schwartz to London to cut a disk for Aral and then back here to do one for Barclay.

The year-old Royal Dutch Ballet from Amsterdam got good reviews in its Theatre of Nations stay here.

Nancy Kwan due for exteriors of "Tania-Hia" a Seven Arts-ABP production which Philip Leacock directs.

Marcel Dalio to Hollywood for a role in John Ford's new pic to be made partly in Hawaii, with John Wayne and Lee Marvin.

Robert Thomas acting in a revival of his own hit suspense play, "Piege Pour Un Homme Seul" (Trap for a Solitary Man), at the Ambigu.

Now in the planning stage is the pic, "Lemmy Vs. The Gorilla," to star Yank actor Eddie Constantine, who became a star playing nonchalant Yank G-Men.

Anthony Perkins starting his first starring role in an all-French pic, and speaking the lingo himself via Andre Cayatte's "La Glaive Et La Balance" (The Sword and the Scales).

Pol Quentin has adapted Robert Bolt's hit legiter, "A Man For All Seasons," which the state subsidized Theatre National Populaire will do as part of its rep next season at the Palais de Chaillot.

Official French pic for the Venice Film Fest, Aug. 25-Sept. 8, is Georges Franju's "Therese Desquerroux," with one to be selected from either Jean-Luc Goadrd's "Vivre Sa Vie" (Live Her Life) or Serge Bourgignon's first pic "Les Dimanches De Ville D'Avray."

How to Secede in Business

Continued from page 3

came at a time when MCA had to surrender its franchise to Screen Actors Guild last Wednesday (18) (It was learned yesterday the U.S. filed its divestiture action July 13 because it had heard MCA was going to sign papers for the spinoff of its agency on July 14.)

Under terms of the U.S.-MCA pact, latter must surrender its various union and Guild franchises by tomorrow (Wed.). MCA will immediately move to end talent representation and package agenting contracts.

By Aug. 8 MCA must report to the U.S. its action taken by that date, identifying each client notified of termination of representation and packagency pact, also each franchise surrendered. Within two weeks MCA and its domestic and foreign subsidies must initiate steps to drop their talent agency biz abroad, and this must be done within 90 days, if reasonably possible. MCA and its subsids can continue distribution, since packaging and not distribution is affected in the agreement. MCA, its subsids, officers and directors, while in these positions cannot during course of the agreement reengage in or have any financial interest in the talent agency biz.

When a Government antitrust attorney was asked why MCA agreed to the dissolution order, he said he could not answer for the agency, but he frankly expressed an opinion that the U.S. case in its divestiture suit against MCA and Decca Records "*Was not as strong now that the agency is dissolved.*" He reminded that the U.S. complaint charged the talent agency was the crux and leverage for MCA's alleged violations.

U.S. also feels another MCA subsid, Revue Studios, achieved its dominance as the leading production company in vidpix because of its alliance with the talent agency, a Government source said. "There is a very large number of MCA talent in MCA-produced shows," he commented. He asked for a percentage figure on this, but declined to give any grounds such info was being gathered and presented to the Grand Jury probing MCA, and consequently it cannot be disclosed until and if the jury returns its findings.

MCA, meanwhile, entered stipulation agreement with the U.S. yesterday, this one providing progress reports made to the Dept. of Justice, under terms of the dissolution pact, shall be kept confidential by the U.S. Attorney General.

It's expected negotiations will resume this week between MCA and the U.S., this time regarding the preliminary injunction hearing set for next monday (30). MCA may seek a further continuance of the hearing, and there is also the possibility that if they reach an agreement in certain areas on a continuation of the U.S. "freeze" there may not be such a hearing.

'Emancipation'

U.S. anti-trust attorney Leonard Posner yesterday (Monday) called the agency divestiture agreement an "Emancipation Proclamation" for actors and others who were clients of the agency. He said, too, the U.S. seeks a permanent injunction against MCA ever going back into the talent agency biz.

U.S. also seeks to prevent any commingling of assets of MCA and Decca. "We don't want the eggs scrambled" before the trial of MCA begins, said Posner. Posner said that what Government seeks is for the talent agency biz to be a freely competitive one, and consequently they welcomed the fact MCA agents are now leaving either to form their own agencies or join others. He contended the agency-production setup of MCA gave it a monopolistic advantage over other agencies and production companies in the industry.

He pointedly asked why the Screen Actors Guild had given a "blanket" waiver allowing unlimited production to MCA, while restricting other agencies seeking such waivers. SAG is named as co-conspirator in the Government's suit.

Meanwhile, at the BevHills hq of MCA, agents continued to depart, with the exodus given impetus by the dissolution agreement. MCA agents Herman Citron and Arthur L. Park Jr., both vets, yesterday filed for an artists' representation license for their newly-formed agency, Artists Agency Corp., with State Labor Commissioner Sigmond Arywitz, and he issued them a license.

George Chasin, who would have been prexy of the now-kaput spun-off agency, said yesterday he has not made plans, and disclosed he has been overtured by many. Irving Salkow and Henry Alper exited MCA for GAC, former as a veepee. Mike Levee Jr. is set to join Rosenbo. Corvell. Jerry Zeitman, in MCA's tv department, said he has made no decision, but has been approached by other agencies. Ned Brown, in charge of MCA's story department for years, will soon disclose his plans.

Trust Fund?

There was speculation in the trade as to how the 300-plus employes who worked for the talent agency will get their split of MCA's Profit-Sharing Trust Fund. Some employes disclosed that an MCA employee does not receive a "vested" interest in this fund until he has been with the company for six years; hence such employes now on their own will receive nothing.

It was a day of wheeling-and-dealing all over Hollywood as the men, who usually are busy making deals for their clients, now were busy making deals for themselves, while competing talent agencies long envious of MCA's once-powerful position were busily trying to line up clients and personnel from the former giant.

Industries who may never have heard of anti-trust attorney Posner a week ago were well aware of the man following this past week's dramatic developments which climaxed in the end of MCA's agency.

Posner was the Government prosecutor in the anti-trust action against the major film companies when hailed into court in New York on a charge of blockbooking pix to tv, in 1960. The U. S. won that case. Posner, who has worked on a number of anti-trust cases, was in his college days a halfback at the U. of Connecticut. The attorney may return to Washington soon for conferences with the Dept. of Justice on ramifications of the MCA case.

Hotels Concerned

In the upcoming competitive battle of the posh Gotham hostelries — the Waldorf-Astoria, the new Americana (Loew's) and the still newer N.Y. Hilton — these are typical hotel and nitery operations which, for the moment, are in a spot. With MCA folding its agency business that eliminates a prime servicing station for these hostelries.

Besides being agents for acts, the agencies serve the practical purpose of being built-in servicing operations. As a two-way street, besides being a talent-seller, the buyers have grown to rely on the top agencies for emergency, as well as regular, bookings. September marks the kickoff for the fall-winter seasons in the class hotels, not only in New York but nationally, and until this or that agent makes known which former MCA talent will be represented by them, the buyers are up in the air.

Kennedy's Statement

Washington, July 24

Attorney General Robert F. Kennedy, in disclosing Monday (23) that MCA Inc. agreed to dissolve its talent agency business and abstain from influencing its clients in the selection of new agents, said, "The action achieves one of the principal objectives of the civil antitrust suit filed against MCA July 13 without the necessity of extended litigation on the issue."

MCA promised to close its foreign talent agency operation within 90 days, Kennedy revealed. He said MCA represented 1,400 entertainers in the U.S. and Britain, in violation of sections 1 and 2 of the Sherman Antitrust Act.

Other issues of Justice Dept.'s original civil antitrust suit against MCA stand. Included among these is Justice's effort to force MCA to dispose of its stock in Decca records and its subsidiary, Universal Pictures.

Zanuck in N.Y.

Continued from page 3

day's (27) press conference, called by Skouras on "Cleopatra," probably will be — unless something more definitive eventuates this (Wed.) afternoon. All Zanuck would dwell on was General Omar Bradley's International Rescue Committee which will be the benevolent auspices of "Longest Day," when it opens Oct. 3 at the Warner Theatre on Broadway on a road-show basis. (The preceding Tuesday, Sept. 25, in Paris' Palais de Chaillot, the charity preem will similarly benefit four French veterans' organizations.)

Top press turnout sought in vain to pump Zanuck for any news of his corporate ambitions. As he has maintained, Arnold Grant and Louis Nizer "now carry the legal ball" as his spokesman. And they, too, aren't talking.

It is believed that key board members' inclination to veer in Zanuck's favor could sway the corporation's board vote. In turn this would automatically answer Zanuck's demand for new corporate setup—an enlarged board which, presumably, would be more flexibly in favor of Zanuck's views on the company's future.

If Zanuck's personal D-Day does not come to pass, trade insiders figure that (1) the board will then be compelled to answer Zanuck's formal demands, and that (2) almost inevitably it would mean a proxy fight.

Downtowners' traditional aversion to any proxy fights is said to figure in the more sympathetic attitude on Zanuck's professional and financial position.

Also in New York for the meeting is exec veep in charge of production Peter G. Levathes, who is the favored presidential candidate of dissident board members Milton S. Gould, repping Treves & Co. and John L. Loeb, senior partner of Carl M. Loeb, Rhoades & Co. While Zanuck and Levathes are considered to be the front runners in the derby, industry continues to speculate on possibility of a "dark horse" compromise between opposing factions. One such "horse" has since removed himself from the lists: CBS-TV prexy James T. Aubrey Jr. who announced last week that he was no longer a candidate and that his future remains with CBS. And (on the Coast especially), there is the usual guessing game and namedropping.

MCA Stock

Continued from page 3

suit along with investor trepidation because of a continuing Federal grand jury's investigation of the talent agency-producer.

Interestingly, Decca Records wasn't noticeably hurt by the court action versus MCA. Decca, recently acquired along with subsidiary Universal Pictures by MCA, closed last week at $38.75 per share, for a gain of 75c. Justice Department in its action against MCA is seeking to upset the absorption of Decca and Universal.

MCA closed yesterday (Tues.) at $35, Decca at $38.87½.

Meet-the-Actors

Continued from page 1

White Grose and her husband, Robert Paine Grose, are co-producers.

At the Duke's Oak Theatre, near Cooperstown, N.Y., singer Dorothy Shay and Jo-Ann Miller, co-producer, entertain after the performance nightly in the near-by Daring Dutchess Restaurant, with some of the company on hand.

In the swank, Stateowned Gideon Putnam Hotel (operated by the Schine interests, on lease), Raymond Rizzo's company at the Spa Music Theatre, Saratoga, patrons on Friday nights. The theatre, also owned by the tSate is located on the Spa Reservation, a short distance from the hotel.

Round-The-World Travel Tricks

Continued from page 2

which the Lebanese consulate in New York is said to be apologetic. It also kayos some Yank tourism, including this reporter who didn't care for this sort of interrogatory and/or necessity to indulge in any subterfuge. Hearst's Jim Bishop was not too impressed with the Beirut night life although the reputation of the Casino du Liban would indicate it books important international talent—but Danny Kaye or Eddie Fisher or Jack Benny will never be invited.

Toujours La Twist

It may be leveling off in its homeland but the Kimona Twist, the Hula Twist, the Hong Kong Twist and the Thailand Twist are encountered in nitery or hotel floorshows across the terrain. Right up to the French Twist.

For all the propaganda by French purists to get back to their Gallic ways, "le snack" and "la quicklunch" and "le hot dog" (pronounced "dug") are making even greater headway in Paris. As ditto "le bowling" (there's even a bowling "theme" song now in France) and "le American drugstore" although in the latter case it seems to be retrogressing. This is true of the American Drug Store—as it's billed—near the Champs-Elysees in the Publicite Bldg., owned and operated by top French adman Marcel Bleustein, because the clerks now seem to be speaking and/or understanding less American; and also there seems to be a new lack of standard American drug products, which were obtainable the year before. Seemingly, now, unless Alka-Seltzer and kindred products have French agencies and/or locally manufactured, they are not obtainable. Meantime, however, a second "American drugstore" has opened on the Champs-Elysees.

The motel influence, along with the motor age, is taking its toll on certain auberges and inns because there, too, the leisurely, two-three-hour lunch is going out into the outdoors—the traveler on wheels wants a quick in-and-out lunch.

Coast Talent Uncertain Re MCA

Continued from page 3

tainly gotten lots of phone calls from interested parties," meaning other agents, of course. He said he also wanted to see how his Bryna Productions is affected.

Danny Kaye, also handled personally by Wasserman, said, "as far as my position with MCA is concerned, I knew this would come to pass," meaning it's been no secret Wasserman was exiting the agency for the production-distribution company. Kaye said he has not made any decision as to what he will do, as to "whether I will go with somebody else or not." He said he is booked for some months ahead with pix, a Greek Theatre (L. A.) concert, etc., so is not pressed to make a decision at once. "I have to decide which agent I want to go with, but my plans are not yet formed."

Jack Benny, for many years a name client with MCA, said, "I'm going to sit by and see what happens. I think it will work out." Benny said, too, that he's booked for awhile, so doesn't have to make any quick decision. Gene Kelly, another name client with MCA, commented yesterday his attitude was one of "wait and see."

Janet Leigh, also MCA, said, "It all happened so quickly. I haven't really made any plans. There is a lot of good talent there (at the agency), and I'd like to see what happens before I make a move. I hope they'll come up with some kind of a solution that will be good for both." She said she has been contacted by a number of agents seeking her representation.

John Payne disclosed when MCA sent him notification of its contemplated spinoff two months ago and asked him to sign a release which would, in effect, have meant he would be repped by the spun-off agency, he would not sign because "I'd been thinking about leaving them for some time." So Payne so notified MCA, and inked with the Louis Shurr agency. Of MCA, he said "it couldn't seem to get any particular results in things I was interested in, such as a Broadway play." MCA was "too preoccupied, with all this on their minds," he added. Payne's Window Productions, in a joint venture with an MCA subsid, produced 178 "The Restless Gun" segments several years ago, and he has a 50% interest in the shows. Payne said he's going to N. Y. next month to renew confabs with producer Roger Stevens on an upcoming Broadway show.

Paul Newman, another MCA artist, said, "I have no plans at all. I'm going to wait and see what organization is left, and will play it by ear." He added his wife, Joanne Woodward, also shared this viewpoint.

Warren Beatty, who zoomed to stardom under MCA's aegis, said, "I've made no plans. I think MCA is getting a bum rap. I'm going to wait. I like the men at MCA. It's silly to hurry around. It's all very confusing to me."

Another MCAer, Edmond O'Brien, currently starring in "Sam Benedict" at MGM-TV, said, "I won't do anything about it. I have a five-year contract with Metro, so I have no plans in that (representation) direction."

Lee Marvin, is in Hawaii working in a picture, but his attorney, James Goldsmith, revealed that negotiations between Marvin's Latimer Productions and MCA to sell Marvin's 50% interest in his "M Squad" series made for Revue have been stalemated by the anti-trust action. Deal involved about $2,000,000 for the star. MCA reps Marvin in the production area and sale of his vidfilms, he said.

Jerry Lewis was out of town but an associate said Lewis production company has a seven-year contract with Paramount so he has no plans to seek other representation now. Another artist repped by MCA, George Peppard, said he is "awaiting developments."

Meanwhile the Screen Actors Guild had many phone calls from members who were MCA clients and from employers wanting to hire them. SAG informed such members they are free to arrange their representation with franchised agents. The Guild tells prospective employers how to get in touch with the actors involved, sometimes gives them their phone numbers, so that there will be no loss of unemployment during this period, also so as not to hamper pix production.

Gene Kelly, a free agent since MCA surrendered its franchise to Screen Actors Guild last Wednesday, revealed over the weekend he may join International Management Associates Ltd., formed late last week by ex-MCAgents Herbert T. Brenner and Howard A. Rubin following the Government's action preventing a spinoff. Kelly commented "I want to see what the constitution and makeup of the new Brenner agency is like. I will talk with them." He said that he has been approached by virtually every agent in Hollywood in the past week. Kelly is currently starring in "Going My Way" vid series at Revue studios.

Screen Actors disclosed it has granted a talent agency franchise to International Management, the Brenner-Lubin company, first such franchise given ex-MCA agents. Brenner is prexy, treasurer and director; Rubin, veepee, secretary and director, and ex-MCAgent Ronald B. Leif is with the firm as a subagent. Agency informed SAG in its application that none of its clients will be obtained by assignment from any other agency, but will be repped as a result of new agreements negotiated by IMA with clients.

An almost funereal air continued to cling over the hq of MCA in BevHills as longtime associations were ended, and the "confusion and chaos" predicted by MCA attorney Allen Susman when he argued for the agency in Federal Court last week had become a reality.

OBITUARIES

VICTOR MOORE

Victor Moore, 86, an actor for more than 65 years, died of a heart attack at Pine Acres, an actors' home at East Islip, L. I. He was admitted to the home last month following a stroke. At the time of his death, he was working on his memoirs.

Moore was most famous for his portrayal of Alexander Throttlebottom in the 1932 Pulitzer prize winning musical, "Of Thee I Sing," in which he played the vicepresident to William Gaxton's president. Throttlebottom became a part of the language for a while signifiying an ornamental elected official. He even used this introduction when asked to be admitted to a Senate session when the late Sen. Huey Long was filibustering.

He was given a seat in the section reserved for distinguished guests. He never duplicated the fame of that role until he appeared in the hit revival of Paul Osborn's "On Borrowed Time," and was voted the best actor of the year in the N. Y. Critics annual poll. This new honor came to him at the age of 76. His last Broadway appearance was in 1957 in a revival of "Carousel" at the City Center.

In Loving Memory
Of a Beloved Sister
DANA YURICH
Ele Flo

Moore also had many film credits including roles in "Swing Time," "Make Way for Tomorrow," "Duffy's Tavern," "True to Life" and "Star Spangled Rhythm." His last film appearance was in "The Seven Year Itch" with Marilyn Monroe in 1955.

Moore was born in Hammonton, N. J., in 1876, and first went on stage at the age of 10 when he carried a banner for Brothers Minstrels in street parades. He made his professional bow in Boston in "Babes in the Woods" at a $3.50 weekly salary. He followed with bit parts in shows in New York and Philadelphia and turned to vaudeville with a skit called "Change Your Act or Go Back to the Woods," which depicted a cancelled vaudeville team. He did that sketch for 25 years with his wife, the late Emma Littlefield, who died in 1934. This skit was seen by manager Sam H. Harris who brought him to the attention of George M. Cohan. Latter wrote a part for Moore in "Forty-Five Minutes from Broadway." For some years he alternated between Broadway and Hollywood. There was a revival of "Of Thee I Sing" in 1952 in which Moore was slated to recreate his Throttlebottom. He became too ill to carry out the contract. The revival was not successful.

VICTOR SELSMAN
July 28, 1958
"He never left us"
Rose, Michael, Seth, Marlene

He is survived by his second wife, ballerina Shirley Paige, whom he married in 1942; three children by his first marriage and six grandchildren.

A. P. WAXMAN

Abraham P. Waxman, 69, veteran in the field of film advertising and publicity, died in Polyclinic Hospital, New York, July 21. He had entered the hospital for a minor operation and succumbed to a heart attack.

Waxman was often spoken of in the trade simply by the initials "A. P." He had been the ad-pub director of Warners and at the time of his death was associated as a consultant with Stanley Warner. Previous associations included those with RKO Pathe, the Roxy Theatre, Radio City Music Hall, the American Society of Composers, Authors & Publishers and Gaumont British. While with ASCAP he masterminded its early battle with the networks.

Waxman also was a legit producer on his own. Two of his shows which appeared on Broadway were "Duchess Misbehaves" and "Sadie Thompson."

His widow, Roberta, survives.

MACEO PINKARD

Maceo Pinkard, 65, composer, died in New York July 19. Pinkard, who celebrated his 40th anni with the American Society of Authors, Composers & Publishers this year, has such songs as "Sweet Georgia Brown," "Sugar," "Them There Eyes" and "Gimme A Little Kiss Will Ya Huh" in his catalog.

He is survived by his wife.

LOUIS VAN GASTEREN

Louis van Gasteren, 74, Dutch actor, died July 9 in Amsterdam. Because of illness he retired four years ago, but nevertheless this actor in his 53 years on the stage appeared in an odd 400 roles, ranging from Shakespeare and Sheridan to Strindberg, Schnitzler, Shaw, Chekhov, Ibsen and Gorki. He was in all important Dutch companies from 1910 on, and after the war [illegible] tract to the Nederlandse Comedie.

Louis van Gasteren entered 5the Academy of Dramatic Arts at Amsterdam, and after concluding his studies went on the stage. In 1911 he made a tour of the Dutch East Indies with Verkade, and on his return studied with Reinhardt in "The Three Sisters," in "Hamlet" Berlin for a year. He played in "Julius Caesar," "Pygmalion," and "Paulus."

Wife, daughter and son survive.

ROBERT H. SUITS

Robert H. Suits, 63, theatre manager for 44 years, died at his home in Pittsburgh on July 21 after working all afternoon at the Whitehall Theatre, which he ha managed for Stanley-Warner for the past three years. Born in Boston, Suits joined the Loew chain in 1918 in Denver. He later joined Warner Bros. Theatres and stayed with them through the Stanley-Warner transition.

In 1953, he was brought to Pittsburgh from the Ritz in Clarksburg, W. Va., to handle the first Cinerama showings in the Warner Theatre in Pittsburgh. He was at the Warner through 1959 when he was transferred to the Whitehall.

Survived by his wife, brother Jean, a Miami Beach hotel manager; two daughters and six grandchildren.

MICHEL LECROCQ

Michel Lecrocq, 34, French lion tamer, died recently in Zutphen, Holland, of injuries sustained after he was attacked by one of his animals. With the Circus Toni Boltini for only a few weeks, he turned his back on a pyramid of lions to acknowledge applause when the top lion leaped upon him.

Lecrocq had trouped with various circuses for years under different names. A few years ago he appeared at the Cirque d'Hiver in Paris under the handle of Michael Matsonov. Born in the French village of Routes, he started his career with lions and tigers at the age of 19.

His father survives.

DICK DICKSON

Dick Dickson, 65, former film theatre exec and once coproducer with Harry Sherman Productions, died in Hollywood July 14. He was associated with National Theatres and its subsid, Fox West Coast, for 20 years, serving in various exec posts from district manager to Southern California division manager, and retired from company in 1956. He also was a technical consultant for United Artists Theatres during his showbiz career. Since retirement he had been managing director of Tackett Shopping Center, Palm Springs.

Widow survives.

DR. WALTER HILPERT

Dr. Walter Hilpert, former head of the Hamburg Radio Network (Norddeutscher Rundfunk), died of a heart attack July 10 in Hamburg. At the time of his death he was program director.

He joined the net in 1945 and later became head of the spoken word department. Ten years later he was named chief of the entire web. Failing health forced him to relinquish the post last year. However, he retained the duties of program director.

Surviving are his wife and four children.

HERMAN A. ENGEL

Herman A. Engel, 72, former radio performer who later became general manager of the Houston Livestock Show, died recently in Galveston, Tex. Some 30 years ago the radio team of Frank & Herman was a top Houston air show with Engel as Herman.

Engel, who was g.m. of the Houston Livestock Show for 15 years until his retirement in 1961, established the show's policy of bringing in top names to headline the event.

Surviving are a daughter, son and brother.

ROBERT J. LONGINI

Robert J. Longini, 47, president of Visual Educational Films in Highland Park, Ill., died July 15 in Chicago. Longini was a frontrunner in the use of 8m sound equipment in the production of education films, and worked with John Houston as a combat cameraman in the production of "Battle of San Pietro," a World War II documentary. He was awarded the Legion of Merit for his supervision of the camera unit during the invasion of Sicily.

Wife and three daughters survive.

ANN HOLDEN

Frances I. Minton, 66, known to San Francisco radio listeners for almost 40 years as Ann Holden, died July 8 in Arcadia, Calif. She began her air career as staff pianist on KPO (now KNBC) in 1923. The following year she moved to KGO to voice her own "Woman's Magazine of the Air." Later, as hostess of the "Ann Holden Show," she began an interview program that continued until her retirement five months ago.

Surviving are her husband, two daughters and a sister.

IRVING E. SKLARE

Irving E. Sklare, music publisher and longtime merchandiser of sheet music, died recently in Portland, Ore. A native of Chicago, he was Coast manager for Remick Music Corp, and Remick Song Shops in Los Angeles before going to Portland in 1929.

Sklare, who headed the publishing company bearing his name, also supervised the sheet music departments of several Portland stores.

Surviving are his wife, daughter, son, and three sisters.

BEN DOMINGO

Ben Domingo, 51, managing director of the RKO Keith Memorial Theatre, Boston, died July 18 at his home on Beacon Hill. With RKO theatres for 35 years, he was formerly manager of RKO's Boston and Bijou Theatres and had been city head of the organization's circuit. He was vice-president of Allied Theatres of New England, a member of the V... ety Club of New England and a member of its Jimmy Fund committee.

Surviving are a sister and a brother.

LOUIS E. FAGET

Louis E. Faget, 74, retired cellist, died of a heart attack July 11 in Dallas. He began his musical career in the 1920s, with the Palace Theatre Orchestra there.

Faget later played cello with the Dallas Starlight Operetta Orchestra, had performed with the Dallas Symphony and taught cello for years at Southern Methodist U.

Survived by three daughters.

ROBERT FRANCIS MYERS

Robert Francis Myers, 37, part-time actor who also was a taxi-driver, was stabbed to death by three holdup men who hired his cab in Hollywood July 18. He had been appearing in Angels Co. presentation of "The Brick and the Rose" at time of death.

Parents and sister survive.

JUSTICE WATSON

Justice Watson, 54, former Broadway actor who went to West Coast for motion pictures and TV three years ago, died in Hollywood July 6.

Sister survives.

Mrs. Mascha Hertzfeld (Albert) Strunsky, 90, mother of Mrs. Ira (Lee) Gershwin, died July 18 in New York. Widow of Albert Strunsky, Greenwich Village (N.Y.) landlord, who befriended many struggling artists, owned and operated resort hotels in New Jersey.

Mary W. Oliver, 84, onetime exhibitor, pianist and singer, died recently in Shamrock, Tex. Surviving are a son, J. Seibert Worley, Shamrock theatre owner, another son and a daughter.

Douglas Gusk, 46, onetime pianist with the Del Courtney and Orrin Tucker bands, died recently in Milwaukee following a heart attack. His mother and sister survive.

Ernest H. Nottger, 64, engineer with radio station WCFL, hCicago, for 30 years, died recently in that city. His wife, two daughters and a son survive.

Robert Codman (Bob) Hanes, 43, KNX radio newsman, died of a heart attack in Los Angeles July 12. Widow, son and daughter survive.

Fred S. Story, 90, onetime vaude performer who toured New England with his own tent show, died recently in West Swanzey, N.H.

Paul Weston, 63, organist who worked in niteries and the Sheraton Hotel chain, died July 7 in Boone, N.C. His wife survives.

Louis C. Steady, former chief engineer with radio station WLNH, Laconia, N.H., died recently in White River Junction, Vt.

Frank Gallagher, 69, former Deputy Director of Broadcasting, Radio Eireann, died in Dublin July 16.

Mother, 82, of personal manager George "Bullets" Durgom, died in Short Hills, N.J., July 16.

Robert N. McIntyre-Pearce, 76, onetime film and stage producer, died in Hollywood July 13.

'Front Money'

Continued from page 7

being "stateless," like the film version of "No Exit," shot last year by Argentine producers in B.A. with an American cast and director. (The "stateless" tag was put on "No Exit" at the Berlin fest, where it was originally expected to be an Argentine entry.)

Though everything is in the prelim stage, Baker-Flood have sent out feelers to George C. Scott and Dina Merrill to star in the pic, but no director has been lined up yet. There is a chance that they might agree to an Argentine director, though they feel that since the story is principally about a group of U.S. officers, a Yank director might be more suitable.

Background

While Flood is new to the film-writing game, Baker has one-third of an Oscar, which he won with his two former partners, Bob Davis and Duard Slattery, of Little Movies for their short, "Day of The Painter." Baker also participated as coproducer and actor in Little Movies first feature which has not yet been released in the U.S. domestic market, though it has been sold overseas.

The team expects to return from B.A. to New York next week and, if all goes well, be ready to start production sometime in September.

UA's 2d 'Showcase'

Continued from page 7

619, against the estimate reported here last week of $334,000.

Meanwhile, today (Wed.), UA is launching its exploitation adventure, "Jack The Giant Killer," on a sort of modified showcase plan at six houses in the metropolitan area: the Selwyn in Manhattan; Albermarle, Brooklyn; Roslyn, Roslyn; Elmsford Drivein, Elmsford; Fantasy, Rockville Center, and Adams, Newark. While UA execs aren't talking about the situation openly, it's felt this booking was more or less forced on the distrib by the fact that the two major circuits, Loew's and RKO Theatres are refusing to play ball with UA since the latter initiated its Showcase plan. "Jack" would have normally received a big circuit launching appropriate to the kind of pic it is.

MARRIAGES

Joyce Dodd to Anton Waller, London, July 15. Both are ballet dancers.

Lucille McGovern to Mike Horowitz, July 14, New York. He's son of Meyer Horowitz, longtime owner of the Village Barn and other Greenwich Village niteries; bride is the daughter of former Judge and Controller of Jersey City, James McGovern.

BIRTHS

Mr. and Mrs. Mike Zimring, daughter, Burbank, Cal., July 17. Mother is singer Connie Russell; father's an agent.

Mr. and Mrs. Robert Reser, daughter, June 16, Rockville Center, N.Y. Mother is former actress Francine Barrera; father is president of National Entertainment Corp.

Mr. and Mrs. Buck Kartalian, daughter, Hollywood, July 18. Father is legit actor.

Mr. and Mrs. John Bolendtz, son, New York, July 18. Father is assistant program director for Muzak Corp.

Mr. and Mrs. Jackie Kannon, son, July 24, New York. Father is the comedian and book publisher (Kanrom Inc.)

Ingrates Memphis

Continued from page 2

were banned to the Memphis Auto show on Jan. 17, 1960, "solely because of their race and color."

The ruling closely falls on the heels of the recent integration okay given to the annual Memphis Cotton Carnival Midway shows held here annually.

NAACP Sues On N.O. Aud

New Orleans, July 24.

The National Assn. for the Advancement of Colored People asked the Federal court here Wednesday (18) to declare unconstitutional the state act requiring segregated seating at public entertainment and athletic contests. The suit specifically asks the court to restrain city officials from denying Negroes the use of Municipal Auditorium.

Named defendants in the suit are Mayor Victor H. Schiro; the city council; Wiltz W. Wagner, managing director of the auditorium, and police Supt. Joseph I. Giarrusso.

The NAACP claims that three of its officers made application on April 2, 1962 for use of Municipal Auditorium for a program on Oct. 14, 1962, which was indicated as an open date on the calendar of the auditorium.

The plaintiff claim that Wagner sent them a letter advising them that the auditorium advisory committee had decided to adhere to the policy of refusing the use of the building to any person or organization known to urge violation of existing state laws and customs related to segregation.

Jackie's Tour

Continued from page 2

Senate Majority Leader, Mike Mansfield (D.-Mont.), joined him in co-sponsoring the necessary Congressional concurrent resolution which would clear the legal path for it to be exhibited by either commercial or educational groups anywhere in the U.S.

The film, running 20 minutes on India and 20 minutes of Pakistan, it earlier had received rave notices in Washington newspapers and elsewhere. First suggestion that legal obstacles be removed so it could be seen in the U.S. was made in July 11 DAILY VARIETY by editor Thomas M. Pryor.

In a Senate speech, Sen. Gore stated: "This film has been so successful that it is now in demand for showing in many parts of the world. I do not believe that the American people should be denied the opportunity of seeing this film, which is truly cultural, educational, informative and beautiful, particularly so since they have paid for it."

Sponsors of the resolution are Sens. Gore, Mansfield, Clair Engle (Calif.), Robert Byrd (W. Va.), Maurine Neuberger (Ore.), Hubert Humphrey (Minn.), John O. Pastore (R. I.), Ernest Gruening (Alaska), Benjamin Smith (Miss.), Estes Kefauver (Tenn.), Wayne Morse (Ore.), Joseph Clark (Pa.) and Edmund Muskie (Me.), all Democrats.

FOR five years now my career in show business has been in the hands of such men as Dave Baumgarten, Marty Kummer, Bill Richard, Herb Rosenthal, Eddie Greene, Norman Weiss, Larry Barnett and other fine men whose individual abilities as advisers and talent-salesmen are endless. In my case, at least, their help has been remarkable and consistent. Without them, I am sure, I could not boast now of a successful position in show business.

These men are individuals. They have worked for an organization known in our trade as MCA. They were assigned the tasks of guiding my career and the careers of others. And what is more important, they worked as a team. It was this teamwork that has provided the American public with good quality entertainment for a great number of years.

I know nothing of the ramifications involved in the Government's present position regarding this Corporation. I confess an abysmal ignorance in this case.

All I know is that, as a performer, if the talent department of MCA is not intact and in the control of these fine men who have given their lives to the building and sustaining of this department, some injustice is being done to these agents, a great number of performers and, consequently, the American public.

Shelley Berman

SHELLEY BERMAN

Personal Manager: HARRY C. BELL, JR.

Direction MCA

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